

CASCADIA COMPOSERS PRESENT

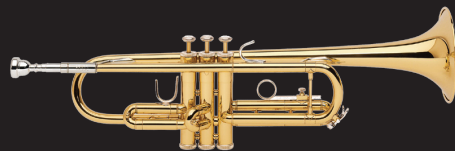
Shiny new works for brass,
percussion, piano, clarinet
& tape by local composers

Top Brass

Featuring the
Oregon
Brass
Quintet

FRIDAY, OCTOBER 18, 2013 AT 7:30 P.M.

Colonial Heights Presbyterian Church
2828 SE Stephens St., Portland, OR 97214





Cascadia Composers

Mission Statement

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

Website: www.CascadiaComposers.org

Governing Board

Jan Mittelstaedt, President

Cynthia Gerdes, Vice President/Concert Management

Jeff Winslow, Secretary/Treasurer

Mike Hsu, Publicity

Jennifer Wright, Graphics

Nicholas Yandell, Recorder

David S. Bernstein, Dan Brugh, Greg A Steinke, Ted Clifford, at large

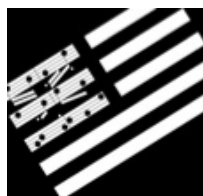
Tomas Svoboda, Honorary Member

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

NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music.

Many of America's most distinguished composers have been among its members.

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers, USA) and fundraisers sponsored by Cascadia Composers.



NACUSA

CASCADIA COMPOSERS

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

present

Top Brass

Friday, October 18, 2013 at 7:30 p.m., Colonial Heights Presbyterian Church

So Far From Home for brass quintet Rick Crittenden
The Oregon Brass Quintet: Brian McWhorter & John Davison, trumpets;
Lydia Van Dreel, horn; Henry Henniger, trombone; Mike Grose, tuba

Fantasy For Piano #1 for solo piano Mark Vigil
Monica Ohuchi, piano

Fantasia for clarinet & tape Dan Brugh
Justin Bulava, clarinet; tape by Dan Brugh

Aerostat for brass quintet Charles Copeland
The Oregon Brass Quintet

Waking Up Slow for trombone & piano Cynthia Stillman Gerdes
Robert Taylor, trombone; Monica Ohuchi, piano

Summer Rhapsody for brass quintet Michael Johanson
The Oregon Brass Quintet

INTERMISSION

Cool Breezes for brass quintet, vibraphone & piano Liz Nedela
The Oregon Brass Quintet; Michael Roberts, vibraphone; Monica Ohuchi, piano

Brass Quartet #1 David Leetch
Brian McWhorter, trumpet; Lydia Van Dreel, horn;
Henry Henniger, trombone; Mike Grose, tuba

Memories Of Chief Joseph for trumpet & marimba Greg Steinke
Prelude
Memories: On the Clear Water
Camas Meadow – Henry's Lake
Wallowa – Never to Return
Postlude
Sarah Viens, trumpet; Michael Roberts, marimba

Speed Trap Blues for brass quintet I'ana Cotton
The Oregon Brass Quintet

PROGRAM NOTES

So Far From Home for brass quintet by Rick Crittenden

Originally entitled, *The Place Between*, this work began as a piece for chamber jazz ensemble and was recorded in 1990 for the CD, *Passages*. It was conceived late one night in a hotel room overlooking a small canal in Venice, while traveling in Europe with the jazz group, Oregon. It owes much to inspiration drawn from the compositions of Ralph Towner and the mentorship of Glen Moore.

This rendition for brass quintet seemed appropriate to emphasize the more somber aspects of the melody and harmony. "So Far From Home" seems a fitting re-titling for this rendition. Home can be metaphorical of many things. In this case, I think of a period in my youth when my whole life was in front of me and included every possibility for expression and musical achievement. Over the journey of a lifetime, one may find oneself very far from the comfort of open possibilities that was once taken for granted. This piece is dedicated to my friend and teacher, Tomas Svoboda.

The contributions of musicians, Paul McCandless and Art Lande, who played on the chamber jazz CD, *Passages*, must be acknowledged and I wish to thank them.

