

national association of composers USA

NACUSA 2021

virtual new music festival
4.17-5.02

6 DAYS OF NEW MUSIC CONCERTS & PRESENTATIONS
PRESENTATIONS @ 3:30 PM PDT / CONCERTS @ 5 PM PDT

SATURDAY, 4.17 FRESH FINDS

Clark musicians, guests, and young local composers - including the Evergreen Experimental Music Ensemble joins Lewis & Clark musicians, guests, and young local composers - including the NACUSA competition winner!

SUNDAY, 4.18 IN THE 'HOOD

Cascadia Composers Friends of Rain & guests perform new chamber works by

SATURDAY, 4.24 BEETHOVEN'S 251ST

special guests Stephanie & Saar playing LvB's "Grosse Fuge" & more New works inspired by Beethoven with

SUNDAY, 4.25 SPRING FEVER!

performers and chamber ensembles performing new music from near and far Go wild with choral groups, percussion ensembles, solo

SATURDAY, 5.01 AMPLITUDE & ATTITUDE

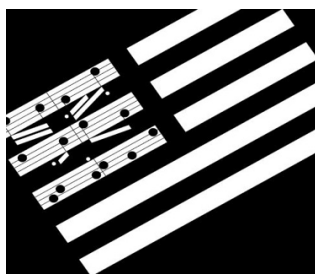
chamber music from across the USA Friends of Rain & guests perform new Electroacoustic & media

SUNDAY, 5.02 A WIDER WORLD

Get an earful, pay what you like!

VIEW THE COMPLETE LINEUP AT CASCADIACOMPOSERS.ORG





**National
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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. NACUSA and its chapters present chamber concerts each year featuring music by its members.

Welcome from Andrew Sigler, NACUSA president:

Hello Everyone,

As president of our organization, it is with great pleasure that I welcome you to the re-imagined 2021 NACUSA National Festival curated by the Cascadia chapter. Typically we would gather for our festival, but I am excited to virtually welcome you all from far and wide to Portland to enjoy this year's offerings. It is enough of a challenge to organize a multi-day festival, but to do it twice in as many years and with such significant changes is quite a feat! In addition to those who have assisted through the national organization and the Cascadia chapter, I would also like to thank Lewis & Clark College and the Oregon Cultural Trust for their support and participation in this festival.

NACUSA is committed to making significant contributions to the world of music in general and the compositional community in particular. The national conference is our opportunity to come together from across the country to share music, scholarship, and a vision for the future. Our gathering this year is virtual, but perhaps more significant than ever before. I hope that you will take advantage of this opportunity to learn from one another, to grow as a musician, and to be inspired.

I hope you have a wonderful time during the conference and I look forward to meeting as many of you as possible the next time we come together!

Sincerely,

Andy



Cascadia Composers

A chapter of the National Association of Composers/USA (NACUSA)

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

David S. Bernstein, Aszemar Glenn, Andrew Lewinter, Jan Mittelstaedt,

Paul Safar, Dawn Sonntag, Greg A Steinke, at large

Tomas Svoboda, Honorary Member

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.



Conference graphics including program cover design by Jennifer Wright, jenniferwrightpianostudio.com
Public relations consulting by Aligned Artistry, alignedartistry.com

2021 NACUSA Conference Presentations

All presentations are via Zoom at the designated date and time, 90 minutes before the daily concert, and they will be followed by a live Q & A with the presenter. (Schedule will be on the Cascadia Composers web site: <http://www.cascadiacomposers.org/nacusa-2021-virtual-new-music-festival/>)

Saturday, April 17th @ 3:30 PM PDT

Dr. Greg A Steinke: *Music and the Poetry of Austin Kleon*

A presentation on musical compositions that utilize the “blackout” poetry of Austin Kleon and reflect the poet’s (and the composer’s) perceptions of the current world milieu. Presenter will share thoughts and ideas about working/interacting with the poetry with short examples from several works.

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

Sunday, April 18th @ 3:30 PM PDT

Dr. Lisa Neher: *Effective Text Setting = Happy Singers!*

Effective vocal writing requires attention to text setting. Learn tools to make your vocal music sing beautifully, rehearse easily, and be understood by listeners. Bring your questions!

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

Saturday, April 24th @ 3:30 PM PDT

Dr. Greg A Steinke: *Music and the Poetry of Lawson Fusao Inada*

A presentation on an array of musical compositions that utilize the poetry of Lawson Fusao Inada [fifth poet laureate of the state of Oregon], and reflect the poet’s (and the composer’s) perceptions of the Japanese/American Internment Camp Experience. Presenter will share thoughts and ideas about working/interacting with the poetry, with short excerpts from several works.

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

Sunday, April 25th @ 3:30 PM PDT

Jeff Morris: *Songs and Sandwiches – Student Vocabulary Reveals How Everyday Tools Manipulate Artistic Thought*

An opportunity to reflect on how modern culture has significantly limited our default exposure to the word of music's potential, how music can and does fit into our culture, and how general-purpose [software] tools can shape culture significantly, even if unintentionally. I tell students: A song isn't the only kind of music, just like a sandwich isn't the only kind of food.

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

Saturday, May 1st @ 3:30 PM PDT

Nicolas Yandell: *Composing Trauma*

Through his own compositions, Yandell explores how art can help individuals express, comprehend, and confront trauma, whether as composers, performers, or listeners.

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

Sunday, May 2nd @ 3:30 PM PDT

Ben Kapp: *Acoustic Ideas and the Development of Musical Structure*

Kapp offers an analysis of his compositional process of the piece *Chromatic Limb*, written, and rewritten, for various groups of ever-changing instrumentation, and ultimately two acoustic guitars...What is of compositional interest in a process such as this? What structures result? Is it music?

Zoom link:

<https://us02web.zoom.us/j/5414181182?pwd=UjVFb3o2Q0daMkFUdmViczRvWnNBZz09>

Meeting ID: 541 418 1182

Passcode: 103820

2021 NACUSA Conference Schedule of Concerts

Fresh Finds on Saturday, April 17th, 5:00 PM PDT

Works by composers who are current or recent students at Lewis & Clark College:

String Quartet No. 1 by Jocelyn Carter

Heather Mastel-Lipson, Hae-Jin Kim, *violins*; Casey Bozell, *viola*; Heather Blackburn, *violoncello*

Shadow Mountain by Ely Klem

David Eby, *violoncello*; Rebecca Stager, *piano*

Works by composers who are current or recent students at The Evergreen State College:

The Circle Urine by Shirley Urman

Elliot Kennedy, Callum McKean, Emma Jones, Ben Michaelis, of The Evergreen Experimental Music Ensemble

Chromatic Limb: Lifecycle by Ben Kapp

Arun Chandra, Ben Kapp, *guitars*

Works by composers who are current or recent students at Portland State University:

Back in Time by Yana Pisarchuk

Casey Bozell, *violin*; Yana Pisarchuk, *piano*

Etude for Extended Digital Piano by Nathanael Millar

Nathanael Millar, *digital piano and effects*

2019 NACUSA Young Composers' Competition winner:

Violin Sonata No. 1 by Zach Gulaboff Davis

Casey Bozell, *violin*; Rebecca Stager, *piano*

In The 'Hood on Sunday, April 18th, 5:00 PM PDT

All works by Cascadia chapter members.

