

# Cascadia Composers

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

## *About Us*

Cascadia Composers is dedicated to promoting the composition and performance of contemporary classical music by regional composers, stimulating national and international awareness of this music, and gathering composers to disseminate information pertinent to its members and the community. Cascadia serves northern Oregon and southern Washington and was founded in 2008.

The National Association of Composers, USA 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.

[www.cascadiacomposers.org](http://www.cascadiacomposers.org)

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Cascadia Composers  
is a chapter of the  
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CASCADIA COMPOSERS PRESENT

# *Crazy Jane Misbehaves*

Music  
inspired  
by  
*women*  
who  
*break  
the  
rules*

*Modern music of daring disposition by*

Susan Alexander | Elizabeth Blachly-Dyson | Renée Favand-See  
Cynthia Stillman Gerdes | Lisa Ann Marsh | Bonnie Miksch | Jan Mittelstaedt  
Stacey Philipps | Emyli Poltorak | Christina Rusnak

**Friday, November 15<sup>th</sup>, 2013 at 7:30 p.m.**  
Lincoln Hall, Room 75 | 1620 SW Park Ave., Portland OR 97201



## Who was the original “Crazy Jane”?

“Crazy Jane” is the name of an earthy character invented by the Irish poet W. B. Yeats and based on a real person that Yeats admired for her audacity, lust for life and satirical eye. She is a passionate old woman who flies in the face of convention and propriety to speak her mind about love, war, character and freedom. She shakes her fist at generals and bishops alike. She acts as a mouthpiece for unpopular truths and thus upholds the tradition of strong, mythical Celtic women in her own unorthodox way. The only reason she gets away with it (in early 20th century Ireland, anyway) is because, well... she’s crazy.

The women of Cascadia Composers adopted “Crazy Jane” as their muse because her bold spirit and fearlessness in expressing herself is an inspiration to women composers – a group that has been marginalized throughout Western musical history. Some of the older composers in our group grew up during a time when women were barred from playing in professional orchestras and what few female musicians (especially composers and conductors) who had existed barely merited a footnote in traditional music education. While that atmosphere is increasingly a thing of the past, its traces linger. The image of “Crazy Jane” urges us on to take the risks necessary to create and share our music.

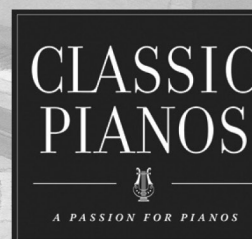
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**Samuel Jones** – Listen Now My Children  
**Aram Khachaturian** –  
Concerto for violin and orchestra  
*Kunito Nishitani, Violin*  
**Peter Tchaikovsky** – Symphony #5, op. 64 E minor

**May 16 & 18, 2014**

**Young Artists Concert**

**Matt Doran** – Comic overture  
**Jean Sibelius** – Symphony #2 op. 43 D major  
Selections to be announced  
*Young Artists Competition Winners*

**Special Concerts:**

**January 17 & 19, 2014**



**Aram Khachaturian** – Masquerade: suite  
**Copland** – 3 Latin American Sketches  
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**March 9, 2014**

Young Artists Competition Finals Recital

**April 27, 2014**

BSO Chamber Music Concert  
Featuring small ensembles from the orchestra  
Chamber Music Concert

**March 14 & 16, 2014**



**Giacomo Puccini** – La Bohème  
*presented in coordination with*

**Performances** Friday 7:30pm and Sunday 3:00pm

**Location:** Village Baptist Church  
330 SW Murray Blvd

**Tickets** (at the door): Adult \$10 - Students and Seniors \$5 - Family \$20

**Portland Opera ToGo**



# Program

**Soulmates \*** ..... **Jan Mittelstaedt**

Vakare Petroliunaite, *soprano*; Renée Favand-See, *mezzo-soprano*; Gail Gillespie, *flute*;  
Diane Chaplin, *cello*; Dan Brugh, *prepared track of street sounds*

**Adriana \*** ..... **Christina Rusnak**

Janet Bebb, *flute*

**Suffer Silently \*** ..... **Renée Favand-See**

*electronic tape*

**Two Songs** ..... **Susan Alexander**

**I. The Body A Tree      II. And For No Reason**

Vakare Petroliunaite, *soprano*; Jennifer Wright, *piano*

**Alpha Beta** ..... **Emyli Poltorak**

*winner of the 2013 Crazy Jane Portland State University student composition contest*