Fantasy For Piano #1 for solo piano by Mark Vigil

At the time I was feeling compelled to write something dissonant, restive and edgy. Maybe even crazy. I was in graduate school at the University of Oregon School of Music and under a lot of pressure, from the composition professors, to write some music that would be different than my usual fare of diatonicism and blatant tonality. I had been introduced to Olivier Messiaen's *Vingt Regards* and was very taken with the brilliance of the piano writing. I had the score in hand and I loved how it looked (no key signature and lots of accidentals). I was very pressed to come up with a solo piano piece; I had one day only to write a piece, but I did it. Here it is for you, my **Fantasy for Piano #1**.

Fantasia for clarinet & tape by Daniel Brugh

The **Fantasia for B flat Clarinet and Tape** is a virtuoso piece written for clarinetist Justin Bulava. The sounds used on the tape are mostly from a fan and a squeaky floor I recorded in a restroom.

Aerostat for brass quintet by Charles Copeland

I've been in a hot air balloon once. It's my favorite method of travel, but rather inconvenient unfortunately. The ride is so gentle and surprisingly pedestrian, kind of like walking through the air. Yet at the same time, elevation is felt more directly and palpably inside that little airborne nest making the reality of falling undeniable. In addition to that, there's little control over the vessel, it being subject to the whim of the currents as a boat floats around with its sails directed by the capricious wind. It's like wearing those fingerless mittens that seem to trade functionality for warmth, a type of trade that, as a composer, I feel constantly succumbing to. The music here is not to be interpreted programmatically, rather, the title is meant to be suggestive. A ride is not depicted here, but feelings I associate with my time in a balloon soaring over Yangshuo in the region of Guangxi in Southeastern China are what inspired this music.

Waking Up Slow for trombone & piano by Cynthia Stillman Gerdes

Waking Up Slow is about those extended hours between dozing and drifting when you are not going to get out of bed. Time stands still, though the hours can chime in your head. One wag I know calls this piece an anthem for lollygaggers.

Summer Rhapsody for brass quintet by Michael Johanson

Summer Rhapsody derives its inspiration from two major sources: the long-awaited arrival of the glorious Pacific summer sun and another, different type of warmth – namely, the warmth found in the personality and character of longtime Lewis & Clark faculty member and tubist John Richards, who commissioned this work. Anyone who has had the pleasure of getting to know John is aware of his joyful, ever-positive approach to life and his great, abiding passion for music and teaching. In addition to a rich and varied musical career which has included many years as Lewis & Clark music faculty and a position as principal tuba of the Oregon Symphony for over fifty years, he is proficient on numerous instruments and has worked as a conductor, arranger and composer.

Much of **Summer Rhapsody** is based on “fanfare-like” ideas that evoke a sense of celebration. However, shortly after the work begins, the initial ideas start to seek out new ground, eventually working with a variety of different textures and moods ranging from sweet and reflective to intense and somewhat strident. To some degree, the work seeks to capture various emotional responses to the summer season, including the sense of elation and rapture brought on by the sun’s radiant beauty as well as the somewhat intoxicating effect which can be brought on by languid, humid summer afternoons.

Summer Rhapsody is affectionately dedicated to John Richards.

Cool Breezes for brass quintet, vibraphone & piano by Liz Nedela

Harmonic structure: uses jazz-style chords; quartal, 2nds, 7ths. Rhythmic structure: Shifts often, giving a feeling of being improvised. Form is somewhat ABA; generally fast, slow, fast - with variations of tempo. Vibraphone is an important voice, and is prominent throughout.

Brass Quartet #1 by David Leetch

This piece has a traditional tonal setting and features fanfares. It was originally composed on guitar with an ear for a brass ensemble. I then later transcribed it for brass. I tried to weave the voicing equally between the instruments; trumpet, horn, trombone, and tuba.

Memories Of Chief Joseph for trumpet & marimba by Greg Steinke

Memories of Chief Joseph was written as a memorial to Chief Joseph and his band and grows out of a continuing fascination with and study of Northwest Native Americans. This is a continuation of a series of chamber pieces (already written and/or projected), which represent, for the composer, musical excursions into the Northwest’s history, geography and ethnology.

The present work is freely conceived, being through-composed and based on a cyclic, multi-part approach to form; no “system” as such is used, and the composer has felt free to draw upon whatever compositional resources suitable for his purpose. These movements represent “abstractions” of the place/situation entitled. They should be enjoyed as is but with reflection upon the implications suggested.