Remembrance (Tuol Sleng and Choeung Ek) by William Toutant

Heather Mastel-Lipson, Hae-Jin Kim, *violins*; Casey Bozell, *viola*; Heather Blackburn, *violoncello*

American Waters by Lisa Neher

Lisa Neher, *mezzo-soprano*

2021 NACUSA Conference Schedule of Concerts

The Tao of Clouds by Adam Eason
Casey Bozell, *violin*; Rebecca Stager, *piano*

Nonet, “Passacaglia” movement by Andrew Lewinter
Members of the Brno Philharmonic; Brno, Czechia

Dust and Shadows by John G. Bilotta
Jenny Estrin, *violin*; Sequoia, *piano*

Eternal Gardens by Michael Johanson
Susan DeWitt Smith, *piano*

INTERMISSION

Piano Trio No. 1 by Alexander LaFollett
Hae-Jin Kim, *violin*; Heather Blackburn, *violoncello*; Sequoia, *piano*

Five Pieces for Unaccompanied Cello by Liz Nedela
I. The Realization; II. Conflict; III. Prayer; IV. Resolution; V. The Future
Nancy Ives, *violoncello*

The Cabaret of Theresienstadt by Gary Noland
Anna Haagenon, *soprano*; Stephanie Thompson, *piano*

Cuckoo by Lesley Sommer
The Evergreen Experimental Music Ensemble: Arun Chandra, *director*

Beethoven's 251st on Saturday, April 24th, 5:00 PM PDT

Concord Sonata, 2nd movement “The Alcotts” by Charles Ives
Sequoia, *piano*

Homage to Beethoven by Theresa Koon (Cascadia chapter)
Colleen Adent, *piano*

In All Our Names by Nancy Ives
Amelia Lukas, *flute*; Sequoia, *piano*
(Specially commissioned for March Music Moderne VII: BTHVN 2020)

Bagatelle by David S. Lefkowitz (NACUSA LA) Colleen Adent, *piano*

2021 NACUSA Conference Schedule of Concerts

Quartet in Bb Major, op. 130, opening movement & Cavatine by Ludwig van Beethoven
arranged for piano, four hands by Hugo Ulrich and Robert Wittmann

Followed immediately by...

Große Fuge, arranged for piano, four hands, op. 134 by Ludwig van Beethoven
DUO Stephanie and Saar—Stephanie Ho and Saar Ahuvia, *pianists*

Spring Fever! on Sunday, April 25th, 5:00 PM PDT

The Rorschach Test – Piano Concerto No. 1 by Trent Hanna (National Member)
Sam Houston State University Symphony Orchestra, David Cole, *conductor*; Trent Hanna,
piano

Dear World by Lansing McLoskey (National Member)
The Crossing; Donald Nally, *conductor*

Bridges by Liza Sobel (National Member)
Members of the Ensemble Dal Niente
Constance Volk, *flute*; Katie Schoepflin Jimoh, *clarinet*; Minghuan Xu, *violin*; Juan Horie
Phoebus, *violoncello*; Michael Lewanski, *conductor*

Ave Maria by Martin Blessinger (Texas chapter)
Texas Christian University Concert Chorale; Dennis Shrock, *conductor*

Diversions & Interactions for Percussion Trio by Greg A Steinke (Cascadia Chapter)
Paul Owen, Brett Paschal, Chris Whyte, *percussion*

INTERMISSION

nocturne: Eola Hills by Jeff Winslow (Cascadia Chapter)
Monica Ohuchi, *piano*

A Jubilant Day by Judy A. Rose (Cascadia Chapter)
Pacific University Chamber Singers; Dr. Scott Tuomi, *director*

Livid Loneliness of Fear by Ingrid Stölzel (National Member)
American Wild Ensemble, Emlyn Johnson and Daniel Ketter, co-directors
Ann Marie Wilcox-Daehn, *mezzo-soprano*; Emlyn Johnson, *flute*; Bill Kalinkos, *clarinet*;
Sarah Peters, *violin*; Daniel Ketter, *violoncello*; Megan Arns, *percussion*

2021 NACUSA Conference Schedule of Concerts

Amplitude & Attitude on Saturday, May 1st, 5:00 PM PDT

murmurations by Kirsten Volness (Cascadia Chapter)
Jacob Richman, *double bass*; Kirsten Volness, *piano*

Marumsco by Joe L. Alexander (Mid-South Chapter)

A House Lost in the Forest by David R. Peoples (Mid-South Chapter)
Diana Peoples, *piano*

Emunah by Timothy Moyers Jr. (National Member)

Carynx by Chris Arrell (National Member)

Phases in Three Movements by Patrice Langsdale-Williams (NACUSA LA)
1. Singularity 2. Cosmos 3. Pulsar
Ralph Williams, *clarinet*

A Wider World on Sunday, May 2nd, 5:00 PM PDT

Imaginary Choreography by Andrew Sigler (National Member)
I. dance with the one that brung ya...; II. Moonstruck; III. Pirouette
Jenny Estrin, *violin*; Dylan Rieck, *violoncello*; Susan DeWitt Smith, *piano*

Thinking Thoughts by Allen Shearer (NACUSAsf)
Jenny Estrin, *violin*; Rebecca Stager, *piano*

Huffy Henry from ***Three Dream Songs*** by Doug Davis (NACUSA LA)
Erik Hundtoft, *baritone*; Chris Kim, *double bass*; Carol Biel, *piano*; Stephen Lewis,
conductor

Snoqualmie Passages by Patrick Houlihan (National Member)
Mark Pipes, *alto saxophone*; Rebecca Stager, *piano*

The White Album (excerpts) by Mark Kilstofte (National Member)
I. I Am Learning To Abandon the World; II. The Mad Scene; III. Here
Page Stephens, *mezzo-soprano*; Chuck Dillard, *piano*

INTERMISSION

render me by Joshua Hey (National Member)
Members of the International Contemporary Ensemble (ICE)

2021 NACUSA Conference Schedule of Concerts

Emi Ferguson, *flute*; Vasko Dukovski, *bass clarinet*; Josh Modney, *violin*; Chris Gross, *violoncello*; Cory Smythe, *piano*; David Fulmer, *conductor*

Calder Project (excerpts) by Andrew Conklin (NACUSAsf)

II. Acrobats I-VI; IV: Man on Stilts

Acrobats I-VI: Yumi Suehiro, *piano*

Man on Stilts: Michael James Smith, *piano*

Elegance in Emptiness by Stephen Yip (Texas Chapter)

Amelia Lukas, *flute*; Kate Petak, *harp*

Abstracts 1 by David S. Lefkowitz (NACUSA LA)

I. Circles; II. Darkness at Noon (Rectangular Grid); III. Lightning/Waves (Tesla Coil/Waves)

IV. Interlude: Cross; V. More Darkness at Noon (Radial Grid)

Amelia Lukas, *flute*; Dunja Marcum, *clarinet*; Heather Mastel-Lipson, *violin*; Dylan Rieck, *violoncello*; Yoko Greeney, *piano*; Stephen Lewis, *conductor*

National Association of Composers/USA

Cascadia Composers

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

Lewis & Clark College Department of Music

jointly present

FRESH FINDS

Saturday, April 17th, 2021 @ 5:00 pm PDT
Online at cascadiacomposers.org

Program

Works by composers who are current or recent students at Lewis & Clark College:

String Quartet No. 1

Jocelyn Carter

Heather Mastel-Lipson, Hae-Jin Kim, *violins*; Casey Bozell, *viola*; Heather Blackburn, *violoncello*

String Quartet No.1 started as a lazy day guitar improv exercise. Jocelyn had just moved into their first apartment in 2018 and was content, laying on their bed in the dazzling Portland summer sun. They had finished the entire A section in one day and then got stuck. They couldn't bring themselves to expand on the idea at all over the next few months. Come fall semester of their junior year, they decided the piece would best be suited for a string quartet. The piece follows the way that a lazy summer day can be both pleasant and relaxing on the surface level, while deeply profound in the joy it brings.

