

Cascadia Composers & Portland State University present

Crazy Jane *inner nature*

*Art
music
inspired
by the
wild
earth*

a benefit concert for Environment Oregon

Friday, November 14, 2014

7:30 p.m. | Lincoln Hall, Room 75 | Portland State University
1620 SW Park Avenue, Portland, Oregon



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 relic 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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Program

Going Rogue * **Christina Rusnak**

John Davison, *trumpet*; David Bryan, *trombone*; Jen Harrison, *French horn*

On the Beach at Night Alone * **Stacey Philipps**

Megan Mattoon, *mezzo-soprano*; Hannah Hillebrand, *cello*; Jeongmi Yoon, *piano*

Portal * **Susan Alexjander**

Digital sound design / Light sculpture

Whistler Suite * **Karen Bates-Smith**

I. Swift's Delight

Limber Pine Duet * **Karen Bates-Smith**

III. Spirited

Karen Bates-Smith, *cello*; Darlene Jost Babin, *piano*

Beaches * **Jan Mittelstaedt**

Janet Bebb, *flute*; Ann van Bever, *oboe*;
Jane Van Boskirk, *narrator*; Florian Conzetti, *percussion*

Intermission

La Mer Plastique * **Lisa Ann Marsh & Bonnie Miksch**

Lisa Ann Marsh, *synthesizer and instruments en plastique*;
Bonnie Miksch, *musique concrète and instruments en plastique*

The Lament of the Red Tree Vole * **Elizabeth Blachly-Dyson**

Chris Fotinakis, *violin*; Hannah Hillebrand, *cello*; Lisa Ann Marsh, *piano*

Obscure Terrain **Jennifer Wright**

I. Intro: The Map is Not the Terrain II. Chant for the Unknown

Jennifer Wright, *prepared Skeleton Piano and effects*

(*) = *world premiere performance*

A word from Environment Oregon

“Whether it’s exploring our rocky coast, hiking around Crater Lake, or enjoying a special place closer to home, Oregon’s natural wonders enrich our lives in countless ways. Yet the places we love and the environmental values we share are too often threatened. Environment Oregon is a statewide, citizen-based, environmental advocacy organization working to protect the air, water, and special places that make Oregon great.

Working with the Crazy Jane Composers to put this concert together has been an amazing opportunity to reach out to the public and connect in a meaningful way. We’re excited to partner with this talented group of musicians, and to use this night to raise awareness and funds for environmental protection. A big thanks to the hardworking women of Crazy Jane for inviting us to join them on this special night.

When decisions are being made about our environment, our elected officials hear plenty from oil companies, developers and other powerful interests. We speak up for our environment, making our case to public officials and helping you make your voice heard when it matters most. From environmentalists to outdoor enthusiasts, clergy to scientists, families to business owners, we all have a stake in a cleaner, healthier future. Thank you for your support of our work.”

- Rikki Seguin, Conservation Advocate at Environment Oregon

Composers and Program Notes



Christina Rusnak is a multifaceted composer whose work reflects a diversity of styles and points of view. Actively seeking to integrate art and geography into her work, her goal is to compose music that is thought provoking and engages the performers as well as the audience.

Cloudburst, released in 2007 on ERM Media’s Masterworks of the New Era v. 10, launched Ms. Rusnak’s musical exploration of place and space. The Dallas Contemporary Museum commissioned her to create a work celebrating their new art space at 161 Glass in 2009. At Homestead National Monument in 2012, she composed Free Land commemorating the 150th anniversary of the Homestead Act. The same year, Parma Recordings released Kyriop on the “Slices” album. Her electro-acoustic piece, FEAR: The Unspoken Geography was chosen in 2013 for the 12th Annual CSUF New Music Festival: Voice in the 21st Century. Teklanika was performed at the Fairbanks Summer Arts Festival in 2013. Ms. Rusnak has just returned as North Cascades National Park 2014 Artist in Residence. Parma Recordings is releasing her jazz compilation, Chat, Chill, Highline, November 2014. Visit her website <http://christinarusnak.com>

Program notes: “Going Rogue” was inspired by treks along, and rafting on, the Rogue River in Southern Oregon. Between 2011 and 2013, I’ve experienced close to 50 miles of its wild and scenic section west to Agness. On one hand, with no communication towers, life along the river is definitely off the grid, but going rogue is also about having an open mind, embracing new experiences and allowing for self-discovery along the way – abandoning the box we so often place ourselves in. The music and rhythms of the piece were inspired by the churning of the river interspersed with placid calm; the rustling of the leaves and grasses, and the many birds that followed us on our path.