Speed Trap Blues for brass quintet by I’lana Cotton

Speed Trap Blues is something rare for me - humorous and playful - instead of my usual "thoughty" pieces. The form is 12-bar blues at its most simple harmonically, but with rhythmic twists and challenges. The scales are modal hybrids, and the number 5 plays a big role (5/8 time or 5-bar phrases or 5-phrased sections). The section descriptions do mirror the actual speed trap set up on my street the day I was looking for titles: *Fast curves*, *Slow cruisin'* and *Roadrunner*. [Speed Trap Blues](#) was premiered in 2001 by the Menlo Brass Quintet, and subsequently recorded for their *A Simpler Life* CD in 2002.

COMPOSER BIOGRAPHIES

Rick Crittenden

Rick Crittenden is a jazz bassist and composer. He has written for the Portland Jazz String Quartet. He also produced a section of music by John Cage for the Merce Cunningham Dance Company in New York. Currently, Rick's jazz compositions are featured in the repertoire of Art Lande's Russian Dragon Band. Two chamber music compositions have had their premier performances in Los Angeles as part of a West Coast Composers Forum. His piece, "Five Variations for String Quartet", was selected by Cascadia Composers/NACUSA for inclusion in their 3rd Season Autumn Concerts.

As a jazz musician, Rick has worked in the northwest region for over 30 years with some of the areas finest musicians as well as with his own quartet. He has worked extensively in the studio on hundreds of recordings, including projects for Windham Hill and Narada Records, as well as releasing his own chamber-jazz CD, "Passages" with band mates Paul McCandless, Art Lande, and Chris Lee. The recording was produced by innovative bassist, Glen Moore of the band Oregon.

Mark Vigil

Originally, I started out as a piano major at Cornish Institute for the Allied Arts located in Seattle Washington. At Cornish I was encouraged to study composition. I began to study and write music mainly Javanese gamelan music. My teacher was Janice Giteck. In 1991, I entered the graduate program in composition at the University of Oregon School of Music. My teachers were Rob Kyr and Hal Owen. Currently I study composition with Tomas Svoboda. I have three self-produced CDs of music for sale through my website and one CD distributed worldwide through Parma Records and Naxos distribution. More information is available through my website: www.markvigil.com.

Daniel Brugh

Daniel Brugh is the recipient of the Close Award in 1984 and earned a Bachelors of Music degree from the University of Oregon where he studied piano with Victor Steinhart and composition with Dr. Harold Owen and Dr. Derek Healey. After earning his degree, Dan continued to study composition with Dr. Walter Saul. Currently he teaches piano and music composition in Beaverton, Oregon. He was the 2009/2010 OMTA Composer of the Year.

Charles Copeland

Charles Copeland bears no relation to Aaron Copland. Charles Copeland spells his surname slightly differently than Aaron Copland. Charles Copeland has performed Aaron Copland's music on piano before. Aaron Copland has no idea who Charles Copeland is. Charles Copeland is still alive. Aaron Copland is still dead. Charles Copeland likes Aaron Copland's music. Aaron Copland will never hear Charles Copeland's music. Charles Copeland's life overlapped with Aaron Copland's life for five years. Charles Copeland has a big nose. So did Aaron Copland.

Cynthia Stillman Gerdes

Cynthia Stillman Gerdes writes mostly chamber music inspired by the poetry of human nature and that from her own backyard. Her favorite occupation is engaging her passion for collaborating with fine musicians and artists from other disciplines, and discovering what history can teach us. Cynthia grew up in northwest US, has taught piano privately and at several colleges, including a twenty-year stint at PSU. Her compositions have been performed in Oregon by FearNoMusic, at the Performers' Choice Concert at the Ernest Bloch Festival Composer Symposium; at Portland State University and at several Cascadia Composers concerts. Cynthia, now vice president of Cascadia Composers, released her CD *Solo and Chamber Music* in 2011 featuring the "Idaho Toccata." She is a founding member of Crazy Jane Composers, a women's group of Cascadia Composers named after another of her compositions included on her *Solo and Chamber Music* CD.

Michael Johanson

Michael Johanson's music reflects a deep interest in bringing together materials drawn from a wide range of styles and approaches, all filtered through a distinctly personal voice. His compositions have been performed at various concerts and festivals throughout the United States and abroad by distinguished soloists and ensembles.

