

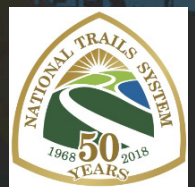
CASCADIA COMPOSERS & LANDSCAPE MUSIC COMPOSERS NETWORK PRESENT

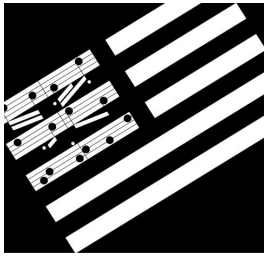
LANDSCAPE MUSIC

Rivers and Trails

NEW MUSIC COMMEMORATING THE 50TH ANNIVERSARIES OF THE
NATIONAL TRAILS SYSTEM ACT & THE WILD AND SCENIC RIVERS ACT

Sunday, Oct. 7, 2018
2 pm at The Old Church
1422 SW 11th Ave, Portland, OR





National
Association of
Composers
U
S
A



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 Cascadia composers.

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

Website: www.CascadiaComposers.org

Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

Matthew Andrews, Stage Management • David S. Bernstein, Cynthia Gerdes,

Evan David Lewis, Jan Mittelstaedt, Greg A Steinke, Linda Woody, at large

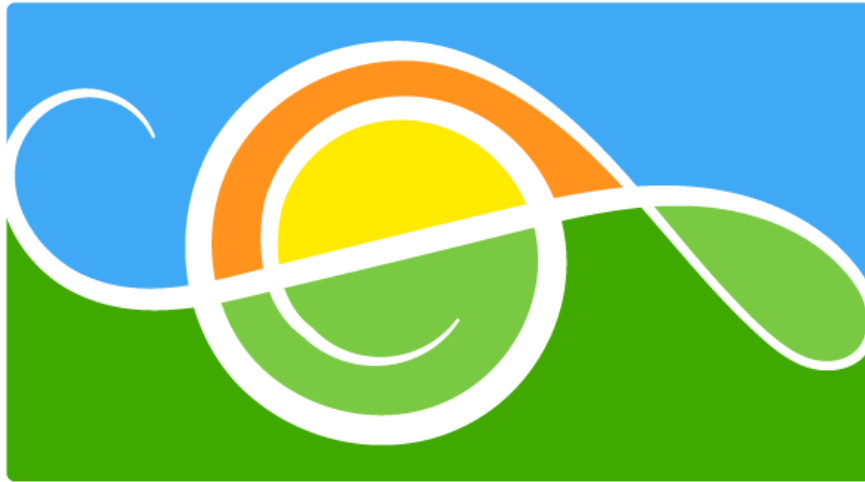
Tomas Svoboda, Honorary Member

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

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



Program cover design by Jennifer Wright



Landscape Music Composers Network

Landscape Music: Rivers & Trails

Mission Statement

The mission of LandscapeMusic.org is to deepen public awareness and appreciation of the natural world by exploring and celebrating the work of contemporary composers and musicians who evoke landscape, nature, and place through music. We seek to increase the visibility of the works, methods, and philosophies of artists creating in this arena, including—but not limited to—members of the Landscape Music Composers Network.

<http://landscapemusic.org/>

Landscape Music: Rivers & Trails is a nationwide series of concerts in Fall 2018 commemorating the 50th Anniversaries of the [National Trails System Act](#) and the [Wild and Scenic Rivers Act](#).

Coordinated by the [Landscape Music Composers Network](#), and presented in collaboration with organizations, venues, and performers across the country, this initiative highlights and celebrates the significance of our national trails and rivers through the creation and presentation of new music. Locations:

Vallejo, CA (9/23); Atlanta, GA (9/29); Houghton, MI (10/4); Portland, OR (10/7); and Boston, MA (11/3). These events are being coordinated by members of the Landscape Music Composers Network, and presented, performed, and promoted in partnership with: [U.S. Forest Service](#), [Visions of the Wild](#), [National Park Service](#), [Sierra Club](#), [Juventas New Music Ensemble](#), [Michigan Technological University](#), [Cascadia Composers](#) (NACUSA), [Atlanta Contemporary Ensemble](#), [Citywater](#), and [Sustain Music and Nature](#).

