

Cascadia Composers presents:

# Crossing Paths<sup>2023</sup>

New Music with Friends.



Sunday, September 10th, 2023

Leach Botanical Garden

Entry 4pm, concert 5pm

Upper Gardens, 6704 SE 122nd Ave.

Portland, Oregon 97236

ADA accessible

CASCADIA  
COMPOSERS

CASCADIACOMPOSERS.ORG

# ACKNOWLEDGEMENTS

In addition to our government and foundation supporters, the following individuals have made recent and generous cash contributions to Cascadia Composers:

Elizabeth Blachly-Dyson  
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Michael Johanson  
Robert Priest  
Dan Rasay  
Paul Safar  
Karla Sagramoso  
Claire Sykes

## In memory of David S. Bernstein:

Ted Clifford  
Kevin Lay  
Jan Mittelstaedt  
Greg A Steinke

Cascadia Composers would like to thank everyone at Leach Botanical Gardens for hosting this concert, and for being a partner. We are deeply grateful for their involvement, and for providing this wonderful space.

## Special Thanks to

**John Hidalgo, Brian Magill, and Nicholas Yandell**, our publicity team

**Ted Clifford and Jan Mittelstaedt** for day-of-event coordination

**Elizabeth Blachly-Dyson** for anchoring the front desk, as she has so many times

**Daniel Brugh, Greg A Steinke, and Linda Woody** for additional day-of-event support

**Jan Mittelstaedt** (chair), **Kevin Lay, Greg A Steinke, Betty Wishart, Daniel Gall,**  
and **Ted Clifford** for concert planning and logistics

**Greg A Steinke** also for assembling the program copy, as he has so many times

**Jeff Winslow** also for his many seasons as secretary and treasurer

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# CASCADIA UPCOMING EVENTS

## BODY / LANGUAGE

**Sunday, October 1st at 12:00 PM to 5:00 PM | Toast Studios, 4232 NE Killingsworth St.,  
Portland, OR 97218**

Join us for a free, family-friendly, outdoor arts fest! A vibrant lineup of performers includes North American Indigenous musicians & dancers, Near Eastern folk fusion, American Jazz, Mexican folkloric youth dancers & contemporary Classical music. Peruse the wares of Native artisans, grab a delicious tamale, enjoy & be inspired! Featuring Cascadia composers Jennifer Wright, Ted Clifford & Paul Safar.

## Conflict & Resolution

**Saturday, November 11<sup>th</sup> at 7:30 PM | Lincoln Recital Hall, 1620 SW Park Ave, PDX**

Cascadia Composers is pleased to present its 2023 fall concert, Conflict & Resolution, featuring the Rose City Brass Quintet. As always, this event puts the spotlight on living composers, breathing new life into classical traditions. The Rose City Brass Quintet will take you on a mesmerizing journey through the realms of conflict and resolution. Most of these pieces will be premieres, and you'll be the first to hear the innovative fusion of tradition and contemporary vision. Come join us and get a glimpse into the future of classical music.

# CASCADIA COMPOSERS

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

*presents*

# Crossing Paths 2023

Sunday, September 10th, 2023 @ 5:00 pm PDT

## Program

*All works will be performed in the open area by the upper garden entrance kiosk.*

<b>SKETCHES</b>		Betty Wishart
	JáTtik Clark, <i>tuba</i>	
<b>ASLEEP IN THE AIR</b>		Ted Clifford
	Amelia Lukas, <i>flute</i>	
<b>THE WAKING</b>		Kevin Bryant Lay
	Gabrielle Widman, <i>soprano</i> ; Kevin Bryant Lay, <i>guitar</i>	
<b>UNDER HANGING BRANCHES</b>		Jan Mittelstaedt
	Lisa Lipton, <i>clarinet</i>	
<b>STANDING STILL</b>		Daniel Gall
	Amelia Lukas, <i>flute</i> ; Lisa Lipton, <i>clarinet</i>	
<b>SIX BAGATELLES</b>		Betty Wishart
	Amelia Lukas, <i>flute</i>	
<b>THE GIFT OF LIFE</b>		Jan Mittelstaedt
	Amelia Lukas, <i>flute</i> ; Lisa Lipton, <i>clarinet</i>	
<b>OATMEAL COUNTERPOINT</b>		Daniel Gall
	Lisa Lipton, <i>clarinet</i> ; Ricky Smith, <i>clarinet</i>	
<b>2 IVES SONGS for Voice and Two Guitars</b>		Kevin Bryant Lay
	I. The Children's Hour; II. The Circus Band Gabrielle Widman, <i>soprano</i> ; Carson Lattimore and Kevin Bryant Lay, <i>guitars</i>	
<b>FOUR BLOSSOMS ON A SINGLE STEM</b>		David S. Bernstein
	Amelia Lukas, <i>flutes</i>	