Jeffrey Evans, *voice*; Lisa Lipton, *clarinet*; Julian Kosanovic, *cello*

**Nellie Bly: Daring, Intrepid Reporter \*** ..... **Cynthia Stillman Gerdes**

Susan Strauss, *storyteller*; Cynthia Stillman Gerdes, *piano*

## Intermission

**A Few Regrets \*** ..... **Elizabeth Blachly-Dyson**

**I. The Goddess of Unrequited Love      II. Spring Cleaning**

Martha Bryan, *soprano*; Gail Gillespie, *flute*

**Solstice** ..... **Bonnie Miksch**

Bonnie Miksch, *voice, electronics, didgeridoo & computer realized recording*

**Tale of Wonders** ..... **Stacey Philipps**

**III. True Story      IV. Sailing      V. Full Speed**

Martha Bryan, *soprano*; Andy Sharma, *clarinet*; Jeongmi Yoon, *piano*

**Distillation \*** ..... **Lisa Ann Marsh**

Renée Favand-See, *soprano*; Lisa Ann Marsh, *piano*; Dustin Silva, *electric guitar*

(\* ) = world premiere performance

# Composers and Program Notes



**Jan Mittelstaedt** holds a BS in education from Bucknell University, a BA in music from Marylhurst University, and a MM in composition from the University of Portland. She has studied composition with Sister Anne Cecile Daigle at Marylhurst University and with Dr. Walter B. Saul II at the University of Portland and independently. Nationally Certified in piano by the Music Teachers National Association (MTNA), Jan is on the syllabus adjudicating staff of the Oregon Music Teachers Association (OMTA). She also is a program presenter and adjudicator for OMTA districts and is the composer of numerous educational pieces for piano. Among these, The Boston Music Co. has published four collections; other piano music is available through Schaum Music and Alberti Publishing. Jan also composes chamber music and sacred compositions. In 1993, she participated in the Ernest Bloch Composers Symposium with her Saxophone Quartet (AATB) and in 1994, she was chosen Composer of the Year by OMTA. Her commissioned composition for flute and piano, *Journey Through A Shadow*, was performed

at the OMTA state convention in June of that year. She has also received many ASCAP Special Awards. Jan is president of Cascadia Composers (NACUSA). She is also a member of the Oregon Federation of Music Clubs and is co-chair of her area's Junior Festival. She is a member of Mu Phi Epsilon, and the Christian Fellowship of Art Music Composers (CFAMC). Her biography is included in the Marquis Who's Who of American Women and Marquis Who's Who in America. Jan and her husband are parents of two sons and a daughter and have eight grandchildren.

**Program notes:** The idea for this music came from the book, *An Invisible Thread*, by Laura Schroff and Alex Tresniowski, published by Howard Books © 2011. The story, about the friendship of a busy sales executive and a child panhandler, is true. In writing this music, I have focused on two scenes in the book: the unlikely meeting between Laura Schroff and Maurice Mazyck, and the time when Maurice told Laura that he would like her to pack school lunches for him, in brown paper bags. I think that Laura Schroff embodies our concert theme of "Crazy Jane Misbehaves." Laura is a woman who was extremely courageous in the face of criticism from others. For example, when her boss, Valerie, heard what Laura was doing, Valerie was alarmed and said, "Laura, I don't understand why you're doing this....You don't really know this kid, you don't know his family, you don't know if they will be upset with you." (page 81: *Invisible Thread*) Later Valerie continued, "Laura, you can't have this boy up to your apartment....That's just crazy..."(Ibid) So, Laura misbehaved by not following the advice of her friend. This advice is probably the same as we would give her now. But, Laura's courage and friendship made it possible for Maurice to change and eventually become a contributing and positive member of society. To hear the heartfelt toast that Maurice gave at Laura's 50th birthday party, go to <http://www.youtube.com/watch?v=Zc1o1AJ580Y>.

## Soulmates

by Jan Mittelstaedt

What is that? Did I hear a sound?  
For some un-known reason, I'm turning around.

Spare change, spare change, excuse me, lady,  
do you have spare change?  
Hunger gnawing at my belly,  
fighting, biting, knees of jelly,  
Here I sit inside a gutter,  
begging for my bread and butter.  
Spare change, spare change,  
lady, don't look at me like that!  
Do I look so strange?

Something is pulling, something is pulling me.  
Unseen forces are pulling me back to the boy,  
to the invisible, forgotten child.