Cascadia Composers and Landscape Music Composers Network
(Cascadia Chapter of the National Association of Composers USA)
present

Landscape Music: Rivers & Trails

Sunday, October 7th @ 2 pm
The Old Church, 1422 SW 11th Ave., Portland, OR

Program

The Chattooga Stephen Wood
Inspired by the Chattooga River separating Georgia from South Carolina
Violin, Esther Shim; Clarinet, Barbara Heilmair; Piano, Maria Garcia

Wild Beauty Libby Meyer
Inspired by the North Country Trail
Violin, Esther Shim; Clarinet, Barbara Heilmair; Piano, Maria Garcia; Percussion, Ian Jones

Retrace Nell Shaw Cohen
Composed in response to the Juan Bautista de Anza National Historic Trail
Flute, Amelia Lukas; Violin, Esther Shim; Cello, Hannah Hildebrand

Wildfires Rage. River whispers, resilience. Linda Chase
Inspired by life along the Scott River (tributary of the Klamath River)
Flute, Janet Bebb; Vibes, Taylor Long

INTERMISSION

Turquoise Waters Brent Lawrence
Dedicated to the Owyhee Wild and Scenic River
Flute, Amelia Lukas; Cello, Hannah Hildebrand; Percussion, Paul Owen

Deschutes River Riffles Linda Woody
Deschutes River Riffles was inspired by the Wild & Scenic Deschutes River
Flute, Amelia Lukas; Cello, Hannah Hildebrand; Piano, Maria Garcia; Percussion, Taylor Long

Hyas Tyee Təmwata Christina Rusnak
Dedicated to the people and landscape of the Oregon Historical Trail
Flute, Janet Bebb; Clarinet, Barbara Heilmair; Cello, Hannah Hildebrand; Percussion, Taylor Long

*All pieces are composed for the Landscape Music: Rivers & Trails concert series
and represent World Premieres in these concerts*

Program Notes:

The Chattooga by Stephen Wood

The Chattooga was composed in commemoration of the 50th Anniversary of the Wild and Scenic Rivers Act in honor of the Chattooga River.

The music tells the story of rafting one of the Southeast's most premiere whitewater rivers. Twists and turns, turbulent falls, rollercoaster waves, and Class IV rides!! The Chattooga is an adventure with surprising wilderness beauty. Creating the border of Georgia and South Carolina, the Chattooga is part of the Tugaloo River watershed. The Chattooga River was designated Wild and Scenic in 1974.

Commissioned by the Sierra Club - Georgia Chapter and Landscape Music *The Chattooga* was inspired by a wild and scenic white water rafting adventure with the Sierra Club Military Outdoors. The Chattooga was premiered by the Atlanta Contemporary Ensemble in September 2018 on the Landscape Music: Rivers and Trails concert series in Atlanta, Georgia.

Wild Beauty by Libby Meyer

Wild Beauty was composed in response to The North Country National Scenic Trail; the longest in the National Trails System, stretching 4,600 miles over 7 states from the middle of North Dakota to the Vermont border of New York. Approximately 500 miles of the Trail meander through Michigan's Upper Peninsula where I live and have spent many happy hours exploring stretches of the Trail.

Wild Beauty divides into five sections: Morning Chorus, Waves, Fog, Dancing in the Rain and Sunset. One of the most dramatic features of our region is the unpredictable weather patterns. One can experience many varieties of weather on the same day; from fog to rain to spectacular winds creating even more spectacular waves along our lakeshore. I have reflected on this from my own personal experiences and tried to capture this in *Wild Beauty*. A second feature of the region is the unique chorus of bird songs that are an ever-present underscore to any hike on the Trail. In *Wild Beauty*, I have included a few of these songs including the white throated sparrow that opens the piece in the violin as well as the songs of the common loon, barred owl, chickadee, and the white crowned sparrow.

Finally, I invite you, the audience, to take part in the performance of this piece. Members of the audience are invited to join in with bird calls to share in completing the soundscape of the morning chorus that opens the piece creating what I hope an immersive experience.

Retrace by Nell Shaw Cohen

Retrace was composed in response to the Juan Bautista de Anza National Historic Trail. This trail retraces the Anza Expedition of 1775-76 on which 240 men, women, and children followed indigenous routes from modern-day Mexico through Arizona and California to settle the San Francisco Bay Area for Spain. A narrative mapped onto the land rather than a "trail" in the usual sense, it is an ongoing project of cultural and historical preservation.