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.

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: *On the Beach at Night Alone*: The text for this far-ranging song is from the poem of the same name by Walt Whitman (1819 – 1892). In his exuberant and loquacious style, Whitman begins with a solitary reverie, looks to the vast expanse of a beach, nature, and universe beyond, building excitement by enumerating the enormity of the very contents of the universe. From the opening stanza of quiet contemplation to the final phrase, which encloses the whole of experience in a personal and universal embrace, Whitman draws a clear line between the individual and the connections between everything that surrounds us.

The musical setting for mezzo-soprano, cello, and piano is a particularly fitting combination for the expressive, expansiveness of the text. The three instruments intermingle and cross voices in sections, describe the full range of each instrument, and fluidly shift between intimately quiet and majestically grand.

On the Beach at Night Alone, from *Leaves of Grass*, 1881-1882.

On the beach at night alone,
 As the old mother sways her to and fro singing her husky song,
 As I watch the bright stars shining, I think a thought of the clef
 of the universes and of the future.
 A vast similitude interlocks all,
 All spheres, grown, ungrown, small, large, suns, moons, planets,
 All distances of place however wide,
 All distances of time, all inanimate forms,
 All souls, all living bodies though they be ever so different, or in
 different worlds,
 All gaseous, watery, vegetable, mineral processes, the fishes, the brutes,
 All nations, colors, barbarisms, civilizations, languages,
 All identities that have existed or may exist on this globe, or any globe,
 All lives and deaths, all of the past, present, future,
 This vast similitude spans them, and always has spann'd,
 And shall forever span them and compactly hold and enclose them.



Susan Alexander's work is about the inter-connections between light and sound, science, art, geometry and our universal stories. She's a presenter, musician, and perpetual student whose recordings and soundtracks have achieved international acclaim in galleries, publications, and performances. In addition to her collaborations with visual artists, dancers and filmmakers, 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? www.OurSoundUniverse.com

Program notes: Black holes, spinning neutron stars, gravity waves and Earth...this is the cast of characters. What happens when two black holes, orbiting around each other on their long, long journey through deep space, finally merge into that tiny singularity point? What's on the other side of the chaos? Is it a quantum world where time stops?....does the energy flow into a new dimension? This is the ultimate, cosmic mystery.

“Portal Soundscape” (2014) was a collaboration with sculptor Rebecca Kamen. The combined installation is scheduled for two exhibits: a retrospective of RK’s work at James Madison University, VA (currently running) and an appearance at the National Academy of Science, Washington, D.C. 2015, celebrating the 100th anniversary of Einstein’s prediction of General Relativity. Although our original inspiration came from the science of black holes and gravity waves, it is really about all the portals we are constantly transitioning through...physical (black holes have been found in the ocean, and some believe there is one in every atom), emotional, spiritual, and so forth. As such, it is a journey of transformation.

Almost every sound you hear is derived either from scientific data (NASA space sounds, pulsars, ‘mapped’ binary pair trajectories, etc.), or from sound samples of Earth (whales, dolphins, frequencies of water and elements). Including earth was important to us since Gaia shares so much with the cosmos, especially waves...oceanic and gravitational . Gravity actually acts like a tide, in and out; very similar to breath itself. Earth for certain must be intertwined with, and influenced by, her cosmic cousins. Enjoy the ride!



Karen Bates-Smith returned to composing late – while raising a family, working as a psychologist, and taking up cello in mid-life. She studied cello with Naomi Blumberg, now retired from the Oregon Symphony. While doing so, Ms. Bates-Smith developed an ear for composing. She subsequently earned her Bachelor of Music degree at Marylhurst University in 2003.