(An *In Memoriam* performance; please see additional commentary in the **Program Notes** for David's composition.)

We uphold and embrace principles of inclusivity and equity in all our programming, for all our members and the community, in terms of gender, race, age, location, national origin, sexual orientation, religion, socio-economic status and artistic practice.

# Program Notes

## ***SKETCHES*** by Betty Wishart

I wrote this piece for Joe Alexander. Although *Sketches* was written to represent the stages of Joe's musical life, it can also represent the progression of a musician's career. The piece begins slowly and gradually increases to a busy final movement.

## ***ASLEEP IN THE AIR*** by Ted Clifford

Inspiration for this piece comes from the European Swift. I read a fascinating story about this species of bird lives its life almost entirely in the air. It included an example story, a WWI era passage about a plane on a spy mission that encountered a flock of them in apparent deep sleep, and which could be scooped into their hands from the plane. And so this piece to me emulates a magical and prolonged state of suspension, perhaps drifting and being tossed along various currents.

## ***THE WAKING*** by Kevin Bryant Lay

I set this poem upon on a Bossa Nova beat, a relaxed samba, as it is itself an example of what it speaks about – relaxation and dance.

### **The Waking**

I wake to sleep, and take my waking slow.  
I feel my fate in what I cannot fear.  
I learn by going where I have to go.

We think by feeling. What is there to know?  
I hear my being dance from ear to ear.  
I wake to sleep, and take my waking slow.

Of those so close beside me, which are you?  
God bless the Ground! I shall walk softly there,  
And learn by going where I have to go.

Light takes the Tree; but who can tell us how?  
The lowly worm climbs up a winding stair;  
I wake to sleep, and take my waking slow.

Great Nature has another thing to do  
To you and me; so take the lively air,  
And, lovely, learn by going where to go.

This shaking keeps me steady. I should know.  
What falls away is always. And is near.  
I wake to sleep, and take my waking slow.  
I learn by going where I have to go.

## ***UNDER HANGING BRANCHES*** by Jan Mittelstaedt

My favorite part of a morning walk is stepping under the hanging branches of trees that line the walk path beside an elementary school near our house. Likewise, I love to drive down a nearby road under hanging branches on the sides of the road. To me, the clarinet is a perfect instrument to musically express the sensation of peace, serenity, and comfort that I feel. The piece begins slowly as if someone were leisurely starting a walk. Soon the music gets faster and continues to gain speed and energy as if the wind is blowing and leaves are moving around on the ground. About midway through the piece, a retrograde begins. This isn't exact but I followed the score in reverse order, making many changes along the way. Programmatically, the walker is half way through the walk and is returning home along the same path but with different experiences.

## ***STANDING STILL*** by Daniel Gall

An affectatious and contrapuntal duet for flute and clarinet, *Standing Still* is an older piece written in 2010. Originally, this was the second half of a two-part work called *Traveling Through Many Places* and *Standing Still*, but over the years it has grown more independent, and is admittedly everyone's favorite part of the piece. *Standing Still* stands still and is built from a gesture that stretches and transforms throughout the work. But no matter how it changes, it always melts into a bluesy descent that cuts off the gesture each time.

## ***SIX BAGATELLES*** by Betty Wishart

The bagatelles represent emotions one might experience in a typical day.