Miss Laura, Miss Laura, Miss Laura,  
I want my lunch in a brown paper bag,  
a brown paper bag, don't you see?  
I want my lunch in a brown paper bag,  
to show that you care for me.

There's a deli on the corner,  
known for ham and cheese on rye,

You can have it in a lunch box,  
with delicious apple pie.

A lunch box just is a piece of tin,  
Miss Laura, don't you see,  
It may be bright and shiny,  
But, it's nothing to me.  
I've a huge jar in my den  
with nickels, dimes and quarters,  
Take a handful every week  
to pay for your lunch orders.

I want my lunch in a brown paper bag,  
a brown paper bag, don't you see?  
I want my lunch in a brown paper bag,  
to show that you care for me.

Duet: A life changing moment left two lives  
connected, two lives connected, connected by love.  
You want your lunch in a brown paper bag, a brown  
paper bag, yes I see.  
You want your lunch in a brown paper bag to show  
the kids that you're cared for by me.  
Two lives were changed by love, two lives were  
changed by love.

# Upcoming Events

Cascadia Composers present

## "Blackout"

Friday, January 24, 2014 at 7:30 p.m.  
Temple Baptist Church, 1319 NE 7th Ave, Portland, OR 97232

Join us for a multimedia concert performed in varying degrees of darkness to create a unique and unforgettable listening environment for a stunning variety of acoustic and electronic works by local composers.

Tickets \$20/\$15/\$10/under 12 free



March Music Moderne & Cascadia Composers present

## "Piano Bizarro: Piano vs. Anti-Piano"

Wednesday, March 12, 2014 at 7:30 p.m.  
The Piano Fort at Modcott Pianos, 1715 SE Spokane St., Portland (in the Sellwood neighborhood)

An eclectic concert-happening including highly unusual works for toy pianos, amplified harpsichord, oddly tuned pianos, prepared pianos & other artful oddities! Filled to the brim with new works and antics by Jennifer Wright, Art Resnick, Ted Clifford & Paul Safar and featuring Julius Eastman's controversial behemoth "Evil Nigger" for 4 pianos. An adventure not to be missed!

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and to women who break the rules!

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Cascadia Composers is a non-profit organization and would not be able to fulfill its mission of promoting new music without community support. As tickets sales cover only a portion of our operating expenses, donations help build the foundation for our work and growth.

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Many thanks to the sponsors whose contributions to **Crazy Jane Misbehaves** made tonight's performance possible. You are doing it: making art happen!

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The "Crazy Janes"  
also wish to thank:

Cascadia Composers & NACUSA  
Susan Alexjander & Stacey Philipps, *publicity*  
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*student competition adjudicators*  
Jan Mittelstaedt, Karen Bates-Smith,  
Liz Nedela & Christina Rusnak, *organization*  
Cynthia Gerdes, *contracts*  
Bonnie Miksch, *sound engineering*  
Lisa Marsh, Grace Shimer & Stephanie Cooke,  
*stage management*  
Bryan Johanson & the Portland State University  
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**Christina Rusnak** is a multifaceted composer whose work reflects a diversity of styles. Actively seeking to integrate artistic and geographic elements into her work, her goal is to compose music that engages the performers as well as the audience. *Cloudburst* was released in 2007 on ERM Media's Masterworks of the New Era v. 10, and *Kyriop* was released on Parma "Slices" recording in 2012. Her work has taken her across the country. In 2009 Dallas Contemporary commissioned a work, *161 Glass* for their new art space. In 2012, at Homestead National Monument, she composed *Free Land* for the 150th anniversary of the Homestead Act. Her electro-acoustic piece *The Unspoken Geography* was chosen in 2013 for the 12th Annual CSUF New

Music Festival: *Voice in the 21st Century*, and *Teklanika* was performed at the Fairbanks Summer Arts Festival. Most recently, she has been commissioned by Oregon Parks to create a work in 2014 in honor of a new park, Cottonwood Canyon. An avid explorer of Cultural Geography and Environmental History, Ms. Rusnak is a regular contributor to [culturaloregon.com](http://culturaloregon.com). Her essay, *Reconstructing Presence*, published by "Wandering Scholars.org" in 2009, explores reinserting human geography in Brent Phelps' "On the Trail" photographic series. With a Master's degree in Composition and a minor in Art History from the University of North Texas, she has worked with the Dallas Contemporary coordinating their New Sounds sound art series, with *Orchestra 2001* as a management consultant, and founded the Dallas Composers Workshop. She has studied composition with Cindy McTee, David Bithell.