I followed the Anza Trail on a road trip from Los Angeles to San Francisco, stopping at parks, Missions, Presidios, museums, and areas where the Expedition made camp—from expansive ocean beaches to gritty city parks. With *Retrace*, I sought to musically express a vivid awareness of the past that emerged for me when this historical narrative was situated within firsthand experiences of physical spaces.

Retrace begins with four sections of music that shift abruptly in mood, alternately evoking the historic expedition (conveyed by a lyrical theme in the violin) and the contemporary urban and rural landscapes its path traverses. Finally, past and present become one. A somber coda reflects at first on the sacred spaces of Missions, then the dark legacy of colonialism seen in the loss of Native lives, land, and cultures.

To my surprise, a poem also emerged through my compositional process. Each section of the music relates to a section of text. While the music may stand alone, I've chosen to share my poem in hopes that it will enrich the listening experience.

Wildfires Rage. River whispers, resilience. by Linda Chase

As long as I can remember there have been fires in California, but the past few years have gotten worse. This summer, the Scott River sky was thick with smoke almost every day. As I write, the fires nearby still burn. I feel a great sense of loss for the places, people and other species. The fire where the smoke originates burned 1,000 homes. Six people died. Scientists have concluded that climate change increases the frequency of extreme weather, lightning strikes, and high winds driving big blazes.

This piece reflects on my long relationship with this river, and the uncertain future. Repeated notes in the vibraphone provide a sense of the “constant” ground of life. Spring returns. Morning follows night. The flute interrupts with sudden ripples flowing back down into still pools. Conceptual dynamic markings ask the performers to imagine the many moods of the river: flowing, reflective, rushing, rapid and still.

I walk along the river to listen. How does the river alter my thinking? Humans often assume that we are going to get what we want. Such fools we are. The wise river receives whatever comes her way, branches on beaches and fires by her shore. In these challenging times of climate change, resilience is necessary through *active participation* in bringing about what we hope for – what we want to protect – this is what the river whispers.

Turquoise Waters by Brent Lawrence

Turquoise Waters is the second installment in the High Desert Panoramas cycle and is dedicated to the Owyhee River for the 50th Anniversary of the National Trails System and Wild and Scenic Rivers Acts.

Whenever I wander through eastern Oregon, I’m always struck by the rivers there. They are often colored with vibrant blues, greens, and turquoise and seem to glisten in the smallest drop of sunlight. These rivers are also home to diverse terrain. Much of the Owyhee area consists of canyon lands, for instance, where the glistening waters flow through columns of sheer rock.

However, I find the plant life surrounding the Owyhee most inspirational. Being located in the high desert, much of the land surrounding it is arid and neutrally colored. Except for the river, where life springs up in the soil around the river. The contrasts of color between sparkling turquoise waters, adjacent effervescently green flora, and the stoic frame of the high desert, are the inspirations behind this piece.

Deschutes River Riffles by Linda Woody

Deschutes River Riffles was inspired by the scenic Deschutes River that flows 252 miles from its source at Little Lava Lake near La Pine in Central Oregon, to the confluence at the Columbia River between Oregon and Washington. All along this river you can experience incredible geologic and cultural history, a diverse community of fish, wildlife and vegetation, and an abundance of recreational opportunities, including hiking, camping, mountain biking, fishing, canoeing, kayaking and water skiing.

The first movement, *Headwaters*, opens with the the call of the mountain chickadee ("cheese - burger") across the lake and then accelerates as the shallow, sparkling river begins its journey north. The second movement, *Steelhead Falls*, features the percussive, rattling call of the belted kingfisher. These falls are a favorite of kayakers, who make their way down a trail to the basalt canyon and paddle a quiet stretch before entering the current and approaching, then splashing over the waterfall. The final movement, *The Confluence*, is a dance in 7/8 meter, celebrating the end of the river's winding path and its bouncy, rolling rapids. You'll hear the characteristic descending call of the tiny canyon wren.

This piece was written for the 2018 Landscape Music Composers Network Rivers and Trails concerts, commemorating the 50th anniversary of National Trails System Act and the Wild and Scenic Rivers Act.