Jocelyn Carter is a Kansan born, Texas raised musician. They use their background in musical theater and classical voice to inform the more technical aspects of their compositions, while taking inspiration from artists like Regina Spektor and Caroline Shaw to give their music nuance. They started arranging at the age of 16 with the help of their choir and music theory teachers, Kendra Lipman and Mark Kazanoff, and premiered their first arrangement in 2016 with their high school's choir. In college, under the instruction of Michael Johanson, they were able to move beyond arranging and have since composed for orchestral instruments and voice.

Shadow Mountain

Ely Klem

David Eby, *cello*; Rebecca Stager, *piano*

I first conceived of Shadow Mountain working in Yellowstone National Park one weekend while camping with my partner Clare in the Bridger-Teton National Forest. It was just past sunset; we were

atop a hill of cottonwood tree meadows and faced the massive Teton mountain range. I imagined a climber on the side of a mountain and reflected on our varied alpine experiences with the same giant rock. These viewpoints are captured in the core structure of this ten-minute piano and cello duet. The first theme, the climber, is a trudging 7/4 progression littered with low piano notes and high cello harmonics to provoke a scene with epic proportions. The slow tempo and asymmetrical meter embody the snow-packed, rhythmic strides of the climber as they battle the elements and ascend increasingly acute rock formations; the end is nowhere in sight. The jagged angles of the mountain range overshadow a smaller collection of rolling hills to the east. This is the setting of the second theme: a more complacent melodic expansion for the mountain viewer. This is where we sit at night, admiring the silhouette of those mysterious peaks guarding the foreground of a sea of stars. The wind is calmer here. High, but not too high; we are above the chaotic world of roads, but below the towering crests of the Tetons.

Ely Klem was born in Sitka, Alaska and grew up on the Puget Sound around Seattle, Washington. He started learning how to play guitar from his Grandma at age four, and by third grade, played bass in his first orchestra. He has played in an orchestra every year since, in addition to playing in a variety of bands. At Lewis and Clark College, Ely studies music composition and has premiered a variety of works including the full orchestra piece "Prelude on a Clown" in 2019. His work is influenced by a variety of styles and sounds from impressionism and Russian neoclassical orchestra music to jazz, pop, and progressive rock.

Works by composers who are current or recent students at The Evergreen State College:

The Circle Urine

Shirley Urman

Elliot Kennedy, Callum McKean, Emma Jones, Ben Michaelis

The Circle Urine offers a theatrical glimpse into bedtime. Cultures of violence, clutters of objects, and busy being can disrupt rhythm and force us to save reflection for when we are meant to rest. This piece explores the liminal moment before slumber, the turbid flush-out of unprocessed information, and of course, body and bladder health.

Shirley Urman writes: I was recruited to the The Evergreen Experimental Music Ensemble two years ago; half a finger tip later I have found myself rooted in community noise, composer toys, action potentials, silly rules, beautiful tools, and have had many weird adventures as a performer. Being a part of such a celebration of interdisciplinary artistry is truly inspiring and I am looking "forward?" to more experiments always.

Chromatic Limb: Lifecycle

Ben Kapp

Arun Chandra, Ben Kapp, *guitars*

A world where everything fits together without any effort would be a boring fairy tale or easily the most generic background music. Unfamiliar situations in the Arts, but also in everyday life, can be experience adventures with the unknown, where a person's creative potential is wanted and needed.

Lifecycle is a piece of musical poetry about making sense, especially when sense doesn't present itself easily. Here, context expands and contracts. Thoughts, dreams and realities, crumble or float. As the ground below scatters into particles, and trace the edge of the voice's fluttering tongue, the mouth of quiet understanding hangs open.

This piece is not only a work in progress but an anatomy lesson. Lifecycle is the first of several “limbs”, the arms, legs, wings or appendages of an organism yet to be discovered.

Ben Kapp (b. 1988) is a composer and performer whose interest lies in the exploration of music and sound which encounters new structures, unpredictable events, and lucky accidents. Ben’s passion for music performance has sent him on extensive tours across most of the U.S. and over Europe and beyond. He enjoys making a variety of styles: Rock and Pop music, to Experimental music of the orchestral, theatrical, and unusual kind.

Ben has collaborated in a variety of Rock and Pop bands: writing, performing, and recording numerous studio albums. He very much enjoys composing for traditional chamber ensembles, electronic media, and non-traditional instruments of his own devising. Ben also has significant acting and playwriting experience through original theater pieces, where he and his collaborators performed to audiences gathered in concert halls or huddled living rooms around The Pacific Northwest.

Ben received his Bachelor of Arts from The Evergreen State College in Olympia, WA in 2013, where he studied composition and performance with composer Arun Chandra. He received a Masters in Music Composition from Michigan State University in 2017, where he studied with composer Mark Sullivan.

Works by composers who are current or recent students at Portland State University:

Back in Time

Yana Pisarchuk

Casey Bozell, *violin*; Yana Pisarchuk, *piano*

Looking at old yellowed photographs, I always dreamed of finding myself in the past for a moment and seeing recently elderly people or people who are no longer with us being young. I was interested to know what they dreamed about, what inspired them and what they lived for. This composition is one of my journeys back in time.

Yana Pisarchuk, a composer and pianist, was born in Kyrgyz SSR (now Kyrgyzstan). Ever since her childhood, music was an instrument that she used to convey her thoughts, ideas, and feelings. Yana got her first sense of music by listening to guitar and accordion music played by her father. Being a music lover she started to write her own pieces for piano and voice but kept them quiet from others. At the age of 15, she graduated from Music School in Kyrgyzstan and dreamed about pursuing a college music degree, however, due to family reasons it was not possible for her. After moving to the U.S, Yana got a chance to pursue music education and received her Associate of Arts at Lower Columbia College in Washington in 2017. Now as a PSU student she is working on her Bachelor’s degree in composition. She writes music for strings, woodwinds, piano, ensembles, and choir.

Etude for Extended Digital Piano

Nathanael Millar

Nathanael Millar, *digital piano and effects*

In an age when the convenience and near-realism afforded to us by digital instruments has persuaded even our esteemed music institutions to replace their practice rooms’ upright pianos with their electronic descendants, it feels futile to insist upon a palette of “pure” sounds absent the intermediary speaker magnet and cone projecting pre-recorded samples as disembodied soundwaves. Perhaps it is a more disciplined exercise in balance and acceptance to become curious with the introduction of new tools of creation rather than growing bitter with nostalgia for a past we cannot relive, which would surely lead to exhaustion and irrelevancy. Certainly each new advantage is gained

at the expense of another advantage lost, and just as certainly does stagnation result in extinction. It was in this spirit of acceptance and exploration that I first plugged my digital piano into my guitar effects pedals and amplifier.