Venues at which performances of Mr. Johanson's music have taken place include the Ann Goodman Recital Hall in New York City, St. John's Smith Square in London, England, the Shenyang Conservatory of Music in China, the Thai National Theater Recital Hall in Bangkok, the Nanyang Academy of Fine Arts, the James Madison University Contemporary Music Festival, June in Buffalo, the Society of Composers Incorporated, the Williams College Chamber Players, "A Celebration of New Music" at Texas Tech University, Western Washington University, the Indiana State University Contemporary Music Festival, Fear No Music, Resonance Ensemble's "Music and Memory" concert, the Great Western Horn Symposium in Las Vegas, the Lewis & Clark College Orchestra, and the Cascadia Composers concert series. Ensembles and institutions that have commissioned his works include the International Beethoven Project, Trio Bella Voce, the Northwest Horn Orchestra, the Indiana University New Music Ensemble, the American Friends Service Committee, Indiana University's Newman Center, Nocturna, the Oregon Repertory Singers, the Portland Chamber Orchestra, and the March Music Moderne festival. Awards and fellowships he has received have come from institutions such as the American Music Center, ASCAP, the MacDowell Colony, Virginia Center for the Creative Arts, and Wildacres Residency. Johanson is the recipient of the Gil Seeley Prize in Composition, an award given in 2009 by the Oregon Repertory Singers for his composition "Earth Dweller." His work "Memento" was premiered and recorded by internationally recognized saxophonist Frederick Hemke; Iwan Roth played the work in Basel, Switzerland in August 2011. A recording of Mr. Johanson's work "Dynamo" performed by trombonist Garth Simmons was produced in June 2012. Johanson was the 2012 Composer-in-Residence at the Jubilus Music Festival in Gainesville, Florida. His composition "Gravitations" was featured in the July 2012 International Arts Educators Forum in Citta di Castello, Italy. Mr. Johanson's music is published by September Hills and Dorn Publications.

Mr. Johanson holds degrees in composition from the Eastman School of Music and Indiana University. Formerly on the faculties of Indiana State University, Williams College, and Stetson University, he is Associate Professor of Composition and Music Theory at Lewis and Clark College in Portland, Oregon. He serves as Artistic Director of Friends of Rain, Lewis & Clark's faculty contemporary music ensemble.

Liz Nedela

Liz Nedela teaches piano and composition in Vancouver and Camas. She is fond of ethnic, modal and early music, counterpoint, and contemporary techniques and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers' organizations, churches, orchestras, chamber music, and Women's Music festivals, and is the 2013-2014 WSMTA Commissioned Composer of the Year.

She has earned a BA and MEd with focus on piano, composition, English, Theater, music and the gifted and at risk student, and MM in composition. Her composition teachers have been David Evan Thomas, Daniel McCarthy, Patrick Williams, Charles Nichols. She founded Birchwood Performing Arts and Birchwood Players in Minnesota and several summer music camps, and has been active in MTNA, MMI (Montana Music Institute), and several composition organizations.

David Leetch

I played trombone in my early years, learning music from my father, who was a music teacher and played trombone in the Quad City Symphony. But I found myself drawn to voice. I received a music education degree in voice at Illinois State University, and studied voice with James Parks. While my career took me down a different path, music has always remained important.

As with many growing up in the 60s, I was also drawn to guitar and am largely self-taught. I did study occasionally with teachers; among them I received classical guitar training from Scott Kritzer. Much of my musical life has been spent playing and composing for classical guitar. I have received no formal training as a composer. In recent years, composing has drawn

me to explore the color and expression of other instruments. I am a long standing member of Portland Guitar Society, a member of Cascadia Composers for two years, and am also regularly involved in Portland Classical Revolution.

Greg Steinke

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); National Chairman of the Society of Composers, Inc. (1988–97); Board Member of NACUSA Cascadia; President of NACUSA ('12–). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Most recent composition honors: Finalist (of 4)- '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '02. Honorable Mention - '02 "Britten-on-the- Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention – '03 USA International Harp Competition (Solo Harp). Finalist/Winner – '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar). Co-winner of First Prize – 2008 Areon Flutes International Chamber Music Competition (Flute Duet). Holder of 2009 Oregon Individual Artist Fellowship. Co-winner – '10 of 5th NACUSA Texas Composition Competition for From ARMGART for Soprano and Piano. Finalist – RAM 2010 call for scores (saxophone quartet) IN MEMORIAM: SACAGAWEA. Winner of Delta Omicron International Music Fraternity Composition Competition, '12. Second Place winner of Robert Avalon International Competition for Composers – '12. Finalist in the America Prize in Composition Competition for (2012 Orchestra - Professional Division - *All in a Moment's Time* for Viola and Orchestra, 27' work). 2013 Chamber Music - Professional Division – *Expressions II* for 2 Saxophones, Two Percussion and Piano, 26' work). A winner 2012 Bassoon Chamber Music Composition Competition winner (SUSPENDED for Bassoon & Strings); Winner of Con Vivo's Composers Competition (NATIVE AMERICAN NOTES (Image Music VI) for String Quartet); OMTA Composer of the year 2012–13.