**Program notes:** *Adriana* was composed for Houston Flutist, Adriana Potaczniak. Her quiet demeanor belies a woman who lives and expresses herself fully. This piece honors her many facets as a talented musician, a soulful thinker, a tango dancer and most recently as a mom. Does this Crazy Jane misbehave?? Your only answer would be her slow smile and dancing eyes.



**Renée Favand-See**, composer and mezzo-soprano, was born in York, Pennsylvania. She holds B.M. and M.M. degrees in composition from the Eastman and Yale Schools of Music, respectively. She has collaborated with numerous artists and ensembles including: Five Boroughs Music Festival; Sequitur; Lucy Shelton and Eighth Blackbird; PRISM Saxophone Quartet; American Opera Projects; Wet Ink Ensemble; Del Sol String Quartet; Peabody Trio; cellist Ha-Yang Kim; and many singers, including The Julians, Anna Haagenson, Hai-Ting Chinn, Jesse Blumberg and Alissa Rose. Renée has written chamber, orchestral and choral pieces, as well as music for video and dance, including

collaborations with Ten Tiny Dances, Electrogals, TRIP Dance Theatre, Group Motion and video artist Christine Sciulli. Renée is currently working on a new cycle of songs based on scientific texts for mezzo-soprano Hai-Ting Chinn. As a singer, Renée enjoys performing works by living composers; singing with Third Angle, Resonance Ensemble, Cappella Romana and Oregon Catholic Press; and studying voice with the wonderful and wise Nancy Olson-Chatalas. She teaches composition at Portland State University and for summer programs including Young Musicians and Artists (YMA) and The Walden School.

**Program notes:** "Suffer Silently" is about its opposite. Speaking, making noise, taking up space, being gloriously, messily here in the middle of life. Even if it might offend or even cause conflict. The sounds are my voice, my mother's voice and objects in my home.



Composer **Susan Alexjander's** work is about the interconnections between light and sound, science, art, geometry and our universal stories. She's a presenter, musician, and perpetual student whose CDs and film soundtracks have achieved international acclaim in galleries, publications, and performances. She teaches privately in Portland and continues to explore the harmonics of nature, our bodies and the cosmos. The burning question is always - how does everything communicate through resonance? Her website is [www.OurSoundUniverse.com](http://www.OurSoundUniverse.com).

**Program notes:** *Hafiz's* character here is not so much 'misbehaving,' as taking the ultimate risk: allowing her soul to release into ecstasy. In certain circumstances this might be considered a very dangerous thing to do! The music, I hope, captures both the daring and the delicacy of *Hafiz's* thoughts....almost more like fragrances than words. The rhythm is fluid, especially for *The Body A Tree*. And *For No Reason* asks the pianist to use the main ostinato as a 'template' to keep the tempo moving forward, but also to freely improvise in certain sections to call forth a wild cacophony of joyful sounds as "a thousand birds choose my head for a conference table, passing their cups of wine and their wild songbooks all around." It's less a question of 'getting it right'.....more about taking chances; feeling the exhilarating rush of movement, freedom and song.

## Two Songs

Poems by Hafiz, translated by Daniel Ladinsky

### The Body A Tree

The body a tree,  
God a wind.

When He moves me like this,  
Like this,

Angels bump heads with each other  
Gathering beneath my cheeks,  
Holding their wine  
Barrels

Catching the brilliant tear,  
Pearl

Rain.

### And For No Reason

And for no reason  
I start skipping like a child.

And for no reason  
I turn into a leaf  
That is carried so high  
I kiss the Sun's mouth  
And dissolve.

And for no reason  
A thousand birds  
Choose my head for a conference table,  
Start passing their  
Cups of wine  
And their wild songbooks all around.

And for every reason in existence  
I begin to eternally,  
To eternally laugh and love!

When I turn into a leaf  
And start dancing,  
I run to kiss our beautiful Friend  
And I dissolve in the Truth  
That I Am.



