



2020 - 21 concert season

TOMORROW IS MY TURN

a virtual season celebrating Black composers across the nation

fearnomusic.org

2020-21 Virtual Season

How to Listen...

- Concerts are easily available to stream on YouTube during their premiere and for 48 hours following the initial broadcast.
- Consider connecting high quality speakers or headphones to your viewing platform to maximize your listening experience!
- Mini Concerts last about half an hour... and are FREE! Donations, however, are greatly appreciated.
- The Headliner Concert on April 26th is \$25 General Admission; \$10 students and seniors.
- Visit fearnomusic.org to RSVP, donate, and receive concert links.

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Ronni Lacroute
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Program design
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Letter from the Artistic Director

Fall, 2020

Dear Fearless Friends,

With our name Fear No Music, we challenge not only our listeners to be open to whatever music we present to them, but we challenge ourselves to stretch our own ears, to take risks, and to humbly approach our work as a constant learning experience.

We feel we have a very real responsibility as an organization, because we are in a sense, among the gate-keepers of the music that gets to be on the concert stage- even if that stage is mostly a virtual one this year. This year in particular, as citizens witnessing a humanitarian crisis, we're morally compelled to state publicly that Black Lives Matter along with so many other people. But our responsibility as artists and performers goes a step further.

I've said before- and I mean this- that every American musician has directly benefited, if not profited- from the work of Black artists. And the time to try to repay- or at least acknowledge- this massive debt is long overdue. To say that the music of Black composers has long been overlooked in this country is a gross understatement, and with our season that we're calling *Tomorrow Is My Turn*, after a Nina Simone song of the same name, we are humbly presenting a year of music entirely by Black composers.

We'll feature short, intimate solo recitals directly from our members' homes to yours, offered online for donations but no fees, and in partnership with local, Black-owned businesses. Then in the spring, our main event of the season will be a collaboration with the BRAVO Youth Orchestras Collaborative Composition program as well as the arts-led social activist group Don't Shoot Portland as we reflect on the tumultuous past year of the Black Lives Matter movement.

As one of few BIPOC-led arts organizations in Portland, we feel it's a core part of our mission to help redefine traditional notions of whose voices deserve to be heard, and we're really excited this year in particular to present this season to our community as we heal and grow together.

Sincerely Yours,
Kenji Bunch
Artistic Director, Fear No Music

Fear No Music
P.O. Box 1262, Portland, Oregon 97207
971-220-6366

fearnomusic.org

 #FearNoMusic

  @FearNoMusic

Mini Concert 1

Monday, November 2, 2020 • 7:30 PM

Program

Nokuthula Ngwenyama

Sonoran Storm for solo viola

Regina Harris Baiocchi

Azuretta for solo piano
In Memoriam Dr. Hale Smith (1925-2009)

Adolphus Hailstork

Sanctum Rhapsody for viola and piano

Performers: Monica Ohuchi & Kenji Bunch



Fear No Music Executive Director and pianist Monica Ohuchi has spent the last six months appearing frequently on computer screens in India, China, and throughout the United States as an online piano instructor, and in the process, has unexpectedly emerged as a leading researcher in the field of blue-light blocking devices and screen time tolerance. Widely acclaimed for her ability to multitask, Monica has recently accomplished the rare feat of facilitating online school for her children while simultaneously preparing meals, folding laundry, banking, exercising on Peloton digital, feeding sourdough starters, scouring Petfinder for rescue pups, Instacarting, and listening to podcasts. monicaohuchi.com



Since March 2020, composer, violist, and Fear No Music Artistic Director Kenji Bunch has embarked on an exploration of his emerging interests in avant-garde beatboxing, mixology, leaf-blowing, and an experimental solo viola reinterpretation of Lin Manuel-Miranda's *Hamilton: An American Musical*. A proud and deeply committed stay-at-home dad, Kenji appears daily in the kitchen as part of his ongoing residency as breakfast cook, and despite mixed reviews on his fake accents, has performed live readings of the first three Harry Potter books to appreciative audiences. Current projects include pumpkin carving and perfecting his latke recipe.

kenjibunch.net

Partner spotlight

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Program Notes

Nokuthula Ngwenyama, *Sonoran Storm* for solo viola

Humidity rises in the desert. That scorch blaster hitting the face feels fuller and expectant upon exit. Haboob dust causes a metal gate to clang. It's bulging brown outside. Feet scamper across parched earth as clouds approach. Expanding into the atmosphere, they amass to quench aridity's obsession.

Anti-trades carry sea moisture across Baja California to the Sierra Madres during the monsoons. It drifts north across el Camino del Diablo and swirls above the Mogollon Rim. Cumulus giants, made stronger by el Niño, dwarf the eastern landscape. The sun sets, the earth cools, and the desert braces for thermal dynamism. Tree branches partner with updrafts while downdrafts pelt the land. Angular veins shoot through darkness.

Thunder rumbles with an abusive baritone's vigor while the saguaro leads succulents in thirsty supplication, arms toward the sky.

Static tendrils demand audience: jagged voltage constructs melody in joyful obeisance. Virga stop teasing as ten miles of heaven drop to the floor (section A). Big weather enjoys a snail-paced game of bumper cars, reforming whilst arboreal cards stand empty. It's calm. Is it over? Abated leaves bathe in temporary starlight (section B). But summer westerlies do not relent, and another thunderhead descends. The romp resumes, culminating in a celebration of renewal and life (section A1).