## ***THE GIFT OF LIFE*** by Jan Mittelstaedt

This flute and clarinet duet is a re-write of a piece that I originally wrote for vocal and clarinet. To me, the music works better for these instruments than the original. The clarinet, with a melancholy warm sound in the low register and bright upper register sound is like two instruments. Combined with the flute and the myriad of colors it may produce, the composer is given an ensemble rather than two instruments with which to work.

The first movement, *Carefree Innocence*, musically depicts the innocence of youth. I envisioned children playing, laughing, and running. The second movement, *Joys and Sorrows*, paints a picture of life as I have known it. Tragically, however, I am aware that for some children and adults, another movement called *Sorrow and Fear* is needed. The third movement, *Thanksgiving*, is my thanks to God for giving me life in spite of the challenges.

## ***OATMEAL COUNTERPOINT*** by Daniel Gall

Nutritious, low-fat, high in fiber... Written over a bowl of oatmeal. *Oatmeal Counterpoint* is a suite of six short pieces for two clarinets, conceived of as morning music for dance. I wrote these pieces in 2021, originally for my PROJECT SCREENDANCE social media series, where I collaborated with a different performer on a new dance film each month. In order to keep up with the demand, at the time I was busily writing short dance pieces that could be easily recorded by my musician partners, and clarinets was one of my options. All of these pieces have been set individually to dance, but moving forward after today's Leach Botanical Gardens concert, I intend to develop and reconceptualize the *Oatmeal Counterpoint* suite into a new, narrative dance work, called *The Disillusionment of an Acolyte*, that will tell a story based on the

progression of movements in the piece. But for now, let's enjoy a bowl of *Oatmeal Counterpoint* for two clarinets.

## ***2 IVES SONGS for Voice and Two Guitars*** by Kevin Bryant Lay

By some accident or fate I fell in love with Ives' music at the age of 12. (Re-)arranging is a thorough way of studying a score, and indeed each of Ives' songs reveal hidden secrets: the deft interlocking of parts in the "Children's Hour", and the twisted cadences in "Circus Band". Splitting the original piano between two guitars refreshed these 100+ year old songs. Perhaps you'll agree.

### **I. The Children's Hour (lyrics from Henry Wadsworth Longfellow)**

Between the dark and the daylight,  
When the night is beginning to lower,  
Comes a pause in the day's occupations  
That is known as Children's Hour.

I hear in the chamber above me  
The patter of little feet.  
The sound of a door that is opened  
And voices soft and sweet.

From my study I see in the lamplight  
Descending the broad hall stair,  
Grave Alice and laughing Allegra  
And Edith with Golden hair.

Between the dark and the daylight,  
Comes a pause that is known as Children's Hour.

### **II. The Circus Band (lyrics by Charles E. Ives)**

All summer long we boys dreamed 'bout big circus joys!  
Down Main Street comes the band, Oh "Ain't it a grand and glorious noise!"  
Horses are prancing, Knights advancing; Helmets gleaming, Pennants streaming,  
Cleopatra's on her throne! That golden hair is all her own.  
Where is the lady all in pink? Last year she waved to me I think.  
Can she have died? Can! That! Rot! She is passing but she sees me not.

## ***FOUR BLOSSOMS ON A SINGLE STEM*** by David S. Bernstein

There is a great deal of symbolism in this work. It is a composition based upon a vision described by the Oglala Sioux Indian Black Elk in the book *BLACK ELK SPEAKS*. In one chapter of this book Black Elk describes an incredible vision he had when he was 9 years old and at a time when he was very ill. In this chapter he speaks about the six grandfathers: four of the six

represent the East, West, North and South. The fifth grandfather is representative of the Sky; the sixth is the Earth.

There are four ascents described by Black Elk, and in the last one things turn to tremendous despair: the Sacred Tree...a tree which symbolizes joy, peace and happiness...is dead. Near the end of the fourth ascent, Black Elk talks of an herb that comes up in the same place where this sacred tree grew. This herb sprouts four beautiful stems: scarlet, yellow, white and blue. These are the subtitles used for each of the movements in the work.