**Emyli Poltorak** is probably up to no good, and she hopes you can hear it in her music. She is infatuated with odd noises, unusual rhythmic techniques, musical jokes, and thwarted expectations. Growing up listening to Russian gypsy and folk music, David Bowie, and Stravinsky instilled a deep love of both experimentation and folk music, and the interesting places where the two intersect. Emyli has had works performed by the PSU New Music Ensemble, the Contemporary Portland Orchestra Project, and soprano Pamela South. Her most recent piece was premiered at the Oregon Bach Festival Composers Symposium. She is very excited about this opportunity to misbehave with the composers of Crazy Jane. **(Program notes unavailable.)**



**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.

**Program notes:** Nellie Bly was a real person who was born in 1864 in small town Pennsylvania. By the time she was 25 she was the most well-known reporter in the United States. How did she do this? With some clever, sometimes dangerous stunts she exposed wrong-doing and put herself on the line for a more ethical public life, as she saw it. Nellie set the world's imagination on fire with her fast trip around the world, including a quick stop to meet Jules Verne and his wife in Amiens, France, on her way to beat his fictional character's record in *Around the World in 80 Days*. Her personal strengths may have had a dark side, like her drive for being the center of attention, and a somewhat narcissistic joy in her own opinions, but she made her strengths work for her in the public arena for the public good.

where he was the principal clarinetist in the band, performing in U.K., France, Switzerland, Austria, Italy, and Germany. He won the 2009 District 15 OSAA Solo contests in both clarinet and voice. He has been presented with the "Semper Fidelis Award for Musical Excellence" by the U.S. Marines Youth Foundation and received awards from the Westview High School for "Most Outstanding and Inspirational Musician." Andy has played the clarinet for eleven years. As a winner of the Young Artist Competition, he performed Carl Maria Von Weber's "Concertino" for Clarinet with the Beaverton Symphony Orchestra in May 2011, and also was a winner of the Chamber Music Society of Oregon's Concerto Competition, and performed the Weber Concerto No. 1 with the Oregon Sinfonietta Orchestra in 2012. He has also been a member of the Portland Youth Philharmonic Orchestra and Chamber Orchestra, and played with the Pacific Crest Wind Symphony. He has performed with the PSU Clarinet Ensemble, Madrigal Choir, and Symphony Orchestra.

A native of South Korea, **Jeongmi Yoon** has performed as a soloist with the Chonnam University Orchestra and the Poland Katowice Silesian Philharmonic Orchestra. She has received top prizes in many competitions in Korea, including those bestowed by the Kumho Junior Concert, the Music Teachers Association of Gwangju, the Honam Art Festival, the Gwangju University Competition, and the Chonnam University Concerto Competition. In 2011 Ms. Yoon was an alternate winner in the MTNA Young Artist Piano Competition in Oregon State and a finalist in the Carmel Music Society Piano Competition in 2013. Jeongmi has participated in master classes with Richard Goode, Gilbert Kalish, Choong-Mo Kang, Julian Martin and Arnaldo Cohen. Ms. Yoon received her Master in Piano Performance from Portland State University studying with Dr. Julia Hwakyu Lee and Bachelor in Music from Chonnam National University in Gwangju, Korea, studying with Dr. Hyun-Ok Moon.

**Lisa Ann Marsh** (see composer section)

**Dustin Silva** started playing the guitar at the age of 7. He is a composer, singer-songwriter and poet. As a teenager, he studied at Musicians Institute and won a summer scholarship to the Berkley College of Music. He has also studied North Indian classical music at the Ali Akbar Khan college. At present, he is recording a musical project inspired by visual artists: painters such as Basquiat, Van Gogh, Martin Ramirez and Francis Bacon. This music is highly textural and obsessed with rhythm. Most of his work is created through the guitar, whether it is playing with various objects, using tempering or looping.



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Flutist **Janet Bebb** has a master's degree in landscape architecture, works as Principal Regional Planner for Metro Parks and Greenspaces, and has studied flute in Boston, Honolulu and Florence, Italy. Janet grew up playing classical music and has also studied south Indian flute in India, saz and kaval in Turkey, and recorders in Italy. For the past 15 years she has been a dedicated chamber music player and has performed in the Portland area. She is a founding member of the Moussai Ensemble.

**Jennifer Wright** holds two degrees in classical piano performance (B.M., Hartt School of Music, Connecticut; M.M., Trinity College of Music, London, England) and studied for two years at the Stuttgart Music Conservatory in Germany. Further studies and obsessions include the harpsichord, toy piano, jazz, piano pedagogy, theater, voice, composition, history and art. These combine with her passion for teaching (together with a healthy enthusiasm for general over-the-topness) such that she spends her days continuously devising a diverse range of adventurous performance, educational and outreach projects for herself and her students. Her tastes in performance, research and composition range from the Renaissance to the avant-garde and embrace her penchants for storytelling, creative collaboration and performing in period costume (or any type of costume, really). Jennifer has served on the Board of Directors of Cascadia Composers (National Association of Composers, USA) and is the Portland and State Chair of the Oregon Music Teachers Association (OMTA) "Student Composition Celebration" Festival. She has performed her own solo piano works in multiple recitals in the U.S., United Kingdom and Finland. She presently studies composition with Susan Alexjander. Jennifer lives with her husband Matias and cats Milo and Kipper in Portland, Oregon, where she intends to keep stirring things up for some time.