"Mother of Peace and "Lion" in Zulu, **Nokuthula Ngwenyama**'s performances as orchestral soloist, recitalist and chamber musician garner great attention. *Gramophone* proclaims her as "providing solidly shaped music of bold mesmerizing character." As a composer, *Uptown Magazine* featured her "A Poet of Sound." A recipient of the prestigious Avery Fisher Career Grant, she has performed with orchestras and as recitalist the world over. Recent highlights include joining the Emerson Quartet at Lincoln Center's Alice Tully Hall and the premieres of *Rising* for Solo Multitrack Violin and Pedals and *Primal Message* for Viola Quintet – performed with the Dover Quartet and jointly commissioned by the Phoenix Chamber Music Society and Chamber Music Northwest. Her first viola concerto, recorded with the Janacek Philharmonic, will release on Peace Mama Productions (PMP) this winter. Her work

Finding the Dream, written in response to the murder of George Floyd and Martin Luther King's iconic I Have a Dream speech, receives its world premiere with the Grammy-award winning Phoenix Boys Choir on their Awakenings program. *Primal Message* for percussion, harp and strings, an homage to the Arecibo message, also receives a world premiere with the Detroit Symphony. Born in Los Angeles of Zimbabwean-Japanese parentage, Ngwenyama is a Crossroads School graduate of the Colburn School for the Performing Arts, attended the Conservatoire National Supérieur de Musique et de Danse de Paris as a Fulbright Scholar, received a Master of Theological Studies degree from Harvard University, and attended the Curtis Institute of Music as an undergraduate. thulamusic.com [cover photo: row 5, photo 1]

Regina Harris Baiocchi, *Azuretta* for solo piano
In Memoriam Dr. Hale Smith (1925-2009)

Composer Note: *Azuretta* ("Little Girl Blue") is my musical reaction to a debilitating stroke Dr. Hale Smith suffered in 2000. It was unbearable to witness my mentor, friend and master composer rendered mute and paralyzed. Hale was such a vibrant man who loved to talk, hold court; and he had the goods to do so. Unfortunately, Hale subsisted in a mute, paralyzed state until he passed on 24 November 2009. Fortunately, Hale's incredible legacy speaks for him and itself.

Regina Harris Baiocchi is a composer, author, and poet. Her music has been performed by Detroit Symphony Orchestra, Chicago Symphony Orchestra, Seattle Philharmonic, the US Army Band, American Guild of Organists, Chicago Brass Quintet, Milwaukee Brass Quintet, Lincoln Trio, and other acclaimed artists. She has written for symphony orchestras; a mass; libretto and one-act opera; marimba concerto; hand drum concerto; ballet; chamber, choral; sacred and secular, vocal and instrumental music, jazz, gospel, and for pipe organ. Regina's writings are published by Oxford University, Third World, Facts on File, and the Center for Black Music Research Journal. Her poetry appears in *Obsidian*, *Modern Haiku*, *Chicago Tribune Magazine*, et al. She is profiled in *New Grove Dictionary of American Music*; *International Dictionary of Black Composers*; *From Spirituals to Symphonies*; ReginaHarrisBaiocchi.com; 3arts.org; and HaikuFest.com. In 2010 Regina founded 6Degrees Composers to feature music by Women. In 2004 she founded Haiku Festival to inspire children's poetry and promote literacy. Regina received awards from 3Arts, National Endowment for the Arts, Lila Wallace, ASCAP, Arts Midwest, Illinois Arts Council, Chicago Department of Cultural Affairs & Special Events, Chicago Public Library, and Robert Rauschenberg Foundation. She is an alumna of New York, DePaul, and Roosevelt universities. Regina studied composition with Dr. Hale Smith. [cover photo: row 4, photo 2]

Adolphus Hailstork, *Sanctum Rhapsody* for viola and piano

Composer note: The piece represents a contrast between the hustle and bustle of the outside world and the sanctuary of entering a quiet cathedral for meditation.

Adolphus Hailstork received his doctorate in composition from Michigan State University after studying at the Manhattan School of Music, at the American Institute at Fontainebleau, and at Howard University. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Significant performances by major orchestras (Philadelphia,

Chicago, Boston and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. Among Hailstork's compositions are *Rise for Freedom*, an opera about the Underground Railroad, premiered by the Cincinnati Opera Company; *Set Me On a Rock* (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society; the choral ballet, *The Gift of the Magi*, for treble chorus and orchestra; and *I Speak of Peace*, commissioned by the Bismarck Symphony in honor of (and featuring the words of) President John F. Kennedy. Hailstork's newest works include *The World Called* (based on Rita Dove's poem Testimonial), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and *Still Holding On* (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and *A Knee On a Neck* (tribute to George Floyd) for chorus and orchestra. Dr. Hailstork resides in Virginia Beach and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk. adolphushailstork.com [cover photo: row 5, photo 3]

Tech Team

We're deeply grateful to the incredible tech team that made this season possible!