Hyas Tyee Təmwata by Christina Rusnak

In addition to the 50th anniversary of the National Historic Trails System, 2018 marks the 175th anniversary of the Oregon Trail. I strive to evoke the essence of the landscape along the route, which is divided into three geographic areas: the Plains, the Rockies, and the Oregon Territory. Each movement represents an important place for both the trail’s historic inhabitants and the settlers who traversed the trail. Thus, the music attempts to take the listener back to the landscape itself, and to life prior to and during the pioneers’ cross-country experience. Emigrants endured hardships unimaginable in the 21st century. The Oregon Trail cemented the U.S. boundary with Britain and justified human sacrifice in the name of progress. The emotions of these diverse groups of people, found their way into the music. *Hyas Tyee Təmwata*: Willamette Falls was the largest waterfall in Oregon Territory and second only to Niagara Falls in the envisioned United States. Fur traders and painters had built up this landscape as North America’s Eden. This place was the end point of the Oregon Trail – the destination that nearly half a million people strove to reach. Prior to the migration of Americans here, *Hyas Tyee Təmwata* flourished as a major fishery, with a thriving society of people living in semi-permanent villages. This third movement ties together the falls, the traditional importance of the landscape and the excitement of the settlers upon their arrival.

Composer Biographies



Stephen Wood is a Wilderness composer, educator, and performer with a holistic view of the world. Stephen's newest CD release, "Untrammeled" is a recent culmination of his Wilderness residency adventures through the United States. "Untrammeled" and other contemporary classical, jazz, and afro-cuban scores and recordings are available through his website. stephenwoodmusic.com



Libby Meyer is a composer of concert, theater and film music. Her interest in natural soundscapes, conservation of special places and curiosity about the relationship between the arts and the natural world fuel her work. Libby holds a DMA in music composition from Northwestern University in Chicago and is currently a Lecturer in Music Theory and Composition and the director of the music composition program and Michigan Technological University. libbymeyermusic.com



Nell Shaw Cohen (Director, Landscape Music Composers Network) evokes landscapes, visual art, and the lives of mavericks in lyrical works for the stage, concert hall, and digital media. Commissions include Houston Grand Opera, Skylark Vocal Ensemble, and Montage Music Society. Her operas and theatrical works have been presented at Fort Worth Opera, American Opera Projects, New Dramatists, University of New Mexico, et al. She has been Artist-in-Residence at the Brush Creek Foundation, Helene Wurlitzer Foundation, and New York University Symphony. She lives in Brooklyn. nellshawcohen.com



Linda J. Chase, Ph.D., composer, flutist, professor and eco-philosopher, weaves elements of chamber music, jazz and contemporary improvisation with poetry and performance arts. She has received awards from the Japan Foundation, Grand Canyon National Park, Kaji Aso Studio, and the Morris Graves Institute. Dedicated to listening to the Earth, Chase's recent multi-media oratorio, "The

City is Burning," musically contemplates how the arts can build community, nurture compassion and deepen awareness that inspires action. lindajchase.com



Brent Lawrence is a composer and guitarist native to Salem, Virginia. As a creator of both instrumental and vocal works, he is noted for his use of lush harmonies, earworm melodies, and genre-bending compositional style. As an avid enjoyer of nature, many of his recent works have been inspired by narrative interpretations of landscapes. Recently, he has been a 2018 Composition Fellow at the Wyoming Festival in addition to composing works for Esteli Gomez and the Oregon Bach Festival Composers Symposium. Brent is an active member of Cascadia Composers and resides in Eugene, Oregon. brent-lawrence.com



Linda Woody lives in West Linn, Oregon and is a 2013 graduate of Marylhurst University (B.A. Music, B.M. Composition). She studied music with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of ensembles, including handbell choir, choral groups, piano trio, middle school band and mixed instrumental groups. Her works have been performed by members of many notable ensembles, including the Oregon and Vancouver symphonies, Lake Carillon and Vesper Bells hand bell choirs, the Marylhurst Chorale, Third Angle and the Athey Creek and Rosemont Ridge Middle School bands. Linda has produced and co-produced concerts including the Going Boldly in Lake Oswego series, Music in the Time of Absinthe and Cascadia Composers concerts including Crazy Jane in Technicolor. She is a current board member of Cascadia Composers and Third Angle New music. When Linda is not composing music or at the bench of Fernando, her grand piano, you will likely find her with her family and two dogs -- experimenting in the kitchen or enjoying any number of outdoor pursuits requiring specialized footwear.