I'lana Cotton

An active composer, improviser and pianist, **I'lana Sandra Cotton** has an ongoing interest in combining Eastern and other modalities with Western musical structures and conventions. Recent performances of her concert music include those by Siskiyou Singers, North/South Consonance, Delphi Piano Trio, Cascadia Composers, oboist Kristin Kessler, pianists Mikiko Petrucelli and Mark Reppert, SyZyGy, Mazama Saxophone Quartet, Leuwi Asih Gamelan Degung, and the Southern Oregon Univ. Percussion Ensemble. Her work appears on recordings by Max Lifchitz at North/South Recordings, Menlo Brass Quintet, and Masterworks Chorale, and her piano improvisations can be heard on her CD entitled "*Songs for the Journey.*" She holds an M.A. in composition from the UCLA, with undergraduate music study at the San Francisco Conservatory of Music, and she also studied north Indian classical vocal technique with Pandit Pran Nath. For many years she was on the music faculty of the College of San Mateo, in California. Since moving to Medford, Oregon in 2003, she has been instrumental in forming a new chapter of NACUSA (National Assn. of Composers/USA), and is music director of the Threshold Singers Southern Oregon, which serves the Rogue Valley hospice community. For more information, please visit her website at www.notimemusic.com.

PERFORMER BIOGRAPHIES

The Oregon Brass Quintet has been in residence at the University of Oregon since the early 1970's. Comprised of the brass faculty members from the UO School of Music and Dance, 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. The Oregon Brass Quintet members are: Brian McWhorter, trumpet; John Davison, trumpet; Lydia Van Dreel, horn; Henry Henniger, trombone; and Michael Grose, tuba.

Brian McWhorter is associate professor of trumpet at the University of Oregon. Previously, he held positions at Louisiana State University (Trumpet & Jazz Studies), East Carolina University (Distinguished Guest Professor) and Princeton University. He received degrees in trumpet performance from the University of Oregon and The Juilliard School. McWhorter is co-artistic director of Beta Collide, a new music ensemble whose Portland debut was heralded by *The Oregonian* as one of the top 10 concerts of 2008. He also is a member of the Meridian Arts Ensemble, which is in residence at the Manhattan School of Music, and whose most recent album, *Timbrando*, was featured on NPR's All Things Considered. McWhorter was appointed principal trumpet of the Eugene Symphony for the 2008-09 season by Giancarlo Guerrero and has also worked with the New Jersey Symphony Orchestra, American Sinfonietta, Oregon Bach Festival Orchestra, Metropolitan Opera Orchestra, Sequitur (NYC), Renwicke (New Orleans) and Endy Emby (Boston), Elliott Sharp, Continuum, American Brass Quintet, Mark Applebaum, John Zorn, John Cale (The Velvet Underground), and Natalie Merchant. Contributing to over 25 albums to date, he also has recorded for a variety of films, television, and radio broadcasts. Hailed as a "terrific trumpeter" by The New York Times, McWhorter is a featured soloist for the Mode Records releases of *Berio: The Complete Sequenzas and Other Solo Works* (NY Times Pick of 2006) and Earle Brown's *Folio* with Ne(x)tworks. He has appeared as a soloist with the BargeMusic Festival Orchestra (Bach's *Brandenburg Concerto No. 2*), Ensemble Sospeso, Sequitur, and the Oregon and LSU wind ensembles. Along with Kevin Cobb, McWhorter leads the Integral Trumpet Retreat based in part on his research concerning the relationship between integral theory, trumpet practice, and musical life. His article "Towards an Integral View of Trumpet Practice" (for the International Trumpet Guild) led to invitations to lecture on the subject from places such as the Festival of New Trumpet Music (NYC) and Temple University. McWhorter has studied with James O'Banion, Dave Bender, George Recker, Chris Gekker, Anthony Plog, Raymond Mase, Mark Gould, Kevin Cobb, and Laurie Frink.