Sound Designer **Brian Mohr** is thrilled to join Fear No Music. He was (formerly) most often found on tour with the Kronos Quartet, performing exclusively new music all over the world. He has also spent over a decade as Sound Designer for the Sun Valley Music Festival, whose guests have ranged from Itzhak Perlman and Renée Fleming to Garth Brooks. Brian is a graduate of UCLA's School of Theater, Film, Television and Digital Media.

Charles Rose is a composer, writer and sound engineer born and raised in Portland, Oregon. His piano trio *Contradanza* won the 2018 Chamber Music Northwest Young Composers Competition. Charles Rose writes concert reviews for *Oregon ArtsWatch*, examining local and national trends in contemporary classical and experimental music. He was the editor for the 2020 edition of Portland State's music journal *Subito*, contributing articles on Polish music during the cold war, including an obituary for Krzysztof Penderecki. He graduated from Portland State University with a degree in Sonic Arts and Music Production in 2019.

Skilled in audio engineering, photography and videography, as well as composition and sound-design, **Nicholas Emerson** is passionate about the ways in which technology can elevate the arts. Deeply rooted in the Pacific Northwest, Nicholas thrives on creating meaningful collaborations in his hometown of Portland, Oregon and beyond. He has been with Fear No Music since 2017; his prior experience includes working as a combat medic in the Navy, and studying Composition and Sonic Arts and Music Production at Portland State University.

Check out Fear No Music's newly designed website!

fearnomusic.org

Mini Concert 2

Monday, February 1, 2021 • 7:30 PM

Program

Derek Douglas Carter

A Bite of Chocolate Milk (bass clarinet)

Ed Bland

For Clarinet

Nicole Mitchell

work TBD

Performer: James Shields



Since the onset of the global pandemic, clarinetist and composer James Shields has been keeping semi-sane by posting too many videos of himself performing J. S. Bach on the Bassett Horn on social media. He's experimented with a new diet, which consists of nightly home-baked cookies, and too much coffee... the results were mixed. Like many musicians who wish to stay connected to their colleagues and quadoring fans during these difficult times, Shields dove into the world of "live-streaming" and "pretend live-streaming," which necessitated sharpening up his nonexistent audio-recording and computer skills. He misses live music dearly, but is committed to the cause of minimizing COVID-19's spread when possible, and looks forward to returning to the concert hall when public health concerns allow.

Partner spotlight



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Program Notes

Derek Douglas Carter, *A Bite of Chocolate Milk* for solo bass clarinet

from the song Chocolate Rain:

"Seldom mentioned on the radio
Build a tent and say the world is dry
History quickly crashing through your veins
Cleans the sewers out beneath Mumbai
The prisons make you wonder where it went
Zoom the camera out and see the lie"

-Tay Zondy

Derek Douglas Carter (b. 1994, he/him) is a composer, conductor, and artist from Illinois. His music has been performed across the Midwest, New England, the South, as well as in Canada, Poland, and Spain. Carter has been a festival participant in the Charlotte New Music Festival, Synthetis Summer Courses, the Valencia International Performance Academy, the Loretto Project, and Domaine Forget. He has worked with ensembles and soloists including the Illinois State Symphonic Winds, University of Louisville Symphony Orchestra, University of Louisville Sinfonietta, Orchestra Enigmatic, Ensemble Dal Niente, Beo String Quartet, E-Mex Ensemble, Ensemble Paramirabo, Longleash Trio, Durward Ensemble, Orlando Cela, Parker Ramsey, Mieko Kanno, and a plethora of student performers. While pursuing a BM in Music Composition and Theory at Illinois State, Carter collaborated with poets, directors, choreographers, and improvisors to create new interdisciplinary works of art while also founding a music ensemble to promote music from living composers. Through his work with the composers collective / experimental trio AmiEnsemble, Carter has continued to collaborate with artists of many disciplines to create experimental new work, often incorporating text and speech as well as theatrical elements in concert settings. In each piece there is a focus on the abstract, ineffable, and dreamlike nature of communication, emphasizing the role of a living human performing the work as well as musically noisy sounds they make. After finishing an MM in Music Composition at the University of Louisville in 2019, Carter continues his studies, now obtaining an MM in Orchestral Conducting under the supervision of Kimcherie Lloyd. [cover photo: row 1, photo 1]

Ed Bland, *For Clarinet* (1964, rev. 1978)

Bland noted, "This 3-minute, whimsical, joyful, atonal piece for unaccompanied clarinet is very idiomatic." William Powell recorded the work on Cambria Master Recordings and wrote for *The Clarinet* journal (September 2017), "For Clarinet is written in a virtuoso style. The four-page piece, though difficult, especially in its rapidly changing rhythms, should be playable by a more advanced high school student or university undergraduate student. This author was very lucky to record *For Clarinet* under the composer's supervision."