**Jeffrey Evans** is a vocalist and multi-instrumentalist currently living in Portland Oregon. Jeff teaches and performs regularly in town. Projects past and present include, Filmusik, Big Haunt, A Rose City Collective, and The Portland State Chamber Choir. Collaborators include, Ara Lee, Carmen Everingham, Celeste Amadee, Christopher Riedl, Emyli Poltorak, Lisa Lipton, Richie Greene, and many other brilliant Portland artists.

**Lisa Lipton**, clarinet (bio unavailable)

Cellist **Julian Kosanovic** knew that playing classical cello wasn't the only thing she wanted to do. She composed and improvised as early as age 11, taught herself piano at age 12, and adopted the accordion and viola some time after that. Before attending Portland State University, Julian played with the Corvallis Youth Symphony from 2005-2009 (who played with Pink Martini in 2005) and the Corvallis Camerata from 2006-2009 (who toured northern Italy in 2008). She has also played with Graham Reynolds and Classical Revolution PDX, Parenthetical Girls, Raz, and Anna Heifetz. Currently, she plays with the PSU Symphony and will graduate with a Bachelor's in Music Performance in 2014. Julian enjoys playing and composing in contemporary-classical, jazz, Latin, Persian, and Russian (with local band Vragi Naroda) styles.

**Susan Strauss** is internationally recognized as a storyteller, keynoter, and for her signature *Passionate Fact Workshops: Storytelling Science*. Performances include: Smithsonian Natural History Museum, National Park Service, Monterey Bay Aquarium, Royal Botanical Gardens Edinburgh, National Geographic Society, National Gallery of Art and the Oregon Symphony. She is the author of four books, including: *Coyote Stories For Children*, *Wolf Stories: Myths & True Life Tales*, *When Woman Became the Sea: A Costa Rican Creation Myth* and *The Passionate Fact: Storytelling in Natural History and Cultural Interpretation*, six recordings and original narratives for museum exhibits and a National Forest Service restoration project. She also teaches Eurythmy movement at Cedarwood Waldorf School in Portland. [www.straussstoryteller.com](http://www.straussstoryteller.com)

**Cynthia Gerdes** (see composer section)

**Martha Bryan** holds a Bachelor of Music degree with an emphasis in vocal performance from Portland State University. She has studied vocal jazz with Mary Kadderly, a well-known Portland jazz artist, and classical voice with Richard Zeller, world-renowned baritone and resident of Portland. She collaborates with jazz guitarist Aaron Summerfield in both Portland and more recently at the University of Denver in Colorado. In addition to her degree in vocal performance, Martha began studying piano at the age of six and continued her training through studies at PSU. She also began dancing at a young age, training at the Eugene School of Ballet, The Community Ballet of Madrid with Victor Ullate in Madrid, Spain, Long Beach Ballet in Long Beach, California, and has performed with the Eugene Ballet Company. She currently teaches dance in SE Portland.

**Bonnie Miksch** (see composer section)

**Andy Sharma** is a graduate of Portland State University, where he was a Jeanine B. Cowles scholar and clarinet performance student of Dr. Barbara Heilmair, as well as the principal clarinetist of PSU Wind Symphony. He also played principal in Metropolitan Youth Symphony and toured Europe with the Oregon Ambassadors of Music,



**Elizabeth Blachly-Dyson** is a molecular biologist who started writing music late in life after several years of accompanying her son to his composition lessons. She plays the cello with the Pacific Crest Youth Sinfonietta and with the Marylhurst Symphony, both of which have performed her music. Several of her compositions have been performed at concerts organized by Cascadia Composers (chapter of NACUSA). She has studied composition with Dr. Robert Priest and Tomas Svoboda, and recently began studying with Jonathan Newman.

**Program notes:** When I'm not writing music, I occasionally write poems. Two years ago I decided to set three of my poems to music for soprano and flute. Two of these are on today's program. Somewhere, I read about a goddess of married love and I thought, what if there were a goddess of unrequited love? She wouldn't have to worry about keeping relationships going because in unrequited love, there is no relationship. "Spring Cleaning" is about procrastination. I'll write the program notes for it tomorrow.