“Etude for Extended Digital Piano” was inspired by the music and philosophy of Pauline Oliveros and is humbly dedicated to her memory.

Nathanael S. Millar is a music composition major at Portland State University and a student of Renée Favand-See. An electric guitarist and singer/songwriter, Millar cut his musical teeth in the DIY punk rock scene as a recording artist and touring musician before moving to Portland.

2019 NACUSA Young Composers’ Competition winner:

Violin Sonata No. 1

Zach Gulaboff Davis

Casey Bozell, *violin*; Rebecca Stager, *piano*

Violin Sonata No. 1 is my attempt to craft a work situated in the vast canon of violin literature spanning past to present. Beginning softly, the one-movement work gradually builds in intensity while cycling through two thematic areas, a developmental section, and a song-like chorale. Listen for an eventual return to harmonies resembling the opening as the work comes to a hopeful close. Thank you for listening.

Described as “beautiful, lyrical” and brimming with “unexpected harmonic shifts” (International Trumpet Guild), the music of **Zach Gulaboff Davis** centers on the foundations of musical narrative: emotion, drama, and beauty. The winner of the 2019 American Prize in Composition (Vocal Chamber Music), Zach maintains an active schedule as a composer across the globe. His works have been performed in venues including Carnegie Hall, Columbia University, University of Pennsylvania, Bulgaria’s National Palace of Culture, Norway’s Arctic Cathedral, and NYU Steinhardt and Shanghai. Zach completed a D.M.A. at the Peabody Institute of the Johns Hopkins University, studying under Pulitzer Prize-winning composer Kevin Puts. Born in Los Angeles and raised in Oregon, Zach currently resides in Jersey City, NJ.

Most works recorded by Rick Gordon and Patrick Brewer of **Backline Productions**, with the generous cooperation of **Augustana Lutheran Church** in Portland, Oregon. Remainder courtesy of the composers and the performers.

Concert video production by Patrick Brewer and Rick Gordon of **Backline Productions**, backlineproductionspdx@gmail.com.

PERFORMER BIOS

A New York native, **Heather Blackburn** is an in-demand cellist and teacher based in Portland, Oregon. Heather has enjoyed a diverse career, playing with everyone from the Oregon Symphony to indie rock bands and everything in between! She has given Oregon premieres of works by Esa Pekka Salonen, Joan Tower, and Kenji Bunch among others, and has been part of Fear No Music's Young Composers Project for the past 7 years. Heather currently teaches at George Fox University, is a member of the Arnica String Quartet and is looking forward to playing concerts throughout the US when it is again possible!

Charismatic violinist and presenter **Casey Bozell** offers performances and music experiences which engage and inspire audiences across the Pacific Northwest. Her bold and colorful playing "draws out strong emotions" (*The Linfield Review*) and casts new light on traditional repertoire. As a presenter, Casey shares a magnetic enthusiasm for music which, when coupled with her approachable and cheerful personality, widens and deepens audiences and their connection to classical music.

Casey is the concertmaster of the Newport Symphony and is also a member of the Portland Opera Orchestra and Oregon Ballet Theater. Recent solo engagements include appearances with the Newport Symphony, Beaverton Symphony, Linfield Chamber Orchestra, and the Central Oregon Chamber Orchestra as well as guest artist recitals at the University of Northern Colorado, Eastern Oregon University, and Linfield College. An adept chamber musician, Casey is a founding member of the Hammers and Bows piano trio and Element String Quartet. Committed to exploring new possibilities for her instrument within the context of what it means to be Oregonian, Casey has commissioned six new compositions by talented local composers. Among her world premiere performances are compositions by Thomas Barber, Amelia Bierly, Douglas Detrick, and Nora Ryan.

Passionate about developing creativity and musical literacy in young people, she serves on the faculty of the Young Musicians and Artists summer camp (since 2010) and was a Violin and Viola Instructor at Concordia University for ten years where she directed the Concordia University String Ensemble. Past positions also include teaching at Corban, Pacific and Marylhurst Universities. Her students have participated in the Metropolitan Youth Symphony, Pro-Arte Youth Orchestra, Oregon All-State Orchestra, and have won college scholarships and concerto competitions across the Pacific Northwest region.

In May of 2020, Casey launched a weekly podcast aimed at increasing accessibility to classical music and demystifying the genre. "Keep Classical Weird" has had over 30 episodes and has been featured in *Willamette Week* and *The Portland Tribune*.

Casey's greatest mentors include Gerardo Ribeiro, Richard Fuchs, and Harold Wippler. She received her Bachelors of Music Performance from the University of Northern Colorado, and her Masters of Music Performance from Northwestern University. She plays on an 1874 Frederic Diehl violin.

David Eby, founding cellist for the internationally acclaimed band, Pink Martini, has an active performing and teaching career on the West Coast. He performs with The Bodhi Trio, The Oregon Symphony and Portland Cello Project, and is Director of Advanced Strings at Oregon Episcopal School.

He studied at the Eastman School of Music and received the Performer's Certificate and BM degree under the tutelage of Paul Katz of the Cleveland Quartet. He had the great privilege of studying under Janos Starker at Indiana University, where he received his MM degree. He was the Principal Cellist of the Evansville Philharmonic and the Owensboro Symphony Orchestras and founding cellist for the Evansville String Quartet.

He was recently featured in the Hollywood film, *Finding Happiness*, and continues to explore and share the connections between music and consciousness that become present in inspired performance. His bi-weekly blogs appear on his website, DavidEbyMusic.com.

Members of **The Evergreen Experimental Music Ensemble: Arun Chandra**, Director

So long as one can stipulate and realize a desired set of relations in sound, and for so long as those relations do not reinforce the undesired sets of relations that currently exist in our society, that's as long as I will continue to choose "music" as a site for the preservation of hope and encouragement. — Arun Chandra, faculty, The Evergreen State College

Ariel Birks is a vocalist, songwriter, actor, poet, and serious goofball. She loves choral and small ensemble work but also enjoys learning madrigals, art songs, and popular tunes from the early 20th Century. In 2014, she was awarded a Gilman scholarship and travelled in South Africa learning choral song and dance and is grateful for opportunities to study vivid and varied musical traditions at home and abroad.

Jane Rogers — I appreciate art as a way to think in layers and escape stale narratives... to enact subtle change within myself and immediate community. These changes are at best a finetuned intervention; more often they are simply ripples to fluff out stagnancy, which to me is still absolutely worthwhile. I've explored theater, dance, acrobatics, choral music, poetry, drawing, painting, sculpture, among other forms. I was drawn to experimental music through friends who also mix media and genres, and I always enjoy the music of theater and the theater of music. My personal creative experiments of late have been process-oriented practices or utilitarian handicraft rather than composition, but I do enjoy a rehearsal process, and participating in bringing other's compositions to life. The Evergreen Experimental Music Ensemble has been a good place to stretch my voice and populate my imagination with more interesting shapes and cadences.

Elliot Kennedy has been part of the Experimental Ensemble for two years. With a background in interpreting and performing traditional folk musics, involvement in this ensemble has been helpful in developing a love of playfulness, careful listening, and deconstructing binaries and hierarchies established in music.

Daniel Stein is a bassist and composer based out of Olympia Washington. His dual interests in computer music and groove based popular music inform his musical sensibilities. Daniel Stein is a junior at The Evergreen State College and has been a part of the Evergreen Experimental Music Ensemble since September of 2019.