Christina Rusnak is passionate about composing about place and the human experience. She integrates context into her music from the world around her. She composes thought provoking music that engages both the performers and the audience. Ms. Rusnak's works include a wide range of genres including chamber and orchestral works to acousmatic and jazz. Her essays appear in LandscapeMusic.org, New Music Box, the Journal of the IAWM and Oregon Arts Watch among others. She serves on the board of the International Alliance for Women in Music. Her music is available on Parma Recordings and through her website, christinarusnak.com

Performer Biographies



Janet Bebb grew up playing flute with her family in Oklahoma and has studied flute in Boston, Honolulu and Florence Italy. She was a music major at the University of the Pacific conservatory and a graduate student in ethnomusicology at Tufts University. She has studied south Indian flute in India, sax and dance 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 Mousai Trio](#).



Maria Garcia began piano studies in her native Puerto Rico at the age of four. At the age of ten she made her debut with the Puerto Rico Symphony Orchestra. She received a Bachelor's of Music with Distinction in Performance from the New England Conservatory of Music. Graduate studies followed at SUNY Stony Brook where she received a full merit scholarship and completed a Master's Degree in Music as well as Doctoral Studies. Her principal teachers have been Luz M. Hutchinson, Victor Rosenbaum and Gilbert Kalish.

An active chamber musician and soloist, Ms. Garcia has performed throughout the United States, the United Kingdom, Germany, the Czech and Slovak Republics, Norway, Canada, Israel, Venezuela, Tunisia, Colombia and Puerto Rico with groups like the Mark Morris Dance Company, her former Piano Trio *Melange*, Bamberg String Quartet, Madawaska String Quartet, Musical Chairs Ensemble, and *Poetica Musica*. She has participated in international festivals such as the Bergen (Norway) Festival and the Casals (Puerto Rico) Festivals.

A passionate teacher she has served on the faculties of the Manhattan School of Music Pre-College Division, the Lawrence Eisman Center for Preparatory Studies in Music at Queens College (CUNY), New Jersey City University, the 92nd Street Y School of Music, and the Stony Brook Summer Chamber Music Festival. A recent transplant to Portland she collaborates locally with Third Angle Ensemble, Bravo Vancouver Orchestra and Baritone Douglas Webster. She has a private teaching studio in Northeast Portland.



Barbara Heilmair Tanret is Associate Professor of Clarinet & Music History and Woodwind Area Coordinator at the Portland State University School of Music. She maintains an international career as performer, educator and scholar, and has previously taught at the University of California in Los Angeles (UCLA) and at the California State University in Long Beach (CSULB). Barbara Heilmair has played with symphonic orchestras such as The Bavarian State Theater in Munich, The Salzburg Mozarteum Orchestra, The Tyrol International Music Festival (IOE), The Santa Barbara Symphony, The Santa Barbara Choral

Society, The Opera Pasadena, The Mozart Classical Orchestra, The New Valley Symphony, and The Brentwood-Westwood Symphony.

Being part of Portland's vibrant musical scene, she has recently been heard with the Oregon Ballet Theater, the Oregon Symphony "Young Artists Debut", Peter Schickele's "PDQ plays PDX" orchestra, the Choral Arts Ensemble of Portland, as well as at the Portland SummerFest, the AstoriaMusic Festival, and the 2009 Oregon Sesquicentennial Film Festival, while serving as Principal Bass Clarinetist for the Vancouver Symphony since the 2008/09 season.



After eight years as a full-time ICU nurse, *Hannah Hillebrand* decided to pursue her passion and completed her master's degree in cello performance with Hamilton Cheifetz at Portland State University in 2014. While pursuing her degree, she participated in masterclasses with artists such as the Takacs String Quartet, the Tokyo String Quartet and cellists Johannes Moser and Alban Gerhardt. She continues to work part-time as a nurse while enjoying a busy freelancing schedule. She has been featured as a soloist with ARCO-PDX and is also a regular member of the Vancouver Symphony Orchestra. She thrives on collaboration, and frequently works with composers to present their new chamber works. In addition to private teaching, she enjoys working with the adult group cello classes at the Community Music Center in Portland. She also works as the education and outreach coordinator for Chamber Music Northwest and Portland Piano International. She is a founding member of the Northwest Piano Trio. In her spare time, Hannah is an avid traveler, and also enjoys baking and knitting.