The title of this work, *FOUR BLOSSOMS ON A SINGLE STEM*, is used as a symbol of hope: that from the death of the sacred tree an herb sprouts with these four colored stems. The poetic beauty of his vision is indeed stunning, although there is nothing in the music itself that is used as a literal translation of the vision he describes.

Three quotations occur in the music, all meant to symbolize a sense of resurrection and hope. At the beginning of both entrances for the C flute and the piccolo, short quotations from Mahler's second - Resurrection Symphony are found, and near the end of the work there is a two measure excerpt from an Indian song titled *THE EARTH ONLY ENDURES*.

Here is a remembrance of David by composer colleague Greg A Steinke:

It is with a heavy heart that I wish to pay tribute to the life and legacy of a very dear friend and musical colleague, Dr. David S. Bernstein. As I reflect upon his passing, I celebrate the truly remarkable impact he made as a composer, musical colleague, and most importantly, as a very special friend; and also of three special birthday concerts we shared over the years (a 70th, 75th and most recently 80th), which were each special events of collaborating together.

David possessed a special talent for composing music that touched the depths of one's being and evoked a kaleidoscope of emotions. His compositions always had a way of taking one on a transformative journey through sound. I was fortunate to witness his creativity, passion, and dedication to his craft, which never failed to inspire and captivate me.

Beyond his wonderful musical talents, David was also a wonderful collaborator. He believed in the power of unity and the magic that transpired when talented individuals come together to create something extraordinary. His willingness to listen, learn, and adapt allowed him to seamlessly blend his musical ideas with others', thereby producing compositions that could transcend boundaries and bring people together.

Yet, I think David's impact could extend beyond the realm of music. He had an excellent ability to connect with others on a deep, personal level. His smile, laughter, and genuine interest in the lives of those around him made him a cherished friend to anyone who was fortunate enough to know him. He possessed an unwavering kindness and empathy that could provide solace during difficult times and special support during moments of celebration.

Whenever one can listen to his music or gather to share stories of time spent with him, one may possibly feel his enveloping presence. I will remember his unwavering dedication to his craft, an unwavering interest for those around him, and a certain zest for life.

I'll take solace in the fact that David's music will hopefully continue to fill the world with its beauty and meaning to remind a world milieu of the remarkable person he was. As I bid him farewell, I'll hold onto the memories I have of him and find comfort in the fact that those memories will forever be intertwined with my own and with his family, friends, and musical colleagues.

With remembrance,  
Greg A Steinke

## Composer Biographies

### David S. Bernstein

David S. Bernstein is a creative artist of unusual versatility in his choice of musical genres – from intimate chamber music combinations to pieces for full band and orchestra, from music for films and video productions to theater, dance and opera. To all of these different musical genres, each posing its own special challenges, he has brought technical expertise, an eclectic style appropriate to the material, an unusual awareness of music's historical sweep, continuity and cross-influences, and a flair for instant communication. Dr. Bernstein's large and varied output has been heard in over 150 performances in venues around the US as well as Canada, South America and Europe. Distinguished musical organizations have programmed his work, including the Musart Series of the Cleveland Museum of Art, the Eastman Percussion Ensemble, the Akron Symphony Orchestra under Louis Lane, the Cleveland Chamber Symphony under Edwin London and the Portland Columbia Symphony Orchestra under the direction of Steven Byess. Nine publishers have issued scores of his, and he has received some 30 grants and foundation awards. In addition, in 2000 he received the Cleveland Arts Prize for Music.

### Ted Clifford

Ted Clifford has a music degree from St. Cloud State University in Minnesota where he first studied composition under Alvaro Bertrand, and piano under Tom Allen. Ted has subsequently studied jazz composition and performance independently, under Art Lande and David Friesen, and has studied classical composition under Tomas Svoboda. Ted recorded an album of jazz originals, has had his music performed in conjunction with Cascadia Composers, and in concerts as far away as Germany and Cuba. He continues to explore a natural synthesis of genres in his compositions. Ted is currently serving as Past President of Cascadia Composers.