Callum McKean's been playing from the getgo. Raised by musical pranksters, exploratory expressions & idiosyncratic improvisations have long been the center of his swirling world. Though he grapples fruitfully with many instruments & styles, making elastic noises on the trombone is the most freeing.

Emma “Shady Grove” Jones is a writer and musician. She composes experimental pop-folk music under the moniker Magellan and is currently finishing a book-length poetry manuscript titled River If / River Is. She has published writing in Manqué Magazine and Entropy.

Ben Michaelis is a composer and musician living in Olympia WA. His pieces range from compositions for computer-generated sound, to duets for speakers and assorted kitchenware, to time-shifted dialogues, and text-centered compositions influenced by Kenneth Gaburo. Ben graduated with a

focus on music composition and performance from The Evergreen State College in 2010 and has continued to write and perform his own works and those of many others as part of the Evergreen Experiment Music Ensemble. He has been a guest teacher of music at the Community School in Spokane Washington and at the School for Designing a Society in Urbana Illinois.

Shirley Urman — see composer bio above.

End of **The Evergreen Experimental Music Ensemble** bios

Violinist **Hae-Jin Kim** received her Bachelor's and Master's Degree from the Eastman School of Music, where she was awarded the prestigious Performer's Certificate and the Starling Foundation Award. She is currently an Assistant Concertmaster of the Oregon Ballet Theatre Orchestra and a member of the Portland Opera Orchestra, and the first violinist of the WildWood String Quartet.

As an active performer, Hae-Jin has served as Concertmaster of the Oregon Music Festival Orchestra, Pearl Chamber Orchestra, Bridgetown Orchestra and Oregon Repertory Singers Orchestra, and plays with the Oregon Symphony Orchestra, Portland Chamber Orchestra, and Portland SummerFest Opera. She has played in the Astoria Music Festival, the Rochester Philharmonic Orchestra, Rochester Oratorio Society Orchestra, and Brockport Symphony. As a chamber musician, she has appeared in numerous performances including Free Marz String Trio of *March Music Moderne*, NW New Music, Artesan String Quartet, Asiana String Quartet and Pacifica Trio.

Hae-Jin is a member of American String Teachers Association and Music Teachers National Association/Oregon Music Teachers Association. She has a private teaching studio in NW Portland and is a faculty member of the Chamber Music Camp of Portland.

A graduate of Brainerd High School, **Heather Mastel-Lipson** began playing the violin at age seven. Since then she has performed in music festivals in the United States, Europe and South America. As an orchestral player, Heather is a regular member of Portland Opera and Oregon Ballet Theatre Orchestra. She has performed as concertmaster of several ensembles including the San Francisco Conservatory Orchestra, Eastman Philharmonia and as former associate concertmaster of the Vancouver Symphony Orchestra (WA). Heather has performed with the Reno Philharmonic and holds a spot on the Oregon Symphony Orchestra's substitute list.

As a chamber musician Heather is a founding member of the Northwest Piano Trio and has performed numerous times with the ensemble on All Classical Portland Public Radio. Heather also performs with her husband, Mario Diaz, in a violin and guitar duo giving concerts around Portland and the Bay Area. Also interested in non-classical music, Heather has toured the country with Five For Fighting and frequently collaborates with cellist Dave Eggar. She has toured multiple times as concertmaster for the celebrated film composer Helen Jane Long, and can be heard on Phillip Phillip's recent album.

When she is not performing Heather enjoys teaching her private students, coaching chamber music and her work as a faculty member of the summer music camp, Young Musicians and Artists (YMA) at Willamette University. Heather holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the San Francisco Conservatory of Music. Her primary teachers include Axel Strauss, Juliana Athayde and Frank Huang. Aside from playing the violin, Heather is an avid swimmer and loves swimming the butterfly across the lakes of Minnesota or the San Francisco Bay (in a wetsuit, of course!) She lives in Portland with her husband and their two children.

Rebecca Stager received her Bachelor's Degree in Music from Oregon State University before going on to study at the Manhattan School of Music where she earned her Master's Degree in Vocal Accompanying. A native of Canby, Oregon, Rebecca has been collaborating at the piano with musicians for over 20 years. Be it choirs, vocalists, instrumentalists, or small ensembles, she is passionate about the art of co-creating with others. Rebecca feels particularly grateful and has enjoyed collaborating live on this project after the past year of shutdowns and restrictions. She greatly looks forward to seeing how our world of music continues to evolve, respond to, and shape the world around us in the coming year.

National Association of Composers/USA

Cascadia Composers

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

Lewis & Clark College Department of Music

jointly present

In The 'Hood

Sunday, April 18th, 2021 @ 5:00 pm PDT
Online at cascadiacomposers.org

Program

All works by Cascadia chapter members.

Remembrance (Tuol Sleng and Choeung Ek)

William Toutant

Heather Mastel-Lipson, Hae-Jin Kim, *violins*; Casey Bozell, *viola*; Heather Blackburn, *violoncello*

In early 2019, my wife and I spent a month in Southeast Asia. While in Phnom Penh we visited the Tuol Sleng S-21 Genocide Museum where the Khmer Rouge imprisoned and tortured as many as 20,000 Cambodians. After being tortured at S-21, the victims were sent to the nearby Choeung Ek "killing field" for execution and burial in mass graves. After walking among the gravesites at Choeung Ek, we visited the Memorial Stupa. Behind the glass walls of this 17-story structure are visible the skulls of several thousand of the Khmer Rouge victims, organized by age and gender—all nameless. This piece is my reaction to these emotional experiences.

William Toutant was born in Worcester, Massachusetts. He received his BA and MA from The George Washington University and his Ph.D. in music theory and composition from Michigan State University. He joined the music faculty of California State University, Northridge in 1975. During the next 38 years he not only taught in the Department of Music, but he also served in a variety of administrative positions including Dean of the Mike Curb College of Arts, Media, and Communication. For eighteen years wrote and hosted the weekly radio program, "The KCSN Opera House." He became Professor Emeritus in May 2013. His music is available on North/South, Capstone, Centaur, Phasma and Navona records. He lives in Los Angeles with his wife, Ligia Toutant.

Lisa Neher, *mezzo-soprano*

American Waters explores bodies of water as literal and metaphorical barriers between us and the places and people we know and love. This piece digs into the emotional toll of these barriers through the lens of water. When I perform the piece, I think of my great-great grandfather, Bernard Harvey, who emigrated to the US from Ireland, leaving family and friends behind, not knowing if he'd ever be able to go back.

American Waters was born out of a music and film course I took in graduate school. I composed it to accompany a montage of early black and white footage of rivers, waterfalls, and ocean surf from the Library of Congress. The piece can be performed with or without this film montage.

I created the text for this piece by stitching together fragments of folk songs from the U.S. and the United Kingdom. These fragments are like hints of memories from the past which are reinvented with new melodic lines. Whispered sounds emulate the noises of splashing surf and crashing waves.