John Davison is a graduate of Oberlin Conservatory at Oberlin College. While at Oberlin, John performed with all ensembles, serving as a Principal player in each at some point. He participated in the 2013 tour to Carnegie Hall with the Oberlin Orchestra. John also participated in both recording projects to date in Clonick Hall with the Oberlin Orchestra, including the first recording of Peter Schickele's (P.D.Q. Bach)"Concerto for Bassoon and Orchestra" and the World Premiere of Lorenzo Palomo's Symphonic Poem "The Sneetches" narrated by John de Lancie. In past summers John has attended the Eastern Music Festival, Oberlin in Italy Opera Festival, and the Atlantic Brass Quintet Seminar at MIT. John's primary private studies with esteemed professionals include Roy Poper, Laurie Frink and currently Brian McWhorter. Davison currently holds the Graduate Teaching Fellowship in trumpet at the University of Oregon School of Music and Dance.

Associate Professor of horn, **Lydia Van Dreel** joined the University of Oregon faculty in 2006. Van Dreel maintains an active and diverse performing career as orchestral, chamber, solo and recording artist. A member of performing groups QUADRE: The Voice of Four Horns, The Oregon Bach Festival Orchestra, The Eugene Symphony Orchestra, The Iris Orchestra (Germantown, TN) and the UO's Faculty Brass and Wind Quintets, Van Dreel can be heard in concert halls all over the world, and on many recordings with groups as diverse as QUADRE, The IRIS Orchestra, The Cherry Poppin' Daddies and Kitty Brazelton's DaDaDah, Van Dreel's playing was recently featured in the 2012 Chrysler Super Bowl ad "Its Halftime, America". Before joining the Oregon faculty, Van Dreel held a ten-year tenure as co-principal horn of the Sarasota Orchestra (FL). She is a graduate of the Juilliard School and the University of Wisconsin-Madison.

Henry Henniger joined the University of Oregon faculty as assistant professor of trombone in the fall of 2010. A native Oregonian, he previously held faculty-teaching positions at Oregon State University and Linfield College. Henniger started his musical career at Indiana University, where he received his bachelor's degree in trombone performance. He received his master's at Manhattan School of Music, where he was a member of the prestigious Orchestral Performance program and was awarded the John Clark Award for excellence in brass performance. Active as a soloist and orchestral musician, Henniger has performed with a wide variety of ensembles, including Di Capo Opera (NY), Park Avenue Symphony (NY), Axiom Brass

(AK), and Imperial Brass (NY). While playing with Imperial Brass, he recorded under Summit Records and was featured as a soloist on their *Bone-A-Fide Brass* album with guest soloist Joseph Alessi, principal trombone of the New York Philharmonic. Henniger has also recorded under Sun King Productions, Emeritis Records and Orange Mountain Music labels, working under internationally acclaimed conductors such as Kurt Masur, Sir Colin Davis, and Gerald Schwarz, including performances in New York City's Avery Fisher and Carnegie Hall.

Locally, Henniger frequently performs with the Eugene Symphony, Sunriver Music Festival, Spokane Symphony, Astoria Music Festival, Oregon Bach Festival, and the Oregon Symphony. He has also been a featured soloist with several orchestras and wind ensembles throughout the region, including Central Oregon Symphony, Linfield College Wind Ensemble, Oregon State Wind Ensemble, University of Portland, and the Vancouver Symphony (WA). He is currently principal trombone of the Portland Opera and Oregon Ballet Theatre and is also a member of the Oregon Brass Quintet. Equally active as a music educator, Henniger is in demand as a guest clinician and adjudicator throughout the state. Nationally, he was a founding member of the Axiom Brass Summer Seminar for high school and college level brass players; the seminar pulled students from nearly all 50 states. Henniger also has been involved with outreach programs to help give music lessons to underprivileged students in the Bronx, NY. He has also held faculty positions at the Young Musicians and Artists Seminar (OR), and the Wallowa Lake Brass Camp (OR).

Through the years Henniger has been fortunate to study with some of the legendary brass virtuosi, including Scott Hartman, Carl Lenthe, David Finlayson, Per Brevig, Peter Ellefson, and Joseph Alessi.