Ms. Bates-Smith studied with Sr. Magdalen Fautch and Dr. John Paul at Marylhurst. She now studies with Dr. Brent Weaver at George Fox University. Her compositions focus on mixed or women’s chorus, sometimes with piano, and sometimes with other instruments. Additionally, she writes for piano and cello, often-whimsical pieces as well as more serious ones. She has had few performances so far, but enjoys playing her own pieces with her piano partner, Darlene Jost Babin.

Program notes: I am an avid gardener, so for the last several years I have named my pieces after plants and animals. “Swift’s Delight” was the first piece written for my Whistler Suite, begun during our visit to Whistler, BC in 2013. I’m looking forward to writing “Ursidae’s Promenade” for the suite, as a mama black bear and her cub were snacking many feet below our ski lift chair. But it was distressing to see dirt bike trails cut into the forest. It’s actually pretty noisy while riding a ski lift up to a ski lodge. And, of course, it scars the landscape in the forest below.

Limber pines are a type of white pine that lives along the west coast states, as well as western Canada and Mexico. Its limbs are very flexible, hence the scientific name *pinus flexilis*. We have two of them in our backyard. They provide a lot of shade for hot afternoons and can tolerate a good deal of snow in the mountains. Although there is a lot of sadness and destruction in our environment, there is also a lot of joy and fun. “Swift’s Delight” and the 3rd movement of Limber Pine Duet fall into the latter category.



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: About 25 years ago, my husband and I took one of our sons, then an early teenager to our home town. We visited the beach where my husband, Ron, had been a lifeguard and where we had spent many happy hours with our friends. There was the lifeguards' chair – old – broken – neglected – and decrepit. And, there was a sign that said, "NO SWIMMING, POLLUTED WATERS."

Not surprisingly, the beach was deserted. Ron and I were sad and nostalgic, but our son just wanted to "...get out of here." After the Crazy Janes decided on ecology for the theme of the 2014 concert, I immediately thought of my childhood beach. When I asked my friend, Roberta Badger-Cain, if she would write a poem about beaches, she was enthusiastic and quickly completed her wonderful story of the pollution problems of Lake Erie.

Beaches, Echoing Beaches by Roberta Badger-Cain

Echoes of ancient drums beat softly,
softly along Lake Erie, its lap-lapping
wave action of pure living glacial waters
accompanying myriad birdsong and
the whisper of mayfly wings.

Dreams of abundant fish, staff of life
for the Wyandotte and Mingo people
in their dugout canoes, recur, recur
with dreams of the clean, swift rivers
feeding the lake with energizing flows.

The fur trade rises and recedes,
and in its wake, the trade and alcohol
enters the land and the shores,
the rivers turn to water-highways
for new goods, and the lake gasps.

Industrialization's acrid smell,
invisible runoff and dark, dark sewage
and debris mask and hum of steel mills
and the clackety-clack of rail-lines
carrying the iron ore, the coal, the oil.
Cuyahoga River on its way to the lake,
bursts into flame one fateful day, its

swift current carrying the fires of hell
into Lake Erie, and the lake chokes,
the fish die, and the smell and algae grow.

"No fishing." "No swimming." Pollution wins.
But the people hear the river coughing
and the lake crying like women keening
over the dead, and war drums beating,
and something is happening, something good.

Restore clean water, restore clean air,
restore our heritage and that of the
ancient ancestors listening from deep
within the paved-over earth, their
spirits stir, and Cuyahoga takes a deep breath.

Within the brownfields, hands of strength
break up asphalt, reroute canals to old meanders,
restore wetlands, plant trees, restock native fish,
and Lake Erie sighs, mayfly wings whisper,
drums beat softly, and birds sing once more.



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. www.LisaAnnMarsh.com



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: As a response to the plastic that inhabits our beautiful oceans, "La mer plastique" is a collaboration which includes both of our voices. This work combines recordings of natural coastal sounds, samples of plastic bags, balloons, and other man-made objects, live synthesizer, and various plastic noise-makers. Some of these sounds undergo various transformations on the computer. Central to the creative process was the concept that we could combine mixed-media elements which at times seem incongruous. The photography of Brian Marsh, images from Environment Oregon and other potent images framed our landscapes. Elise Marsh designed Lisa Marsh's plastic dress. There is no explanation for Bonnie's outfit.