### Daniel Gall

Daniel Gall is a composer and author who lives on a small farm in Oregon. Reaching out from his woodsy hermitage, over the years he's collaborated with a host of musicians, ensembles, filmmakers, and choreographers/dance companies, including Mignolo Dance, Forza Dance, the Symbiosis Chamber Orchestra, the Glendale Philharmonic, the Definiens Project, the Vientos Trio, and many others. During the pandemic, he produced PROJECT SCREENDANCE, a social media series in which he collaborated with a different performer each month on a short dance film, resulting in 23 films before calling it quits in Summer of 2022. Before he fled the grid nearly a decade ago, Daniel studied music at UCLA, and was the founder of the Los Angeles based new music organization and concert series, Synchrony. In addition to his work as a composer, Daniel is also a novelist who writes satirical, and often-dystopian, fantasies based on his experiences. He strives to connect his musical and literary works through fantastic themes and imaginative concepts, usually involving film or dance. Currently, he's looking forward to the launch of a new dance film in October called *Eruption / Regenesis*, about volcanoes and the myriad of ways people react to natural disaster, as well as his (soon to be) self-published dystopian novel, *The Lawn Cult*. For more about Daniel Gall and his work: [danielgallcreativeworks.com](http://danielgallcreativeworks.com)

### Kevin Bryant Lay

Kevin Bryant Lay enjoys writing music and fiction. (Is music fiction?) He also enjoys being in the company of artists. Mostly self-taught he studied composition for a season at the University of Akron. Major works include the musical *We Met In Moscow* performed by the Light Opera of Portland in 2019 and *The Wisdom of Columbia County* for large choir, performed by the Columbia Chorale last June. Kevin is currently the president of Cascadia Composers.



### Jan Mittelstaedt

Jan Mittelstaedt, B.S. in education, Bucknell University; B.A. in music, Marylhurst University; and M.M. in composition from The University of Portland.

Honors include: Ernest Bloch Composers Symposium, 1993; OMTA Composer of the Year, 1994; ASCAP special awards; published piano music; piano pieces in two NFMC Junior Festival bulletins; and 2020 semi-finalist in the vocal chamber music division of The American Prize in Composition and finalist in 2021, 2022, and 2023.

A teacher of piano, Nationally Certified by MTNA, Jan has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and in 2017 received an Honorary State Membership award from OMTA, and in 2023 she was the recipient of the Nellie Tholen for exceptional and inspiring music teaching. She is founder and former chair of OMTA's educational program, Extended Study of Musicianship and Repertoire (ESMAR) and is on the OMTA syllabus adjudicating staff.

A former president of Cascadia Composers, she remains on the board and is chair of Cascadia Composer's annual In Good Hands student concert.

### Betty Wishart

Betty Wishart earned degrees in piano performance from Queens University, the University of North Carolina at Chapel Hill, and pursued post-graduate studies in piano and composition in New York City. Her music has been performed in Russia, Greece, Italy, France, Germany, South Korea and throughout the United States. Among her honors are awards from Neue Musik Frankfurt, American Pen Women, and the American College of Musicians. She was a 2022 finalist in The American Prize composition competition for instrumental chamber music and has received the Albert Nelson Marquis Lifetime Achievement in Music. Her music is recorded on the Ravello, Navona, Phasma-Music, Sarton, and Capstone labels. *Toccata II*, *Remembrance*, and *Illusions* are available from Connors Publications. [bettywishart.com](http://bettywishart.com).

## Poet Biographies

**Henry Wadsworth Longfellow** (1807 – 1882) was an American poet and educator. His original works include the poems "[Paul Revere's Ride](#)", "[The Song of Hiawatha](#)", and "[Evangeline](#)". He was the first American to completely translate [Dante Alighieri's \*Divine Comedy\*](#) and was one of the [fireside poets](#) from New England.

**Charles E. Ives** (1874 –1954) was an American [modernist](#) composer,<sup>[1]</sup> one of the first American composers of international renown.<sup>[2]</sup> His music was largely ignored during his career, and many of his works went unperformed for many years. Later in life, the quality of his music was publicly recognized through the efforts of contemporaries like [Henry Cowell](#) and [Lou Harrison](#), and he came to be regarded as an "American original".