Ian Jones

Ian Jones is a Eugene, Oregon based percussionist dedicated to new music and collaboration. Originally from Mobile, Alabama, Mr. Jones completed his bachelor's degree at the University of South Alabama with Dr. Luis Rivera before studying with Gordon Stout at Ithaca College in Ithaca, New York. Mr. Jones continues to pursue new music projects on his own and as a founding member of the "All 4 Sound" contemporary percussion group. Most recently, he participated in the Oregon Bach Festival Composers' Symposium at the University of Oregon. He has premiered several new works, including pieces by Gordon Stout, Marc Mellits, and many up and coming composers. He believes that by fostering free and clear communication between artists, we can in turn encourage positivity and healthy communication within a global society.



Taylor Long is a performer specializing in contemporary percussion currently based in Portland, Oregon. He has appeared at the Darmstadt Summer Course for New Music (Germany), Avaloch Farm Music Institute (New Hampshire), Summer Institute for Contemporary Performance Practice (Boston), So Percussion Summer Institute (Princeton), and regionally at the Northwest Percussion Festival, Portland Design Week, OMTA/WMTA Conference, etc. He has performed with ensembles including Speak Percussion, Sound of Late, Delgani String Quartet, Burn After Listening and FearNoMusic. Taylor is the co-founder and artistic director of Burnside Percussion, a flexible, Portland-based contemporary percussion project, and Ensemble Impromptu, a transient percussion quartet comprised of KU Percussion Group alumni.

Recent activities include the European premiere of Liza Lim's 75-minute work "Atlas of the Sky," alongside Speak Percussion; close collaboration with composer John Colpitts (AKA Kid Millions) for the score to the experimental chamber play *Hoaxers* by playwright Dan O'Brien; a Midwestern tour of various universities with Ensemble Impromptu; and a series of school and library chamber concerts with Burnside Percussion supported by the Beaverton Arts Program. Taylor holds a BM from Portland State University and an MM from the University of Kansas, both in percussion performance; principal teachers include Michael Compitello, Ji Hye Jung, Jon Greeney and Joel Bluestone.



A new transplant to Rose City from Brooklyn, *Amelia Lukas* represents All Classical Portland as Director of Community Engagement. She also produces events through Ear Heart Music, which she founded in 2009. Ear Heart features live chamber music in the context of multimedia collaboration. On the Board of Directors for The Walden School, a summer program for creative musicians, she served previously as a member of the promotion department for music publisher G. Schirmer. Lukas holds degrees in flute performance from the Manhattan School of Music and the Royal Academy of Music in London. Boston born and having spent time in Europe, San Francisco, and New York, her great appreciation for delicious local wine, year-round skiing, and artisanal everything leads her to believe she has found a perfect long-term home in Portland.



Paul Owen is a percussionist, drummer, and educator currently residing in Portland, Oregon. As a performer, Paul is the drummer for the double platinum selling artist, *Cherry Poppin' Daddies*, with who he has performed throughout the United States, Europe, and Asia. As a supporter of new contemporary works for percussion, Paul is also a member of the Portland Percussion Group, which strives to promote percussion performance through concerts, educational outreach, and the commissioning of new compositions. Paul has performed at renowned events such as the Lionel Hampton Jazz Festival, Detroit Jazz Festival, New Music Detroit's *Strange Beautiful Music*, Reno Jazz Festival, and Northwest Percussion Festival. Owen has served as Principal Percussionist with the Salem Chamber Orchestra in addition to performing with numerous regional ensembles such as the Eugene Symphony, Vancouver Symphony Orchestra, Oregon Coast Music Festival, Oregon Festival of American Music, and Newport Symphony.

As an educator, Paul serves as Instructor of Percussion at Willamette University (Salem, Oregon), Reed College (Portland, Oregon), and Western Oregon University (Monmouth, Oregon). He also instructs students as Percussion Specialist at various high schools in the area in addition to adjudicating at the state level. Owen received his Master of Music in Percussion Performance degree from the University of Michigan.