Elizabeth Blachly-Dyson is a molecular biologist turned composer who started writing music after several years of accompanying her son to his composition lessons. She has played the cello in the Marylhurst Symphony and the Pacific Crest Youth Sinfonietta for several years, and both orchestras have performed her compositions.

Several of her chamber music works have been performed at concerts organized by Cascadia Composers (chapter of NACUSA), and she is a member of the Crazy Jane Composers group. Elizabeth teaches cello and music theory at the Music and Arts Academy in Vancouver, Washington. She has studied composition with Dr. Robert Priest and Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch.

Program notes: The red tree vole is a small mouse-like animal with reddish fur. It lives in the tops of Douglas fir trees and rarely comes down to the ground. It eats fir needles and drinks dew-drops that form on the needles during the night. "The Lament of the Red Tree Vole" was written to mourn the loss of old-growth Douglas fir forest, which is this animal's only habitat. The score of this trio contains the following comments: "The red tree vole lives in the treetops with the birds." "The birds answer each others' calls." "People come into the forest with machines." "Chainsaws cut down the big trees." "Little remains of the forest. Birds call but no one answers."



Jennifer Wright is a pianist, educator, composer, artist of various stripes and passionate aficionada of the creative life. She 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. She has studied composition privately with sound designer Susan Alexander. Her compositions play with a mixture of the experimental, the visceral and the utterly listenable in a unique and ever-evolving combination of her various obsessions (destroying and repurposing pianos, performing in period costume, toy pianos of every description, non-traditional instruments and techniques, general over-the-topness, et al).

Jennifer has served on the Board of Directors of Cascadia Composers (the Pacific Northwest chapter of the National Association of Composers, USA) and as the Portland District and

State Chair of the Oregon Music Teachers Association “Composition Celebration” Festival. She is a proud member of the “Crazy Jane Composers” group. She has premiered her own works in multiple recitals in the U.S., United Kingdom and Finland, and her works have been performed at the Portland International Piano Festival, March Music Moderne, Crazy Jane concerts, and several Cascadia Composers concerts. She lives with her husband Matias and her cats Milo and Kipper in Portland, where she intends to keep stirring things up for some time.

Program notes: A vital part of the process of writing “Obscure Terrain” was the creation and development of the Skeleton Piano, the only one of its kind. It began as an exploration in discarding the unnecessary and opening up new sonic possibilities, a piratical hijacking of tradition. Rescued from the landfill and stripped down, the Skeleton Piano has taken on an utterly fascinating new life, unfettered by external trappings. With its inner workings laid bare, it is at once vulnerable, painfully honest, and open to direct contact.

The Skeleton Piano presents unique challenges to its Skeleton Pianist and listeners alike. It challenges notions of what a piano should and could sound like. It seeks to redefine what a keyboard instrument is and what the proper way to play it might be. Composing for this exotic creature is a uniquely visceral experience; playing it creates an intimate choreography, a dance between performer and instrument.

These two opening movements of my “Obscure Terrain” suite each explore a particular capability of the Skeleton Piano and an emotional field of the inner human landscape. I find that each piece I compose ends up telling me what it is going to be, rather than the other way around; although it wasn’t my original intention, “Obscure Terrain” ended up having some strong rock ‘n roll elements. The sounds are generated through a variety of acoustic preparations and non-traditional attack techniques using hands, feet, and parts of the Skeleton Piano itself. The introduction utilizes electronic delay effects. Inspiration for some of the musical elements come from U2 in their early days, before they chopped down the Joshua Tree.

Performers

John Davison (trumpet) is a graduate of Oberlin Conservatory and is currently a Graduate Teaching Fellow at the University of Oregon where he is a candidate for the Master of Music degree. In Oregon John performs with the Oregon Brass Quintet, Beta Collide, the Eugene Symphony, and in productions with the Eugene Ballet as a part of Orchestra Next. John has attended Eastern Music Festival, the Oberlin in Italy Opera Festival and the Atlantic Brass Quintet Seminar. Studies with esteemed professionals include Roy Poper, Laurie Frink, and Brian McWhorter.