**Theodore Roethke** (1908 –1963) was an American poet. He is regarded as one of the most accomplished and influential poets of his generation, having won the [Pulitzer Prize for poetry](#) in 1954 for his book [The Waking](#). His work was characterized by its introspection, rhythm and natural [imagery](#).

## **Performer Biographies**

### **JáTtik Clark, Tuba**

JáTtik Clark was appointed to the position of Principal Tuba of the Oregon Symphony in the Spring of 1999. Since that time, he has become a frequently engaged and highly regarded orchestral, chamber and solo musician while also cultivating and enjoying prodigious success as a private lesson teacher, collegiate instructor and clinician at the local, regional and national levels.

In addition to the Oregon Symphony, JáTtik also currently serves as Co-Principal Tubist of the Grand Teton Music Festival and Principal Tubist of the Sunriver Music Festival. As an orchestral tubist, he has been invited to perform with many of the nation's leading orchestras and symphonies, including Baltimore, Cincinnati, Chicago, Detroit, Grant Park, Philadelphia, Pittsburgh, San Diego, St. Louis, Seattle, Utah and, most recently, the LA Philharmonic.

JáTtik has been featured and recorded as a solo artist on many occasions. This includes several solo features with the Oregon Symphony over his tenure, with the latest being the West Coast premier of the Concerto for Tubist and Orchestra by Wynton Marsalis. He has also enjoyed multiple solo engagements with the Grand Teton Music Festival and the Vancouver Symphony (WA). Additional solo performances and recordings include the Portland Columbia Symphony, the Salem Chamber Orchestra, the Corvallis-OSU Symphony and OSU Wind Ensemble, and the "Pershing's Own" United States Army Band in Washington D.C.

### **Carson Lattimore, Guitar**

Carson Lattimore started playing guitar in high school and studied music at American River College in Sacramento where he concentrated on music theory, played guitar in the jazz band, and flute in the orchestra. They didn't have a classical guitar program at that time so he took classical guitar lessons from private teachers. Throughout most of the 70's and into the 80's Carson made a living playing in soul and R & B bands. He still loves that music, but his favorite is classical music and spends most of his time reading stacks of classical guitar books.

### **Kevin Bryant Lay, Guitar**

Kevin Bryant Lay this year decided to brush the dust off his guitar and start performing in public again. He has played since the 7<sup>th</sup> grade and is mostly self-taught. He plans to open a satchel full of art songs into the world in the coming years.

### **Lisa Lipton, Clarinet**

Clarinetist and arts leader Lisa Lipton is the Executive Director of both the Newport Symphony Orchestra and Opera Theater Oregon, and is a Co-founder/Co-owner of Mendelssohn's, Portland's first classical music-themed bar. A versatile instrumentalist, her appearances include performances with the Decibel festival, TBA festival, PDX Pop Now!, MusicfestNW, Astoria Music Festival, Salem Orchestra, Oregon Ballet Theater, Portland Opera, and in jazz trio alongside pianist and composer George Colligan and drummer Micah Hummel. A prominently featured soloist on the soundtrack for Golden Globe-nominated Sony Pictures Film *French Exit* featuring Michelle Pfeiffer, her discography also includes albums by Luz Elena (Y La Bamba).

### **Amelia Lukas, Flute**

"Known for her especially pure tone, flexible technique, and passionate performances," (*Artslandia*) flutist Amelia Lukas performs with "a fine balance of virtuosity and poetry." (*The New York Times*) A Powell Flutes Artist and Portland resident, she "excels at bringing drama and fire to hyper-modernist works with challenging extended techniques." (*Oregon ArtsWatch*) In addition