Lyrics:

My Bonnie
Away you rolling river
I cannot cross
Build me a boat
I cannot cross o'er you rolling river
Down by the river
Down the sea
Over
Away
I'm bound away
Bound gently down
Across
Over the ocean

Portland, Oregon composer and mezzo-soprano **Lisa Neher** writes theatrical, story-driven music for instruments and voices. Trained as a stage actress, her compositions are shaped by her keen sense of dramatic timing and feature aching, lyrical phrases, energetic rhythmic motives, and intense harmonies. She often draws inspiration for her works from the natural world, suggesting the joyous bubbling of streams, the delicacy of sprouting plants, and the eerie mystery of deep ocean life with evocative timbres and vivid motives. Lisa's commissions include works for Third Angle New Music, Durward Ensemble, the Glass City Singers, Coe College Orchestra, Kirkwood Community College Chamber Singers, pianist Michael Kirkendoll, and flutist Rose Bishop. Her marimba duo *Thaw* was premiered by Mayumi Hama and Chris Froh at the Sacramento State Festival of New American Music. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music. Lisa is in high demand as a performer of contemporary and standard repertoire and is the creator of the One Voice Project, a performance of new unaccompanied songs and poetry. She spends her free time distance running and baking delicious treats involving copious amounts of chocolate. For more information, visit www.lisanehermusic.com.

The Tao of Clouds

Adam Eason

Casey Bozell, *violin*; Rebecca Stager, *piano*

The Tao of Clouds is a musical engagement with my brief experience practicing tai chi. Of most relevance is the attitude of calm focus and fluidity, even in the midst of complex or strenuous movement. Between the opening and closing breaths of a form, movements and gestures come and go, an improvisatory feel masking practiced choreography.

Adam Eason has been making music ever since he could start humming. Since then, it has been a long and difficult road to becoming a composer. Starting in cello performance, and eventually graduating from Southern Methodist University with a Bachelor of Arts in Music, actual lessons in composition were few and far between. It is only in the past few years that he has really started to get the hang of this composing thing.

Nonet, 3rd movement: Passacaglia

Andrew Lewinter

Members of the Brno Philharmonic; Brno, Czechia

This is the third movement of a 3-movement work. The form is a passacaglia, and style is tonal and romantic. *Nonet* is scored for flute, oboe, clarinet, horn, bassoon, violin, viola, cello and double bass.

The piece was written for the Palm Beach Chamber Music Festival, where it was premiered in 2018. It is performed here by members of the Brno Philharmonic (Brno, Czechia). A recording of the entire work, on Ablaze Records, is available on multiple streaming services and for sale through Amazon Music and other outlets.

As a young person, **Andrew Lewinter** divided his time between studying composition and the French horn, and had a 14-year career as an orchestral horn player. In 2016, he began composing music again.

Andrew Lewinter's *Sonata* for Horn and Piano (2017), was premiered by Lydia VanDreel and Sandy Holder in Tacoma, Washington in 2018 at the Northwest Horn Symposium. Lewinter's *Sonata* for Tuba and Piano was premiered and recorded by Michael Grose and Andrew Pham at the University of Oregon in 2019. His *Waltz* for Flute and Cello was included on a release from Navona Records by flutist Dieter Flury in 2020.

Dust and Shadows

John G. Bilotta

Jenny Estrin, *violin*; Sequoia, *piano*

Dust and Shadows is a meditation for violin and piano on themes from "C Brontë", a dramatic scene for soprano, violin, and piano. The two oldest children of the Brontë family, Maria and Elizabeth, died of tuberculosis in their early teens, leaving behind the much younger Charlotte, Branwell, Emily, and Anne. Twenty-three years later, as a young man, Branwell also died of tuberculosis, followed three months later by Emily, and then by Anne. In a letter, Charlotte wrote of Emily and Anne...

"...they are both gone, and so is poor Branwell, and my elder sisters, dead long ago, and now Papa has me only: the weakest, puniest, least promising of his six children. Consumption has taken the whole five. A year ago, had a prophet foretold the autumn, the winter, the spring of sickness and suffering to be gone through, I should have thought this can never be endured. It is over. Branwell, Emily, Anne are gone like dreams. One by one, I have watched them fall asleep on my arm, and closed their glazed eyes. I have seen them buried one by one."

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by soloists and ensembles around the world including Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, North/South Consonance, Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, and VocalWorks. His music is available on Capstone Records, New Music North, Beauport Classical Recordings, ERMMedia, Bouddi Music/Australia and Navona Records, and are distributed by Naxos. He is currently President of the San Francisco Chapter of NACUSA, he serves on the Board of Directors of Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc.

Eternal Gardens

Michael Johanson

Susan DeWitt Smith, *piano*

Eternal Gardens was commissioned by Portland Piano International for their Rising Star Series and premiered by pianist Justin Bartlett. The central idea behind this series is to feature newly commissioned piano music inspired by works from the existing solo piano repertoire.

My work was inspired by Toru Takemitsu's solo piano work *Rain Tree Sketch II: In Memoriam Olivier Messiaen*. *Rain Tree Sketch II* was the composer's last work for solo piano and is dedicated to Olivier Messiaen. In Messiaen's obituary, Takemitsu commented, "Truly, he was my spiritual mentor ... Among the many things I learned from his music, the concept and experience of color and the form of time will be unforgettable." The use of recurring motives and the use of harmonies for their coloristic value in Takemitsu's work reflect the influence of Messiaen. I have always strongly felt the connection between Messiaen and Takemitsu, and to some extent, I envision my work as paying homage to both composers. Given the fact that many of the characteristics of the music of these masters have greatly influenced my own compositional voice, it was a delight to conceive of this piece as an homage of sorts.

Michael Johanson's music has been described as "luminous and exuberant" and "spectacular, thrilling" [Oregon Arts Watch]. His work reflects a deep interest in integrating materials from a range of styles and approaches, often informed by explorations of diverse harmonic and timbral possibilities. Johanson's compositions have been performed by distinguished soloists and ensembles throughout the states and in England, China, Switzerland, Thailand, France, and Australia.

Performances and/or commissions include those from the International Beethoven Project; Portland Piano International; Fear No Music; Third Angle; Cerulean Duo; VIR Men's Ensemble; June in Buffalo; Resonance Ensemble; Trio Bella Voce; the Northwest Horn Orchestra, Post-Haste Duo, Portland Percussion Group, and the Indiana University New Music Ensemble.

Johanson has received awards/fellowships from the MacDowell Colony, the American Music Center, ASCAP, the Virginia Center for the Creative Arts, Wildacres Residency, and Palazzo Rinaldi. He was the 2016 recipient of the Oregon Music Teachers Association Composer of the Year Award, and one of only two recipients awarded an Honorable Mention in the 2016 MTNA Distinguished Composer of the Year Award.

Johanson is Chair and Professor of Music at Lewis & Clark College, where he also serves as Artistic Director of the Friends of Rain new music concert series.

INTERMISSION

Piano Trio No. 1: I; II; III; IV

Alexander LaFollett

Hae-Jin Kim, *violin*; Heather Blackburn, *violoncello*; Sequoia, *piano*

My *Piano Trio No. 1* in G Dardanian is indicative of my interest in exploring a sort of strange-but-accessible neoclassical aesthetic, which has been considerably influenced by Eastern European music. While there is no specific program behind the trio (hence the very nondescript title), my intent with it was to convey a strong yet abstract visual quality, through the highly-stylized nature of my musical materials—namely, non-diatonic modal structures (including the titular G Dardanian from my Heptatonic Modal Catalog), and asymmetrical meters.