### **Unrequited**

by Elizabeth Dyson

The Goddess of Unrequited Love  
Doesn't have a big job.  
The Goddess of Unrequited Love  
Doesn't have much to do.  
She only has to lose a letter,  
Mangle a message or two.  
Then she stands back  
And lets the unrequited  
Make a fool of himself  
Or herself.  
And wanders off in search of  
A new victim.

The Goddess of Unrequited Love  
Doesn't have a big job.  
The Goddess of Unrequited Love  
Doesn't have much to do.

### **Spring Cleaning**

by Elizabeth Dyson

Litter, litter, litter everywhere!

My house is littered,  
Littered, littered, littered, littered  
With unmade decisions.  
Forgotten hopes lie buried  
In stacks of catalogs  
And travel brochures.

Futures that will never come to pass  
Crowd my closet  
Crammed between garments  
I have no occasion to wear.  
A few unkept promises lurk  
Between unfinished crossword puzzles.

I have a drawer in my kitchen  
Stuffed full of unwritten thank you notes.  
Between the stacks of books  
I will never reread

Sits a small, dusty pile  
Of unmade apologies  
Well past their expiration dates.

My house is littered,  
Littered, littered, littered, littered  
With unmade decisions,  
Unwritten thank you notes,  
Unmade apologies.  
It's time for spring cleaning!

First my humble apologies.  
I never meant to do anything  
That would cause pain.  
As for the thank you notes,  
Thank you, thank you, thank you.  
You have been more than generous.  
Thank you, thank you, thank you  
For everything.



**Bonnie Miksch** is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. Her music has been performed in Asia, Europe, Canada, and throughout the U.S. She has received commissions from the Meet the Composer, The Fireworks Ensemble, Beta Collide, and The Oregon Music Teacher's Association who awarded her "Oregon's Composer of the Year" in 2011. Her works have also been performed by FearNoMusic, Third Angle Ensemble, newEar, and the Portland Vocal Consort, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers. Her music is available on the North Pacific Music and Aca Digital labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as the Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.

**Program notes:**

### **Solstice**

by Bonnie Miksch

Sacred day, full of flame and long desires,  
immersed in rapture and a thousand songs,  
you bring a flurry of foreseen fulfillments,  
a burst of brilliance to our cheeks,  
a breath of eagerness to rouse our hearts.



**Stacey Philipps** writes music of close, lush harmonies and contrapuntal textures, exploring the timbre of voices and instruments in minute detail and sweeping gestures. A lifelong choral singer, Stacey is an early- and new-music devotee, and she currently sings with the Oregon Repertory Singers. Her vocal interests extend to a love for composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles, as she enjoys the complexity and intricacies of interwoven individual lines. A sometime pianist and frequent dabbler in playing underappreciated instruments – she has an accordion, mountain dulcimer, and ukulele on hand and is pining for a harpsichord, banjo, and viola da gamba – Stacey received her Bachelor of Music in composition from Portland State University and also holds a Bachelor of Arts in philosophy from St. John’s College, Santa Fe.

**Program notes:** Here’s a little series of Grimm’s fairy tales told by a misbehaving storyteller who is full of mischief and trickery. She may be smiling and winking or mocking and disdainful, depending on her mood. The intertwining lines of voice, clarinet, and piano take turns embellishing these tall tales with lyrical passages, musical commentary, and onomatopoeic sounds (listen for the hare running and the cow mooing). Even as you are drawn into the magical scenes, don’t be surprised when the storyteller flaunts convention and turns each tale on its head.

### ***Selected Movements from Tale of Wonders***

Lyrics by The Brothers Grimm, translated by Margaret Hunt, 1884

#### **III. True Story**

Four fellows wanted to catch a hare!  
One of them was deaf,  
The second blind,  
One of them was silent,  
And the fourth could not stir a step.  
Do you want to know how it was done?  
First the blind man saw the hare running across the field,  
Then the silent one called to the deaf one,  
And the still one seized it by the neck.

#### **IV. Sailing**

Certain men wished to sail and they set their sails in the wind  
And sailed away over great fields.  
Then they sailed over a high mountain  
And there they were miserably drowned!

#### **V. Full Speed**

A crab was chasing a hare,  
Which was running away at full speed,  
And high upon the roof lay a cow,  
Which had climbed up there.  
In that country the flies are as big as the goats are here.  
Open the window that the lies may fly out!