Michael Grose joined the UO music faculty in 2001 as associate professor of tuba. Prior to coming to Oregon, Grose was principal tubist of the Savannah Symphony Orchestra since 1986 and the Hilton Head Orchestra since 1990. He is currently the principal tubist of the Eugene Symphony. Grose received his bachelor's and master's degrees from Northwestern University, where he was a student of Arnold Jacobs. After graduation, he continued his private study with Jacobs until 1998. Before assuming his position in Savannah, Grose was a tubist with Civic Orchestra of Chicago and the Illinois Philharmonic. He has performed with the Chicago, Oregon, Atlanta, Milwaukee, Honolulu, Charleston, and Jacksonville symphonies, and the Boise Philharmonic. An accomplished chamber musician, Grose received the Sweepstakes Award at the Fischhoff International Chamber Music Competition, making him the first tubist to receive that prize. Grose was also a prize-winner at the Coleman Chamber Music Competition in Pasadena, California. Both awards came while he was a member of the Chicago-based Asbury Brass Quintet. A founding member of the Millar Brass Ensemble, Grose has recorded for the London/Decca and Crystal Records labels. Professor Grose is a member of the Oregon Brass Quintet, the faculty brass ensemble at the University of Oregon. Since coming to UO, he has developed a special website (www.TubaPeople.com) to highlight UO tuba-euphonium activities, and to offer educational/pedagogical materials about the tuba and euphonium to interested students, educators, and enthusiasts. In addition he has created the YouTube channel, TubaPeopleTV (TPTV), which is dedicated solely to the preservation and exploration of the professional and pedagogical successes of Arnold Jacobs. Mr. Grose was formerly an adjunct faculty member at Armstrong Atlantic State University, Georgia Southern University, and a faculty-artist at the Brevard Music Center in North Carolina.

Pianist **Monica Ohuchi** has performed to wide acclaim from audiences across the United States, Canada, Japan, and Europe both as a soloist and chamber musician. In recent years, Ms. Ohuchi has been guest soloist with orchestras across the country and abroad including the Colorado Symphony Orchestra, the Marin Symphony Orchestra, Orchestra Seattle, and the New Millennium Symphony Orchestra of Spain. As a chamber musician, she frequently performs with her violist/composer husband, Kenji Bunch, as well as part of the Craftsbury Chamber Players and Chintimini Music Festival. Her debut solo piano album was released on the Helicon Records label in 2011, and she is regularly heard on radio broadcasts across the country. Ms. Ohuchi holds advanced degrees from the Juilliard School, where she studied with Julian Martin. After nearly two decades in New York City, she and her husband are thrilled to have recently relocated to Portland, with their daughter and Pitbull-mix rescue. For additional information, please visit: www.monicaohuchi.com

Justin Bulava can be seen and heard playing clarinet, piano/keyboards, drum set, and a diverse list of other instruments. A New Jersey native, he holds Bachelor and Master of Music degrees from Mason Gross School of the Arts at Rutgers University. An avid proponent of modern art music, Justin enjoys working with composers, organizing concerts, and doing some composing of his own. He is currently involved in running a non-tonal improvisation group, a solo electroacoustic project, and private teaching.

Robert Taylor studied music at Northwestern University. He was a student of Frank Crisafulli and Michael Mulcahy. He splits his trombone playing time between the Oregon Symphony and Portland based Pink Martini. He is currently working in the recording studio on a collaboration with Pink Martini and the Von Trapp family singers.