Ed Bland (1926-2013) began his music career in jazz playing sax and clarinet. Bland studied composition with composer John Becker in Chicago and musicology and philosophy at the University of Chicago. An internationally known composer, Ed Bland's orchestral works were performed by the Baltimore Symphony, the Detroit

Symphony, the Brooklyn Philharmonic, the Memphis Symphony Orchestra, the St. Louis Symphony, and the Civic Orchestra of Chicago. As with most contemporary composers, Bland had to face the problem of earning a living. His synthesis of three canons of music, Western, Jazz, and West African drumming, made it possible for him to work as an arranger in the record industry and as a composer/orchestrator for film and television. Three CDs of his contemporary classical music are available: URBAN COUNTERPOINT: THE PIANO MUSIC OF ED BLAND on Cambria Master Recordings CD-1256; URBAN CLASSICAL - THE MUSIC OF ED BLAND on Cambria Master Recordings CD-1026, and DANCING THROUGH THE WALLS on Delos International Records. In 1959, Bland also produced the first Hip-Hop film, THE CRY OF JAZZ. Ed Bland's papers, scores and other materials make up the Edward O. Bland Archive housed in the Beinecke Library at Yale University. edblandmusic.com [cover photo: row 2, photo 3]

Nicole Mitchell, work TBD

“One of Chicago’s more inspiring jazz visionaries,” (*Chicago Tribune*), **Nicole Mitchell** is a creative instrumentalist, composer, bandleader and an educator. With her ensembles, and as a featured flutist, she has been a highlight at art venues and festivals throughout the U.S., Canada and Europe. A recent recipient of the 2011 Alpert Award and a former president of the Association for the Advancement of Creative Musicians (AACM), Nicole Mitchell explores new sounds and creative techniques as a flutist and as a composer. She has performed with creative luminaries including George Lewis, Miya Masaoka, Anthony Braxton, Roscoe Mitchell, Myra Melford, and Muhal Richard Abrams. One of very few African American women jazz instrumentalists, Mitchell also works on ongoing projects with Hamid Drake, Rob Mazurek, and Arveeayl Ra. Mitchell was honored to be charted #1 in *Downbeat* magazine Critic’s Poll for Flutist 2010, Flutist of the Year 2010 by Jazz Journalists Association and was named “Chicagoan of the Year 2006” by the *Chicago Tribune*. Black Earth Ensemble (BEE), and Black Earth Strings (BES), founded by Mitchell, are forums for her compositions and creative vision. Nicole Mitchell is also a recipient of the Illinois Arts Council fellowship for music composition (2005, 2002). Mitchell has been commissioned by the Chicago Museum of Contemporary Art, Chamber Music America, Ravinia, Chicago Department of Cultural Affairs, the Chicago Jazz Festival and the Jazz Institute of Chicago. Mitchell also does a variety of residencies, workshops and panel discussions in Europe, Canada and the U.S. with a focus on creative music. [cover photo: row 3, photo 3]

Heartfelt Gratitude

Special Thanks

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Mini Concert 3

Monday, March 1, 2021 • 7:30 PM

Program

Valerie Coleman	<i>Danza de la Mariposa</i>
Carlos Simon	<i>Move It (alto flute)</i>
Allison Loggins-Hull	<i>Homeland</i>
Joshua Mallard, Perennial	<i>Perennial</i>

Performer: Amelia Lukas



A natural introvert and homebody, flutist Amelia Lukas has embraced stay at home culture with aplomb.

In true hygge style, she surrounds herself with all things cozy and comforting, living in oversized cashmere sweaters and leggings, drinking endless cups of tea, and enjoying prolonged snuggle sessions with her lovey labradoodle. As the owner and founder of public relations firm Aligned Artistry, Amelia works hard to help her clients navigate these unprecedented times, and has spent many hours reflecting on how the arts might remain most relevant in our rapidly changing world. In addition to loving her newly-acquired Powell flute, she's also brushing up on her French, perfecting her grain-free brownie recipe, and stopping to smell the roses. Find out more at amelialukas.com.

Partner spotlight



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Program Notes

Valerie Coleman, *Danza de la Mariposa*

This rhythmic, melodic tone poem gives the listener a tour of South America. Inspired by the various species of butterflies inhabiting the continent, *Danza de la Mariposa* is full of rich color, with butterflies dancing and weaving in syncopated rhythms while alternating between the feel of 3 over 4 throughout. Its slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually evolve into the spirit and syncopation of Argentinean concert tango, and the conclusion returns to the feel of Yaravi.

Valerie Coleman-Page is an internationally acclaimed, Grammy® nominated flutist and composer. Recently named Performance Today's 2020 Classical Woman of the year, she is an alumna of Chamber Music Society of Lincoln Center CMS Two Fellowship program, laureate of Concert Artists Guild competition, and is the creator of the ensemble Imani Winds. Listed as "one of the Top 35 Women Composers" in the *Washington Post*, Valerie has recently become the first African-American woman to be commissioned by the Philadelphia Orchestra, and has received the Herb Alpert Awards Ragdale Prize, Van Lier Fellowship, MAPFund, ASCAP Honors Award, among others. Her work, UMOJA, was listed by Chamber Music America as one of the "Top 101 Great American Ensemble Works." Alongside multiple commissions from Carnegie Hall, others include: The Philadelphia Orchestra, Orpheus Chamber Orchestra, American Composers Orchestra, Collegiate Band Directors National Association, Chamber Music Northwest, National Flute Association, and Hartford Symphony Orchestra. Her work as a recording artist features an extensive discography with Imani Winds, and appearances on albums by Wayne Shorter Quartet, Steve Coleman and the Council of Balance, Chick Corea, the Brubeck Brothers, Edward Simon, and Mohammed Fairouz, on the record labels Naxos, Sony Classical, Deutsche Grammophon, eOne and Cedille Records. Both her compositions and performances are regularly "on the air" at Sirius XM, NPR, WNYC, WQXR and Minnesota Public Radio and abroad including RadioFrance, Australian Broadcast Company, and Radio NZ. Valerie Coleman-Page is an Assistant Professor of Performance, Chamber Music, and Entrepreneurship at the Frost School of Music at the University of Miami. [cover photo: row 2, photo 2]