Esther Shim

Esther Shim has been with Portland Columbia Symphony Orchestra since the fall of 2011. She grew up studying violin with Kathryn Gray and piano with Sylvia Killman, and playing with the Metropolitan Youth Symphony under Lajos Balogh. She attended DePauw University in Indiana for Violin Performance. Since returning to Portland, she has devoted her time to teaching, both privately and in the public school system. When not with the PCSO, she plays with Vancouver Symphony, Portland Festival Symphony, Portland Chamber Orchestra, and accompanies students. In her spare time, she loves to take photographs of the Pacific Northwest and cook for her friends.

Landscape Music: Rivers & Trails is a nationwide series of concerts in Fall 2018 commemorating the 50th Anniversaries of the National Trails System Act and the Wild & Scenic Rivers Act. Each of the concert programs features World Premieres of works composed for small chamber ensembles, created in direct response to the remarkable places protected under these two landmark acts.

Coordinated by the **Landscape Music Composers Network**, and presented in collaboration with organizations, venues, and performers across the country, these concerts highlight and celebrate the significance of our national trails and rivers through musical expression.

To learn more about the Landscape Music Composers Network and *Landscape Music: Rivers & Trails*, visit:

www.LandscapeMusic.org/Rivers-Trails

Events:

Vallejo, CA — Citywater

Sunday, September 23, 4:00pm at the Empress Theatre

Atlanta, GA — Atlanta Contemporary Ensemble

Saturday, September 29, 7:00pm at Shambhala Meditation Center of Atlanta

Houghton, MI — Michigan Technological University

Thursday, October 4, 7:30pm at McArdle Theatre

Portland, OR — Cascadia Composers

Sunday, October 7, 2:00pm at The Old Church

Boston, MA — Juventas New Music Ensemble

Saturday, November 3, 7:30pm at First Church Boston

NATIONAL TRAILS SYSTEM ACT

Congress passed the National Trails System Act, signed into law by President Johnson, on October 2, 1968. Today, the National Trails System (NTS) includes 11 National Scenic Trails and 19 National Historic Trails authorized by Congress, and more than 1,200 National Recreation Trails (including 21 National Water Trails). Preservation and development of Rail Trails is also fostered in this act. These trails provide outdoor recreation opportunities, promote resource preservation and public access, and encourage the appreciation of the great outdoors and America's history and cultural diversity. More information at: www.trails50.org

WILD & SCENIC RIVERS ACT

Congress passed the Wild & Scenic Rivers Act on October 2, 1968, to preserve selected rivers with outstanding natural, cultural, and recreational values in a free-flowing condition for the enjoyment of present and future generations. Of the approximately 3.6 million miles of streams in the U.S., less than one quarter of one percent – 12,734 miles – are protected by the Wild & Scenic Rivers Act. These miles include some of the most primitive and breathtaking landscapes in North America. More information at: www.rivers.gov/wsr50



OTHER ACKNOWLEDGEMENTS:



END OF THE OREGON TRAIL
HISTORIC OREGON CITY



CASCADIA UPCOMING EVENTS

Poland: 100 Years: Free Again – Celebrate!

Saturday, November 10th @ 7 pm | Polish Hall, 3832 N. Interstate, Portland, OR

Choral Arts Ensemble Yuletide: To Friends Old and New

Sat., Dec. 8th @ 7:30 pm | St. Philip Neri Catholic Church, 2408 SE 16th Ave., Portland, OR

Sun., Dec. 9th @ 3 pm | St. Philip Neri Catholic Church

POLAND

100 YEARS • FREE AGAIN



1918 - 2018
Celebrate!

Sat. Nov. 10, 2018 • 7 pm
Polish Hall

(3832 N. Interstate, Portland, Ore.)

Delgani String Quartet
Asya Gulua, Pianist

featuring

Szymanowski's *String Quartet No. 2*

and commissioned premieres by

Cascadia Composers:

Jay Derderian

Matthew Kaminski

Stephen Lewis

Liz Nedela

Paul Safar

Sun. Nov. 11, 2018 • 3 pm
Milwaukie High School Auditorium

(2301 SE Willard, Milwaukie, Ore.)

Willamette Falls Symphony
Mark Perlman, Conductor

featuring

Darin Qualls, Soloist in

Wieniawski's *Violin Concerto No. 2*

and symphonic scores by

Bacewicz

Noskowski

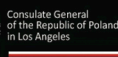
Fitelberg

Mlynarski



Scan me

info: www.PortlandPolonia.org • artwork by Bartłomiej Worach • tickets: www.poland100.bpt.me



Here for Oregon. Here for Good