As the daughter of an opera singer and a music store owner, it only followed that **Jennifer Harrison** would grow up to be a musician. She began a life as a French horn player at the age of 11. As a teen she had the fortune of playing at the Tanglewood Music Festival in Massachusetts under the baton of Leonard Bernstein. After her college studies at Northwestern University, Jen played with the New Mexico Symphony for one year. Since moving to Portland she has been freelancing as a classical and pop rock horn player. She is currently a member of the Portland Opera Orchestra, the Portland Chamber Orchestra, and the Portland Columbia Symphony Orchestra. Jen has been involved with the Sunriver Music Festival, the Bach Festival and the Astoria Music Festival and performs on occasion with the Oregon Symphony, the Oregon Ballet Theatre and the Eugene Symphony. Jen founded the Northwest Horn Orchestra in 2007.

David Bryan brings over thirty years of wide-ranging performing experience as a professional trombonist. He is the trombonist for Big Horn Brass and conducts the Northwest Horn Orchestra. In 2012 he became the conductor of the Rose City Trombones. He is also a member of the orchestras for both Portland Opera and Oregon Ballet Theater, and has performed and recorded with the Oregon Symphony. He has also performed with symphony orchestras in Honolulu, Seattle and Eugene, and is the principal trombonist of the Oregon Coast Music Festival. His work as a lead trombonist in local groups such as the Woody Hite Band, the Carlton Jackson/Dave Mills Band and the Portland Jazz Orchestra is well known and regarded in Portland’s musical community. He also enjoys long-standing membership and musical friendships in the Columbia Brass and the Oregon Renaissance Band. David studied at Clackamas Community College and Portland State University and received a Bachelor of Music degree from Linfield College in 1985.

Megan Mattoon, mezzo-soprano, has been singing on stage since the age of three. Megan received a Master’s

in Music Performance from Portland State University and a Bachelor of Music from the University of Colorado at Boulder. She has sung with the Portland Opera, Opera Colorado, Mock's Crest productions, the Oregon Repertory Singers, Astoria Music Festival, and Interlochen. She is currently pursuing a career in law enforcement and is thrilled to be singing in the Crazy Jane concert series for the first time!

After eight years of working as an ICU nurse, **Hannah Hillebrand** decided to pursue her passion and recently completed her master's degree in cello performance with Hamilton Cheifetz at Portland State University. She continues to work part time as a nurse while enjoying a busy freelancing schedule. In addition to private teaching, she enjoys working with the adult group cello classes at the Community Music Center in Portland and is excited to have been hired as adjunct faculty at Portland State University for the 2014-15 school year. She is also regular member of the Vancouver Symphony.

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. Ms. Yoon received her Master of Music degree 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.

Karen Bates-Smith (see composer section)

Darlene Jost Babin began playing the organ with Mrs. Pliny Clark at the age of 5, requiring a special adaptor in order to reach the pedals. She has played piano since her early teens, studying with Karleen Huddleston. Ms. Jost Babin was church organist at Barbers Point, Hawaii, and Camp Lejeune, North Carolina. She was choir organist at St Charles Church in Arlington, Virginia and organist and choir director at St. Peter's parish in Newberg, Oregon. Currently she is practicing with composer Karen Bates-Smith. Ms. Jost Babin is a mental health provider and resides in Newberg.

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.

Ann van Bever plays oboe, oboe d'amore and English horn in the Bach Cantata Choir Orchestra, the Portland Columbia Symphony, the Oregon East Symphony (Pendleton), and two chamber music groups, The Mousai and the Double Reed Divas. She holds bachelors and masters degrees in music (oboe performance) from Southern Methodist University in Dallas, TX, and a law degree from Marquette University Law School in Milwaukee, WI. After practicing law in Florida, Texas, California and Oregon for seventeen years, she returned to music as a full-time vocation in 2000. She currently administers the Celebration Works concert series at First Presbyterian Church of Portland, maintains a studio of private oboe students and is an active freelance musician all around Oregon and southwest Washington.