**Lisa Ann Marsh** is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well-being for musicians and mind-body connections for increased artistry and creativity. As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principle Keyboard with the Columbia Symphony Orchestra. Her original compositions reflect diverse influences and are often inspired by her environment and the artists she collaborates with.

**Program notes:** “Distillation” is a song based on the poem by Deborah Buchanan with the same title. Her poem uncovers the myriad of emotions we hide with laughter. Renee Favand-See’s haunting voice was the inspiration for the melody, and Dustin Silva’s guitar wizardry informed the guitar part. My misbehaving took the form of electronic effects on the voice, unique and often improvised sounds for electric guitar, and driving ostinatos in the piano part. Rhythms from the punk bands “X” and “Pussy Riot” are sprinkled throughout.

### ***Distillation***

by Deborah Buchanan

In laughter we hear  
the crack of incongruity,  
mismatched hopes  
and harsh realities.

In laughter’s heart we find pain  
of what we can’t accept yet must,  
the honeyed balm,  
our last hold  
before the hand is opened.

In the marrow of pain,  
compassion.

In the heart of surrender  
we find our freedom,  
not forced or exacted,  
ourselves the gift  
to be used by what we love.  
In that cold, hard place  
an open invitation.

## *Performers*

Praised by her critics for her, “wonderful sensitivity”, and “sparkling tone”, **Vakare Petroliunaite** is an extraordinary talent living and performing in the Pacific Northwest. Her clear, engaging voice and intelligent artistry bring vibrant interpretations to any stage. Vakare has distinguished herself on concert stages throughout the United States, appearing as concert soloist with Westminster’s Art Song Festival, Princeton Sinfonia and Jazz Ensemble, The Princeton Musical Amateur Society, Resonance Ensemble, The Portland Vocal Consort, The Bach Cantata Choir, and Oregon Repertory Singers, among others. She is especially proud to be a founding member of the brother-sister folk duo, Amber Coast. Vakare’s past performances include the U.S. premiere of Erkis Essenvalds’ *Passion and Resurrection* as soprano soloist with Oregon Repertory Singers, as well as a performance of JS Bach’s *Wedding Cantata* (BWV 202) for soprano soloist.

Other roles include Soeur Alice (*Dialogues des Carmelites*), Fiametta (*The Gondoliers*), Papagena (*Die Zauberflöte*), and several appearances with Opera Theater Oregon. A native of Chicago, IL, Vakare holds her Master’s degree in Voice Performance and Pedagogy from Westminster Choir College in Princeton, NJ. Vakare currently studies in the vocal studio of Nancy Olson-Chatalas. Vakare lives today in Portland, OR with her beloved, David, who she married with both of her bare feet on the Oregon Coast just one year ago.

#### **Renée Favand-See** (see composer section)

Flutist **Gail Gillespie** moved to Portland in 2009, shortly after retiring as Principal Flute of the U.S. Marine Band, “The President’s Own”, in Washington, D.C. During her 30-year tenure there, she served 26 years as Principal Flute, and was often featured as a soloist with both the band and White House chamber orchestra. Born in Hawaii, Gail received her Bachelor of Music in Performance, with honors, from the New England Conservatory of Music, in Boston, Massachusetts. Her primary flute instructors include Jean Harling, Paula Robison, James Pappoutsakis, Toshiko Kohno, and Britton Johnson. Since “retiring” to Portland, Gail has been an active free-lance musician, subbing with the Oregon Symphony, Portland Opera Orchestra, Oregon Ballet Theatre, and other groups in the area. A member of the Portland Columbia Symphony Orchestra, Gail also teaches flute lessons in a studio in NE Portland. The kindness and beauty of Oregon bring her great joy.

**Diane Chaplin** is co-director and solo cellist with Northwest New Music and a member of the Portland Cello Project. She is also director/conductor of the Oregon Pro Arte Youth Chamber Orchestra, and co-director of the Chamber Music Camp of Portland. In addition to her rich solo and chamber music career, she has a large studio of private cello students. Before moving to Portland in 2009, Diane spent 21 years as cellist of the Colorado Quartet, the first all-female string quartet to perform the complete Beethoven Quartet cycle in both North America and Europe, and she has concertized in more than 20 countries. Diane has taught at Yale University, Bard College Conservatory and Oberlin College-Conservatory, among others, and has given master classes at major music schools throughout the U.S and in The Netherlands, Mexico, Bosnia and Russia. Diane holds a Bachelor’s degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School.

**Dan 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.