Carlos Simon, *Move It* for solo flute or alto flute

Composer Note: The pandemic of COVID-19 has continued to influence my social, professional and personal life in ways that I never imagined. I've been frustrated by not being able to function in normal routine of life, but also grateful to have the time to think and explore ideas and thoughts that I would not have done normally. This piece is meant to represent my desire to get out MOVE. My intent is to make this piece an imaginary syncopated joy ride. I wanted to explore the percussive and rhythmic nature of flute; something that moves with energy and forward motion. The work was commissioned by Brice Smith for the National Flute Association.

Carlos Simon is a native of Atlanta, Georgia whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Recent commissions have come from the Philadelphia Orchestra,

Washington National Opera, Reno Philharmonic, the American Composers Orchestra, Arizona State University Symphony Orchestra, Irving Klein String Competition. Simon's latest album, *MY ANCESTOR'S GIFT*, was released on the Navona Records label in April 2018. Described as an "overall driving force" (Review Graveyard) and featured on Apple Music's "Albums to Watch." As a part of the Sundance Institute, Simon was named as a Sundance Composer Fellow in 2018, which was held at the historic Skywalker Ranch. His string quartet, *Elegy*, honoring the lives of Trayvon Martin, Michael Brown and Eric Garner was recently performed at the Kennedy Center for the Mason Bates JFK Jukebox Series. Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Assistant Professor at Georgetown University. [cover photo: row 5, photo 2]

Allison Loggins-Hull, *Homeland*

Composer note: *Homeland* was written shortly after Hurricane Maria stormed through Puerto Rico in 2017. Maria represented the increasing strength of natural disasters and the intense, sometimes deadly, repercussions of climate change. While this was going on, there was also a rise of political and social turmoil in the United States, and global unrest throughout the world, including the Civil War crisis in Syria. For weeks, the news was flooded with these stories. With so many people throughout the world dealing with tragic domestic issues, I began to think about the meaning of home during a crisis. What does home mean when the land has been destroyed? What does it mean when there's been a political disaster, or a human disaster? How does a person feel patriotic when they feel unwelcomed at the same time? *Homeland* is a musical interpretation and exploration of those questions. The flute opens with timbral trills representing troubled waters, then transitions into passages that are anxious and distorted. There is a moment of hope and optimism, a remembrance of past struggles that have been overcome, followed by an off-putting play on the Star Spangled Banner, representing an unraveling of patriotism. In the end we come full circle, still with unanswered and unresolved questions.

Allison Loggins-Hull is a flutist, composer and producer with an active career performing and creating music of multiple genres. In 2009, she and Nathalie Joachim co-founded the critically acclaimed duo Flutronix, which was praised by *The Wall Street Journal* for being able "to redefine the instrument." Allison has performed at The Mostly Mozart Festival at Lincoln Center, Carnegie Hall, Orchestra Hall (Chicago), World Cafe Live, and performed or recorded with a wide-range of artists including the International Contemporary Ensemble, Imani Winds, Lizzo, and The National Sawdust Ensemble. With Flutronix, she has released two full studio albums (Flutronix and 2.0), a live album (Live From the Attucks Theatre), an EP (City of Breath) and is signed to Village Again Records in Japan. Allison was co-principal flutist on the soundtrack to Disney's 2019 remake of *The Lion King*, and has been featured in an ESPN Super Bowl commercial, the 62nd annual GRAMMYs Award Show and the Black Girls Rock! Awards Show. Allison has been commissioned by The Metropolitan Museum of Art, Carolina Performing Arts, Alarm Will Sound and The Library of Congress. She was a co-producer of Nathalie Joachim's GRAMMY-nominated album *Fanm d' Ayiti*. Allison is on the flute faculty at Montclair State University and is a teaching artist at The Juilliard School's Global Ventures. [cover photo: row 2, photo 1]

Joshua Mallard *Perennial* for solo flute

Composer note: *Perennial* - lasting or existing for a long or apparently infinite time; enduring or continually recurring. *Perennial* is a work that seeks to repurpose cyclical material by obfuscating and stretching the proportional relationship between each melodic phrase. In some ways, it is also a commentary on my experiences while learning flute. The familiar underpinnings of many older solo flute works has been slightly altered by the use of microtones. With that in mind, the term "perennial" is a reference to the work's past inspiration and compositional approach.