to her solo show "*Natural Homeland: Honoring Ukraine*" at the Alberta Rose Theatre, Chehalem Cultural Center, and throughout Washington and Hawaii, her recent engagements include solo appearances for Chamber Music Northwest, SoundsTruck NW, United for Ukraine, Siletz Bay Music Festival, Fear No Music, Makrokosmos Project, Kenny Endo Ensemble, March Music Moderne, Portland Taiko, the Astoria Music Festival, Music in the Woods, Cascadia Composers, and for All Classical Portland's live radio broadcasts, with additional performances for the Willamette Valley Chamber Music Festival, Oregon Bach Festival, Portland Piano International, TedX Portland, Friends of Chamber Music, 45th Parallel, and Oregon Music Festival. She holds degrees from the Royal Academy of Music (London), where she received three prizes for musical excellence, and from the Manhattan School of Music, where she was an inaugural class member for the Master's Degree in Contemporary Performance. Amelia is the Principal and Founder of Aligned Artistry.

### **Ricky Smith, Clarinet**

Ricky Smith is a freelance clarinetist currently based in Portland, Oregon. In 2017, Ricky was a winner of Pittsburgh Concert Society's Major Artist Auditions as well as the Silberman Chamber Music Competition at Carnegie Mellon University. As an active orchestral clarinetist, Ricky has performed with the Oregon Symphony, the Portland Opera, and the Oregon Ballet Theatre along with regional orchestras in Western Pennsylvania and the Pittsburgh Symphony Orchestra. Festival appearances include the 2023 Oregon Bach Festival Modern Orchestra, the 2019 and 2018 Aspen Music Festival, and the 2016 American Institute of Musical Studies Festival Orchestra in Graz, Austria. A strong advocate of music education, Ricky enjoys teaching his private studio of students from all around Portland, as well as at George Fox University, and is often leading sectionals for high school and middle school ensembles around the Portland metropolitan area. His primary teachers include Michael Rusinek and Paul Garner. Ricky received his Master of Music and an Advanced Music Studies Certificate in Clarinet Performance from Carnegie Mellon University and his Bachelor of Music in Music Education from Southern Methodist University.

### **Gabrielle Juliette Widman, Soprano**

Gabrielle Juliette Widman, a native Oregonian, is an eclectic artist who has had several years of teaching, acting, writing and performance experience here in the states and overseas. Receiving her music degree in vocal performance from the *Manhattan School of Music*, she also studied in Salzburg, Austria at *Das Mozarteum*, in Geneva, Switzerland at *L'Academie de Musique de Geneve*, in Philadelphia at *The Academy of Vocal Arts*, as well as in Los Angeles at the *LACC Theater Academy*. Gabrielle performed several leading roles with LOoP (the *Light Opera of Portland*) including Princess Ida in the Gilbert and Sullivan opera of the same title, Susanna and Eleanora in *We Met in Moscow*, an original musical written by Dennis Britten with music by Kevin Bryant Lay, and Gretchen in *The Student Prince*. Some other theatrical roles include Maria in *West Side Story*, Luisa in *The Fantasticks*, Eliza in *My Fair Lady*, Juliet in *Romeo and Juliet*, and the infamous Maddy Monroe in *Tony and Tina's Wedding*. Last spring, Gabrielle sang an original song cycle with poems by Edna St. Vincent Millay, entitled, "The Concert" composed by Kevin Bryant Lay. She is a vocal teacher, acting coach as well as a song and theatrical writer. Presently Gabrielle continues to develop her semi-autobiographical, archetypal fairytale solo show entitled *Our Sleeping Beauty* and is delighted to be performing again today!



# Cascadia Composers

## Mission Statement

**Cascadia Composers** engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to composers connected with the Pacific Northwest.

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

Website: [www.CascadiaComposers.org](http://www.CascadiaComposers.org)

### Governing Board

Kevin Lay, President  
Ted Clifford, Vice President *pro tem*  
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Jan Mittelstaedt, Timothy Arliss O'Brien,  
Greg A Steinke, at large

### Past Presidents

Ted Clifford  
Jan Mittelstaedt  
David S. Bernstein (now deceased)

### Honorary Board Members

Tomas Svoboda (now deceased)

**Cascadia Composers** is a chapter of the National Association of Composers/USA (NACUSA) NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.

**These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), other grants and donors, and fundraisers sponsored by Cascadia.** Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.