The work consists of four brief and contrasting movements, following the Baroque sonata di chiesa form, with a slow-fast-slow-fast tempo scheme. The first movement is designed to begin acclimating the listener to the sound world of the trio, accelerating into the maddening, claustrophobic ride of the second, before landing in a mysterious melancholy realm for the third. The final movement concludes on a playfully sinister note.

Alexander LaFollett (b. 1985) is a composer, music theorist, and educator, based in Oregon. Most of LaFollett's work is in instrumental genres, characterized by a strange but accessible style, featuring an extensive, modally based harmonic vocabulary. His catalog of works currently includes nearly 60 works, including an ongoing cycle of orchestral pieces based on the periodic table of elements, and thirteen string quartets. Primary influences include Darius Milhaud, Igor Stravinsky, and Béla Bartók, Eastern European music, various strains of progressive and alternative rock, and early video game soundtracks. His music has been performed by fEARnoMUSIC, Third Angle New Music, So Percussion with the Pacific Rim Gamelan, violinist Wyatt True, and the Portland Youth Philharmonic Young String Ensemble, among others. Most recently, he has received commissions from Wisconsin pianist Rhonda Rizzo, and Seattle-based wind trio Onomatopoeia, and is also finishing his first symphony.

LaFollett earned his Ph.D. in music composition and theory from the University of Oregon in 2013, studying under Robert Kyr and David Crumb. He has served on faculty at both Western Oregon University and Portland Community College, in addition to offering private composition instruction.

Five Pieces for Unaccompanied Cello

Liz Nedela

I. The Realization; II. Conflict; III. Prayer; IV. Resolution; V. The Future

Nancy Ives, *violoncello*

A tribute to my nephew when an accident left him paraplegic; each piece is symbolic of dealing with his new life and as he raised his daughter. The last movement is a duet between father and daughter -- a well-adjusted, normal, active family surmounting many challenges. Matthew now competes in marathons as the only wheelchair contestant.

These pieces demonstrate the beautiful tone, unique characteristics, and virtuosity of the cello, while portraying the inner struggles, strength, and continued positive attitude of Matthew.

The Realization - the range, agility, beauty of long sustained notes; unique double and triple stops in wide range of registers.

Conflict - agitato, begins middle register moving to high and low ranges.

Prayer - haunting, prayerful melody; beautiful-sustained tones; many meter changes; displaced accents; wide dynamic ranges.

Resolution - begins and ends in tranquility; alternated with playful, lyrical, agility and range.

The Future - virtuosic melody; leaps intertwined with lower dialog; short melodic motif in dolce section; alternates between the spirited and dolce with agility, range, and tones of the cello. The tempo is flexible, according to interpretation.

Liz Nedela, MM, MEd, BA, composition, piano and strings. Liz is fond of contemporary composition techniques, counterpoint, ethnic, modal and early music, and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers organizations, church, orchestra, chamber music, Women's Music festivals, and concert soloists and ensembles; most recently, Portland Polonia's celebration of the Poland Centenary. Several pieces are archived in universities and have been broadcast on public radio. She has earned an MM in composition (winning a Composer Showcase award and scholarships); and a BA and MEd with focus on piano, composition, English, and theater, devising a program for teaching composition. She served as the Montana State and the Northwest Division chair of composition for MTNA (Music Teachers National Association). In 2014, Liz was awarded the WSMTA (Washington chapter of MTNA) Composer of the Year, resulting in *Penta-Moods*, a study in pentatonic modes. She is an active member of Cascadia Composers and other music organizations, and has served as adjudicator in piano and composition.

The Cabaret of Theresienstadt

Gary Noland

Anna Haagenon, *soprano*; Stephanie Thompson, *piano*

This is one of several settings of poems by Alexander Theroux I composed for soprano and piano. Notwithstanding that Theroux has twice been nominated for the National Book Award and has received high praise from a host of literary heavyweights (among them Anthony Burgess, Norman Mailer, and Robertson Davies), his writings have not yet made it into the literary canon. This would indicate that the literary gatekeepers have been asleep at the switch. A pervasive lack of focus, collective short attention span, and surfeit of useless information floating around in cyberspace have contributed to the formation of a fragmented cultural landscape that has blurred people's perceptions as to which artistic creations are worthy of attention versus those which are eminently discardable. Theroux wrote me: "Your consideration of my work is touching, especially since much of my work nowadays is ignored (offered, I promise, as a fact but without self-pity)." This says nothing about Theroux but a great deal about how corrupted our aesthetic perceptions have become. As of this writing I have set six of Theroux's poems for soprano and piano—a project I plan on pursuing in greater depth.

The Cabaret of Theresienstadt

When all our dreams are over
Will then be part of now?
Ask me that tomorrow.
I will try to tell you how.

*Muss ich, ohne Ziel,
Bleibt immer herein?
Es war einmal
Es wird einmal wieder sein.*

Will once upon a time
Be what will be again?
Wait, until tomorrow

For we will find out, then.

*Muss ich, ohne Ziel,
Bleibt immer herein?
Es war einmal
Es wird einmal wieder sein.*

When we awake tomorrow
What do you think we'll find?
That tomorrow is a place
If it cannot be a time.

*Muss ich, ohne Ziel,
Bleibt immer herein?
Es war einmal
Es wird einmal wieder sein.*

— Alexander Theroux

Gary Noland grew up in a crowded house shared by ten people on a plot of land three blocks south of UC Berkeley known as People's Park, which has distinguished itself as a site of civic unrest since the late 1960s. As an adolescent, Gary lived for a time in Salzburg and Garmisch-Partenkirchen, where he absorbed many musical influences. Having studied with a long roster of acclaimed composers and musicians, he earned his Bachelor's in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard University, where he added to his credits a Masters and a PhD in Music Composition in 1989. Gary's catalogue consists of hundreds of works, which include piano, vocal, chamber, experimental, and electronic pieces; full-length plays in verse, "chamber novels," and other text pieces; as well as graphically notated scores. His chamber novel *JAGDLIED* was listed by one reviewer as one of the "Top 10 Books of 2018." His compositions have been performed and broadcast (including on NPR) in many locations throughout the United States, as well as in Europe, Asia, and Australia. Six CDs of his music are available from North Pacific Music.

Cuckoo

Lesley Sommer

The Evergreen Experimental Music Ensemble: Arun Chandra, *director*

Cuckoo uses modernized text and melodic fragments from "Sumer is icumen in," an anonymous canon composed in the 13th century. The text is spoken and sung both backward and forward, repeated and varied. *Cuckoo* also borrows a line from Shakespeare's *King Lear*, "Nothing will come of nothing."

The song of the trickster cuckoo echos across centuries. Although "cuck" has recently become an ugly insult, I think that the cuckoo's bawdy life-force transcends these current difficulties. Let's hope.

Summer is a-coming in—
Loudly sing, cuckoo!
Groweth seed and bloweth mead
And springeth the wood new.
Sing, cuckoo!

Ewe bleateth after lamb,
Loweth after calf cow,

Bullock starteth, buck farteth—
Merrily sing, cuckoo!
Cuckoo, cuckoo,
Well singest thou, cuckoo!
Cease thou never now.

Sing, cuckoo, now!

— Anonymous, 13th century

Born in 1967 in the Pacific Northwest and trained at Indiana University, **Lesley Sommer** has been teaching music composition and theory at Western Washington University for more than twenty years. Her interests involve the various ways one's compositions might react to, or be shaped by, current events in the personal and political spheres; and the conundrum of creating a life as both an artist and a mother.