Joshua Mallard (b. 1998) is an award-winning composer currently residing in Tampa, Florida. His work obfuscates the distinctions between traditional musical styles, seeking to repurpose existing idioms. Mallard's works have been performed internationally by a variety of ensembles, including Rote Hund Muzik, HyperCube, and Tampa Homegrown. His solo flute work *Perennial* was premiered at the XI International Flute Festival by Francesca Arnone. As a selected composer of the 2020 National Student Electronic Music Event, Joshua's fixed media work *Detritus* was premiered in Urbana, IL. Additionally, Mallard works as a composer and sound designer for media. He is interested in applying audio concepts from media to other acoustic and digital mediums. He has worked with companies such as Pencilmation, Blipsounds, and Forest Ring Games. He remains active in the game audio community, participating as an exhibitor at industry conferences such as OrlandoX. Recently, he was a panelist at PAX East 2020. Mallard is currently pursuing a bachelor degree in music composition at the University of South Florida (BM'21) with Paul Reller and Benjamin D. Whiting. As a student there, Mallard was a recipient of the Presser Undergraduate Scholar Award, a prestigious award given to an outstanding undergraduate music major. [cover photo: row 4, photo 1]



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Mini Concert 4

Monday, April 5, 2021 • 7:30 PM

Program

Courtney Bryan

Piano Etudes: Carnival for Unity
I. Unity Amongst Youth of the Diaspora
II. Secondline for Black Love

Margaret Bonds

Troubled Water

Quinn Mason

The Never-ending Ocean of Identity

Performer: Jeff Payne



The quarantine has confirmed pianist Jeff Payne's cat's worldview that he exists to cater to her every whim. When he's not letting her out, letting her in, ad infinitum, she provides a vocal critique of his practicing: "it needs work, but before you run through that passage again you should feed me."

When not fussing over the cat, Payne is fussing over his tomatoes. It's been a strange season for them weather-wise, but it looks like they're going to produce enough for a winter's supply of tomato sauce, a quarantine staple.

Partner spotlight



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Program Notes

Courtney Bryan *Piano Etudes: Carnival for Unity*

Carnival for Unity is a set of piano pieces composed during my studies at Oberlin Conservatory. It is a celebration of music and dance of the Black diaspora. These two excerpts celebrate the music of Jamaica and New Orleans.

Courtney Bryan is “a pianist and composer of panoramic interests” (*New York Times*). Her music is in conversation with various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Bryan has academic degrees from Oberlin Conservatory (BM), Rutgers University (MM), and Columbia University (DMA) with advisor George Lewis, and completed postdoctoral studies in the Department of African American Studies at Princeton University. Bryan is currently the Albert and Linda Mintz Professor of Music at Newcomb College, Tulane University. She served as the Mary Carr Patton Composer-in-Residence with the Jacksonville Symphony, 2018-20. Her work has been presented in a wide range of venues, and she has two recordings, *Quest for Freedom* and *This Little Light of Mine*. Bryan was the 2018 music recipient of the Herb Alpert Award in the Arts, a 2019 Bard College Freehand Fellow, and was recently a 2019-20 recipient of the Samuel Barber Rome Prize in Music Composition and a 2020 United States Artists Fellow. She has recently begun a new role as Creative Partner with the Louisiana Philharmonic Orchestra. [cover photo: row 1, photo 2]

Margaret Bonds, *Troubled Water*

Troubled Water, written in 1967, is based on the African-American spiritual, *Wade in the water*. The rhapsodic melody is set to a complex rhythmic accompaniment and each verse and refrain is treated in a different way: blues, jazz, and the gospel piano tradition. The work builds in intensity, reaching a climax with a statement of two parts of the melody that accompany the words, “wade in the water” and “God’s gonna trouble the water.”

Margaret Bonds (1913–1972) was an American composer, pianist, arranger and teacher. She came from a musical family based in Chicago, and frequent guests at the home included Florence Price and William Dawson. She studied composition with Price while in high school, and later studied with Roy Harrison while attending Juilliard. Bonds performed Price’s *Piano Concerto* with the Chicago Symphony Orchestra in 1933 during the World’s Fair, as the first African-American woman to ever solo with a major American orchestra. Bonds moved to New York in 1939 where she became active in Harlem’s vibrant arts scene. She formed a close friendship with Langston Hughes, setting much of his poetry to music, such as the choral work *The Ballad of the Brown King*, “The Negro Speaks of Rivers” (1941), and the songs collected under the title *Three Dream Portraits* (1959). Two of her notable students were Ned Rorem and Gerald Cook. Bonds died in 1972, just a few months after the Los Angeles Philharmonic premiered her Credo for orchestra and chorus. [cover photo: row 3, photo 1]

Fear No Music's Young Composers Project (YCP) provides groundbreaking mentorship for youth interested in composition!
Find out more at fearnomusic.org/ycp

Quinn Mason *The Never-ending Ocean of Identity*

Composer note: *The Never-ending Ocean of Identity* is a reworked movement from my 2017 piano suite *Homage a Lola Perrin*. It is yet another tribute to the beautiful and thought-provoking style of the pianist-composer Lola Perrin, being similarly inspired by her own piano suites. The musical content consists of a simple motif which develops and morphs itself melodically throughout the short composition.

Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. He has studied at SMU with Dr. Lane Harder has also worked closely with distinguished composers David Maslanka, Libby Larsen, David Dzubay and Robert X. Rodriguez. His music has been performed in concert by the Dallas Symphony Orchestra, South Bend Symphony Orchestra, the New Texas Symphony Orchestra, loadbang, Voices of Change, American Composer's Forum, the Atlantic Brass Quintet, the UT Arlington Saxophone quartet, the Cézanne, Julius and Baumer string quartets and bands of SMU, UNT and TCU. He has received awards from the American Composer's Forum, Voices of Change, Texas A&M University, the Dallas Foundation, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra, The Diversity Initiative and the ASU Symphony Orchestra. He has been commissioned by the Dallas Symphony Orchestra twice, the New Texas Symphony Orchestra and David Cooper, principal horn of the Chicago Symphony Orchestra. [cover photo: row 6, photo 2]



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TOMORROW IS MY TURN

Monday, April 26, 2021 • 7:30 PM

Program

Jessie Montgomery	<i>Rhapsody No. 1</i> for solo violin
Marcos Balter	<i>Descarga</i> for solo percussion
James Lee III	<i>Abraham's Sons (In Memoriam: Trayvon Martin)</i> for solo cello
BRAVO Composition Collective	<i>NEW WORK (title TBD)</i> - World Premiere
Daniel Bernard Roumain	<i>Hip Hop Studies and Etudes (selections)</i>

Performers: Inés Voglar Belgique, Nancy Ives, Michael Roberts, BRAVO Youth Orchestras



Given the many unnecessary losses of all kinds during recent months, violinist Inés Voglar Belgique is staying focused on the silver linings. She's incredibly grateful for all the hard-working school teachers and essential workers that scrambled and sacrificed to keep everyone as safe and healthy as possible. She's enjoying spending time with her family, cooking at home and hiking and camping in unforgettable places; working with the Portland Youth Philharmonic and Metropolitan Youth Symphony; and teaching private students and building a violin studio community through workshops and classes. She also participated in the violin vigil for Elijah McClain. Being able to have weekends off and put her kiddo to bed every night has been the best thing ever! She's ready and excited for this season really like no other!



Cellist Nancy Ives is lamenting that now, thanks to the pandemic, she has no more excuses for having a disorganized house. Like most everyone else, she has attempted sourdough (gluten-free), gardened compulsively, and discovered liquor home delivery. Nancy also got a new puppy, who finds her singing practice for voice lessons either distressing or thrilling. It's hard to say which. Nancy is using this time to compose more and upgrade her online presence. Yes, her puppy Zephyr has an Instagram, but just as importantly, she finally has a professional FaceBook page, "Nancy Ives, Cellist and Composer." She's also doing a weekly livestream sponsored by Portland Cello Project called "Cello Tuesdays." Visit nancyives.com and please don't judge if it seems disorganized. She has other things to do; that sourdough isn't going to ferment itself!



Percussionist Michael Roberts has spent most of quarantine bonding with his senior himalayan cat Hiro, while working around the cat's schedule. Napping an hour before meals has turned into two hours before, so that's a great time to practice in the basement where the percussion instruments are while Hiro patrols the upstairs. Aside from this new adjustment to life as his cat's tenant, Michael cleaned the house thoroughly several times, finding items to sell and donate, and organized decades worth of music. He's been cooking and landscaping, and discovered how to merge these two talents when he finally tackled the giant rhubarb stalks that have been growing in his backyard unkempt for 4 years.

Now in its 8th year, BRAVO Youth Orchestras is the first El Sistema-inspired program in Oregon, serving hundreds of students in six high-poverty schools in North Portland. BRAVO's intensive music programs combine instrumental proficiency,

musical fluency and creative self-expression. BRAVO students have played with violinist Joshua Bell, Black Violin and Hypnotic Brass, and performed onstage at the Arlene Schnitzer Concert Hall alongside the Oregon Symphony under the direction of Maestro Carlos Kalmar. BRAVO was invited to perform at both the 2017 and 2019 inaugurations of Kate Brown, Oregon's 38th governor. During the global pandemic, BRAVO has pivoted to virtual instruction and also provides direct assistance for students and families. oregonbravo.org



Program Notes

Jessie Montgomery *Rhapsody No. 1* for solo violin

Composer note: This work for solo violin is the first *Rhapsody* in a series that will be written for six different instruments. The collection of six solo works pays homage to the tradition of J.S. Bach's solo violin *Sonatas and Partitas*, his *Suites* for solo cello and the six solo violin *Sonatas of Eugène Ysaÿe*. In paying tribute to this archetypal tradition, I have chosen to elaborate by writing for a variety of solo voices across instrument families—violin, viola, flute, bassoon, and double bass—so that the final *Rhapsody* in the cycle is a five part chamber work for all of the instruments in the collection. This piece represents my excitement for collaboration, as each solo work is written in collaboration with the premiere performer, and my love for chamber music as a staple in my current output.

For Jessie Montgomery's biography, visit jessiemontgomery.com [cover photo: row 6, photo 3]

Marcos Balter *Descarga* for solo percussion

Composer note: My fascination with percussion is directly related to my Brazilian heritage. I remember being mesmerized as a young child watching the enormous percussion ensembles (sometimes over one hundred percussionists) that perform during the official carnival parade in my hometown, Rio de Janeiro. I will never forget the feeling of having my whole body shaking as an involuntary resonator to such potent sounds. The experience was both physical and metaphysical... When Sam Solomon asked me to write a new work for him, I knew immediately that I wanted to recreate that same transcendental feeling I once experienced. The challenge was to find ways of translating it into a solo piece. It was not until I watched a video with the late Tito Puente that I realized the intensity I wanted to capture had little to do with the number of performers or sonic simultaneity. What I was searching for was a proximity to that dangerous zone that blends controlled and uncontrolled virtuosity, rationalized and spontaneous reactions to extremes, unpolished and refined responses to physical challenges. Only by immersing the performer in such frantic, incongruent, almost hypnotic and yet agitated mind state could I hope to convey these feelings to the audience. *Descarga* is my attempt to create such a sonic world, celebrate Sam's artistry, and revisit my roots.