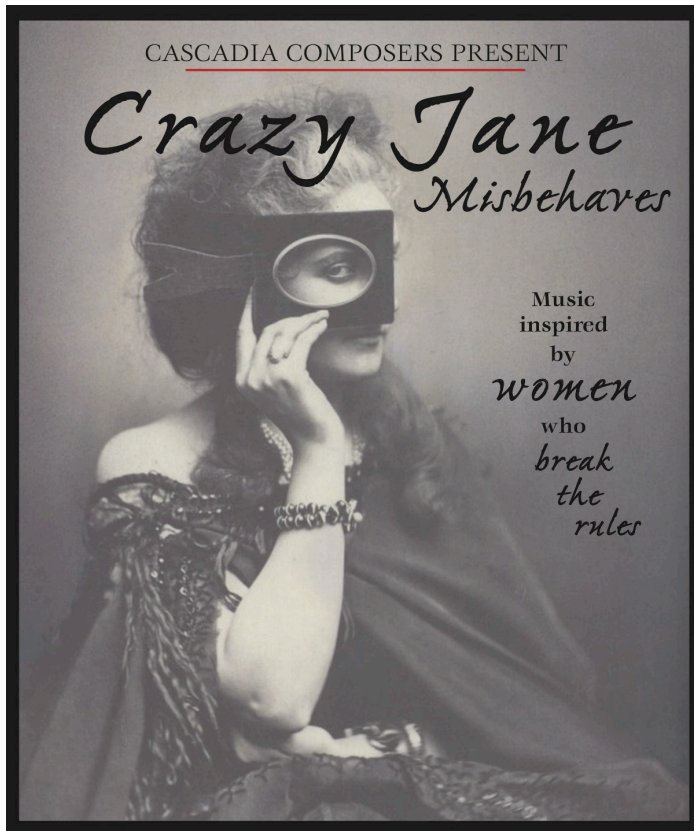
The Boston Globe hailed **Michael Roberts** as a “fearlessly accomplished performer,” and the *Boston Musical Intelligencer* describes his playing as “highly accomplished, displaying admirable fluency with the language.” He has performed internationally with ensembles such as the Boston Symphony, Boston Pops, Detroit Symphony, New World Symphony, and the Hyogo PAC Orchestra. He was a fellowship recipient at a multitude of festivals, including the Verbier Festival Orchestra, Spoleto Music Festival, Schleswig-Holstein Music Festival, Tanglewood Music Center, National Orchestral Institute, and Music Academy of the West (where he also narrated Stravinsky’s *L’Histoire du Soldat*.) In addition to percussive pursuits, he is also an avid pianist and composer published by Bachovich and Doug Wallace Percussion.

A native of Fairfax County, Virginia, Michael moved to Oregon from Boston where he graduated with a Bachelors degree from New England Conservatory and Masters degree from Boston University. His principal teachers were Will Hudgins and Tim Genis. Mr. Roberts joined the Oregon Symphony Percussion section in 2013.

Sarah Viens is Principal Trumpet of the Eugene Symphony and the Newport Symphony and is the Instructor of Trumpet at Willamette University. In Oregon, Sarah has performed with the Oregon Symphony, the Sunriver Music Festival, Astoria Music Festival, Chintimini Music Festival and the Oregon Bach Festival Orchestra under conductor Helmuth Rilling. Other festivals in which Sarah has appeared include Spoleto USA, The Symphony Orchestra Academy of the Pacific, Bar Harbor Brass and the Summer Brass Institute at the Menlo School.

As a teaching artist, Sarah worked for four years as the Graduate Teaching Fellow at the University of Oregon, teaching privately with beginning to advanced college level students. During her Master’s program, she taught Jr. High and High School level students at The Center for Gifted Young Musicians at Temple University in Philadelphia. She is continuing studies on her Doctorate in Musical Arts with a supporting area in Arts Administration, also at the University of Oregon. Sarah currently teaches beginning to advanced private lessons at her home studio in SE Portland. Sarah holds trumpet performance degrees from the Cleveland Institute of Music, B.M., and Temple University, M.M., and is a Doctoral Candidate in Trumpet Performance at the University of Oregon. She has studied with distinguished teachers such as Brian McWhorter, Michael Sachs, David Bilger, and James Darling.

UPCOMING EVENTS



*Crazy Jane Misbehaves:
Modern music of daring
disposition by Northwest
women composers*

Friday, November 15th, 2013

7:30 p.m.

Lincoln Hall, Room 75
1620 SW Park Avenue,
Portland OR 97201

Beaverton Symphony Orchestra

Travis Hatton, Music Director

November 1 & 3, 2013

Samuel Jones Listen Now, My Children

Aram Khachaturian Concerto for Violin and Orchestra
Kunito Nishitani, Violin

Tchaikovsky Symphony No. 5 in E minor,
Op. 64

Prelude conversation 30 min. prior to performance

Friday 7:30 pm & Sunday 3:00pm
Village Baptist Church
330 SW Murray Blvd, Beaverton

General \$10, Family \$20 Students & Seniors \$5

Concert Sponsor

Check out the details,
join our mailing list,
or make a tax-deductible
donation to support the
future of classical music at

www.CascadiaComposers.org

2013-2014
Season opener



Information: www.beavertonsymphony.org