Jane Van Boskirk has been an actress since graduating from college with a degree in theater. She performed in theater companies in Charlottesville and Roanoke, VA before moving to Oregon in 1972. Jane founded and performed with the Oregon Repertory Theater in Eugene for many years. In 1980, Jane commissioned an historian and a playwright to compose a number of monologues of pioneer women who came to our state on the Oregon Trail. Jane performed that play, Northwest Women, in theaters, schools, and community halls throughout the Pacific Northwest and along the route of the Oregon Trail. Jane later toured one-woman shows about immigrant women, Appalachian women, women in the labor movement, and missionary women. Her recent shows have been "Across a Barrier of Fear", a play on the life of Eleanor Roosevelt, and "Abigail and Others", a biographical play on Abigail Scott Duniway.

Florian Conzetti is artistic co-director of Northwest New Music, a Portland-based contemporary chamber music ensemble, has appeared as a chamber music collaborator at the Music@Menlo Chamber Music Festival (David Finckel and Wu Han, artistic directors), the Astoria Music Festival, Cascadia Composers Concerts, CalPerformances, and Stanford Lively Arts, and has recorded solo and chamber music works for the Innova,

Albany, and Music@Menlo LIVE labels. He is the timpanist of the Vancouver Symphony Orchestra. Conzetti was formerly on the faculty of the UC Berkeley and currently teaches percussion, musicology, ethnomusicology and music theory at Portland State University and Linfield College. He studied at the Konservatorium Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he earned a Doctor of Musical Arts degree as a student of musicologist John Spitzer and marimbist Robert van Sice.

Bonnie Miksch (see composer section)

Lisa Ann Marsh (see composer section)

Chris Fotinakis came from Nevada to study violin and voice at the University of Portland, and has been performing and teaching in the region ever since. He has played with the Vancouver, Newport, and Oregon East Symphonies and currently serves as concertmaster of the Portland Ensign Orchestra. As a singer, has sung with the Portland Vocal Consort, Portland Symphonic Choir, and the Portland Baroque Orchestra and Chorus. Chris teaches music theory and choir at Trinity Academy in North Portland, and recently began a wonderful position with Bravo Youth Orchestras as a teaching artist. In his spare time he plays copious amounts of soccer, writes music, and spends time with his amazing 4-year-old daughter, Sabrina.

Jennifer Wright (see composer section)

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Bryan Johanson and the Portland State University Department of Music,
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(Cascadia Chapter of the National Association of Composers, USA)

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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

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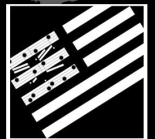
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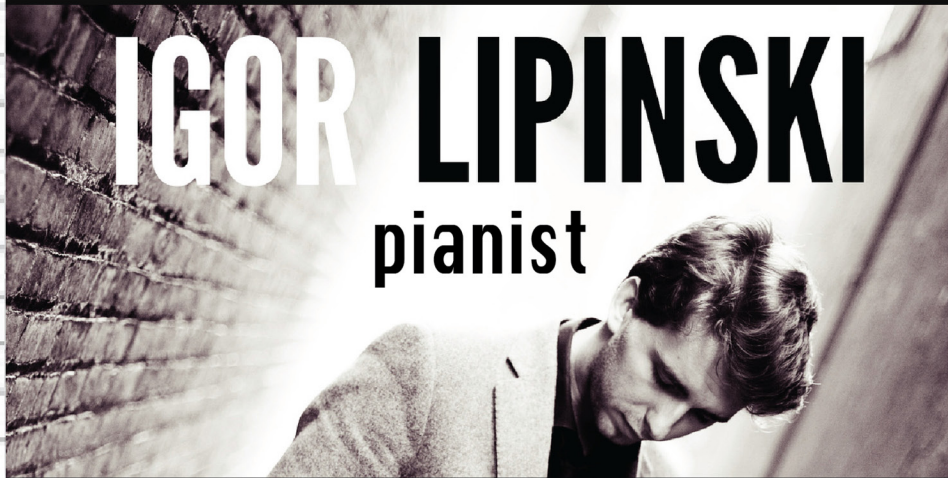
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