Praised by *The Chicago Tribune* as “minutely crafted” and “utterly lovely,” *The New York Times* as “whimsical” and “surreal,” and *The Washington Post* as “dark and deeply poetic,” the music of composer **Marcos Balter** (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. Recent performances include a Miller Theater Composer Portrait in 2018 and appearances at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, Park Avenue Armory, Teatro de Madrid, Bâtiment de Forces Motrices de Genève, and the Museum of Contemporary Art of Chicago. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past honors include fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow) as well as commissions from the Los Angeles

Philharmonic, Chicago Symphony Music Now, Meet the Composer, Fromm Foundation at Harvard, The Holland/America Music Society, The MacArthur Foundation, and the Art Institute of Chicago. Recent collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Orquestra Experimental da Amazonas Filarmonica, American Contemporary Music Ensemble, and American Composers Orchestra. Balter currently lives in New York City. [cover photo: row 6, photo 1]

James Lee III *Abraham's Sons (In Memoriam: Trayvon Martin)* for solo cello

Composer Note: *Abraham's Sons (In Memoriam: Trayvon Martin)* is a work for solo cello that I composed in 2013 as a reaction to the tragic and unjust death of Trayvon Martin. The work is rhapsodic and traverses contrasting elements of Trayvon Martin's youthfulness and the seriousness of the circumstances that led to his death.

James Lee III, born 1975, cites as his major composition teachers Michael Daugherty, William Bolcom, and Bright Sheng at the University of Michigan. He was also a composition fellow at the Tanglewood Music Center. Since 2006, his orchestral works have been commissioned and premiered by the National Symphony, Detroit Symphony, Baltimore Symphony, New World Symphony, and the orchestras of Philadelphia, Grand Rapids, Cincinnati, Atlanta, and have been conducted by such artists as Leonard Slatkin, Marin Alsop, Michael Tilson Thomas, Juanjo Mena, David Lockington, and Thomas Wilkins. International performances also include England, Brazil, and Russia. During the 2019-20 season, the Louisiana Philharmonic Orchestra, Boston Symphony Orchestra, Cincinnati Symphony Orchestra, and Chicago Symphony Orchestra performed Dr. Lee's Sukkot Through Orion's Nebula in September, October, and November. During the 2020-21 and 2021-22 seasons, there are many more works of Dr. Lee scheduled for premieres. [cover photo: row 4, photo 3]

BRAVO Composition Collective *NEW WORK* (title TBD) World Premiere

BRAVO students were asked to listen to Nina Simone's rendition of the yearning ballad, *Tomorrow Is My Turn*, and use it as a starting point as inspiration for a new work. The students have been learning how to navigate and express their own creative voices, even in a distanced world. They have accomplished this through utilizing collaborative, web-based programs like Soundtrap as a means of sharing, realizing, capturing, and organizing their ideas. Students reflect and experiment, collaborating with staff, writing songs with compositional techniques such as loops, beat makers, vocal recordings and the incorporation of their own instrumental sounds into the tracks. The work presented here is the result of that process.

Daniel Bernard Roumain *Hip Hop Studies and Etudes* (selections)

There are 24 *Hip-Hop Studies and Etudes*, one in each major and minor key. Allan Kozinn of *The New York Times* described the collection as follows: " True to form, these vary greatly in style, from slow, introspective Neo-Classical ruminations to rhythmically complicated, riffy pieces that would not be out of place in a dance club... The instrumentation is flexible, too: Mr. Roumain has performed them on the violin and the piano, on his own and with his band, which includes an amplified string quartet, bass, drums, keyboards, a D.J. and a laptop. Although the études are written on a full scale, he said, they can be performed by any combination of musicians, who are free to rearrange and repeat certain of the works' "cells," or short thematic passages, just as hip-hop D.J.'s do with sampled music."

Daniel Bernard Roumain (DBR) is a prolific and endlessly collaborative composer, performer, educator, and social entrepreneur. “About as omnivorous as a contemporary artist gets” (New York Times), DBR has worked with artists from Philip Glass to Bill T. Jones to Lady Gaga; appeared on NPR, American Idol, and ESPN; and has collaborated with the Sydney Opera House and the City of Burlington, Vermont. Acclaimed as a violinist and activist, DBR’s career spans more than two decades, earning commissions by venerable artists and institutions worldwide. Known for his signature violin sounds infused with myriad electronic, urban, and African-American music influences, DBR takes his genre-bending music beyond the proscenium. He is a composer of chamber, orchestral, and operatic works; has won an Emmy for Outstanding Musical Composition for his collaborations with ESPN; featured as keynote performer at technology conferences; and created large scale, site-specific musical events for public spaces. DBR earned his doctorate in Music Composition from the University of Michigan and is currently Institute Professor and Professor of Practice At Arizona State University. An avid arts industry leader, DBR serves on the board of directors of the League of American Orchestras, Association of Performing Arts Presenters and Creative Capital, the advisory committee of the Sphinx Organization, and was co-chair of 2015 and 2016 APAP Conferences. [cover photo: row 3, photo 2]

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