Most works recorded by Rick Gordon and Patrick Brewer of **Backline Productions**, with the generous cooperation of **Augustana Lutheran Church** in Portland, Oregon. Remainder courtesy of the composers and the performers.

Concert video compiled and edited by Patrick Brewer and Rick Gordon of **Backline Productions**, backlineproductionspx@gmail.com.

PERFORMER BIOS

In The 'Hood is a collaboration between **Cascadia Composers** and **Friends of Rain**, Lewis & Clark College's new music ensemble. Performances feature varying subgroups of the L&C music performance faculty.

The ensemble's mission is to perform the music of the 20th- and 21st centuries, including works by emerging composers, established composers, and Lewis & Clark faculty composers, with an emphasis on the music of the last fifty years.

Friends of Rain: Michael Johanson is the Artistic Director

A New York native, **Heather Blackburn** is an in-demand cellist and teacher based in Portland, Oregon. Heather has enjoyed a diverse career, playing with everyone from the Oregon Symphony to indie rock bands and everything in between! She has given Oregon premieres of works by Esa Pekka

Salonnen, Joan Tower, and Kenji Bunch among others, and has been part of Fear No Music's Young Composers Project for the past 7 years. Heather currently teaches at George Fox University, is a member of the Arnica String Quartet and is looking forward to playing concerts throughout the US when it is again possible!

Charismatic violinist and presenter **Casey Bozell** offers performances and music experiences which engage and inspire audiences across the Pacific Northwest. Her bold and colorful playing "draws out strong emotions" (*The Linfield Review*) and casts new light on traditional repertoire. As a presenter, Casey shares a magnetic enthusiasm for music which, when coupled with her approachable and cheerful personality, widens and deepens audiences and their connection to classical music.

Casey is the concertmaster of the Newport Symphony and is also a member of the Portland Opera Orchestra and Oregon Ballet Theater. Recent solo engagements include appearances with the Newport Symphony, Beaverton Symphony, Linfield Chamber Orchestra, and the Central Oregon Chamber Orchestra as well as guest artist recitals at the University of Northern Colorado, Eastern Oregon University, and Linfield College. An adept chamber musician, Casey is a founding member of the Hammers and Bows piano trio and Element String Quartet. Committed to exploring new possibilities for her instrument within the context of what it means to be Oregonian, Casey has commissioned six new compositions by talented local composers. Among her world premiere performances are compositions by Thomas Barber, Amelia Bierly, Douglas Detrick, and Nora Ryan.

Passionate about developing creativity and musical literacy in young people, she serves on the faculty of the Young Musicians and Artists summer camp (since 2010), and was a Violin and Viola Instructor at Concordia University for ten years where she directed the Concordia University String Ensemble. Past positions also include teaching at Corban, Pacific and Marylhurst Universities. Her students have participated in the Metropolitan Youth Symphony, Pro-Arte Youth Orchestra, Oregon All-State Orchestra, and have won college scholarships and concerto competitions across the Pacific Northwest region.

In May of 2020, Casey launched a weekly podcast aimed at increasing accessibility to classical music and demystifying the genre. "Keep Classical Weird" has had over 30 episodes, and has been featured in *Willamette Week* and *The Portland Tribune*.

Casey's greatest mentors include Gerardo Ribeiro, Richard Fuchs, and Harold Wippler. She received her Bachelors of Music Performance from the University of Northern Colorado, and her Masters of Music Performance from Northwestern University. She plays on an 1874 Frederic Diehl violin.

The **Brno Philharmonic** has an illustrious history of music making, its beginnings dating back to the 1870s when its first predecessor, the amateur Czech Symphony Orchestra, was established under the auspices of Leoš Janáček and housed in the purpose-built Besední dům, the present orchestra's magnificent home. Formed in 1956 after the merger of the Radio Orchestra and the Brno Region Symphony Orchestra, the Brno Philharmonic has long been regarded as one of the best orchestras in the Czech Republic.

Read more at: <http://www.asops.cz/index.php?lang=en&page=brno-philharmonic-orchestra>.

Jenny Estrin leads an active and diverse performing and teaching career. When she's not performing as a classical violinist, Jenny moonlights as a fiddler in a folk band, does recording studio work, and teaches private lessons.

Ms. Estrin's formal training began at Indiana University's Young Violinist Program with Mimi Zweig, and she returned to Bloomington to attend the Jacobs School of Music as a masters student. When her studies were complete, she attended the Garth Newell Music Center as a fellowship recipient

with a string quartet before relocating to Portland, Oregon where she began developing the varied performing and teaching career she enjoys today.

Currently, Jenny performs as the concertmaster of Eugene Symphony and performs in the violin sections of the Oregon Ballet Theatre and Portland Opera orchestras. Additionally, Jenny has performed as concertmaster of the Oregon Mozart Players orchestra and the Oregon Mahler Festival, principal second in the Eugene Concert Choir Orchestra for two seasons, and has been performing in the Astoria Music Festival since 2012.

She recorded a full-length album of Northwest folk music with Timberbound, a Northwest folk band, and contributed to the Roll Columbia project, an album of 26 Woody Guthrie songs that was released under the Smithsonian Folkways record label this year.

Jenny is also a long time music educator, and teaches through 45th Parallel, an organization that celebrates Northwest musicians and educators, and she maintains a private studio in Southeast Portland.

Members of **The Evergreen Experimental Music Ensemble: Arun Chandra**, Director

So long as one can stipulate and realize a desired set of relations in sound, and for so long as those relations do not reinforce the undesired sets of relations that currently exist in our society, that's as long as I will continue to choose "music" as a site for the preservation of hope and encouragement. — Arun Chandra, faculty, The Evergreen State College

Ariel Birks is a vocalist, songwriter, actor, poet, and serious goofball. She loves choral and small ensemble work but also enjoys learning madrigals, art songs, and popular tunes from the early 20th Century. In 2014, she was awarded a Gilman scholarship and travelled in South Africa learning choral song and dance and is grateful for opportunities to study vivid and varied musical traditions at home and abroad.

Jane Rogers — I appreciate art as a way to think in layers and escape stale narratives... to enact subtle change within myself and immediate community. These changes are at best a fine tuned intervention; more often they are simply ripples to fluff out stagnancy, which to me is still absolutely worthwhile. I've explored theater, dance, acrobatics, choral music, poetry, drawing, painting, sculpture, among other forms. I was drawn to experimental music through friends who also mix media and genres, and I always enjoy the music of theater and the theater of music. My personal creative experiments of late have been process-oriented practices or utilitarian handicraft rather than composition, but I do enjoy a rehearsal process, and participating in bringing other's compositions to life. The Evergreen Experimental Music Ensemble has been a good place to stretch my voice, and populate my imagination with more interesting shapes and cadences.

Elliot Kennedy has been part of the Experimental Ensemble for two years. With a background in interpreting and performing traditional folk musics, involvement in this ensemble has been helpful in developing a love of playfulness, careful listening, and deconstructing binaries and hierarchies established in music.

Daniel Stein is a bassist and composer based out in Olympia Washington. His dual interests in computer music and groove based popular music inform his musical sensibilities. Daniel Stein is a junior at The Evergreen State College and has been a part of the Evergreen Experimental Music Ensemble since September of 2019.

Callum McKean's been playing from the get go. Raised by musical pranksters, exploratory expressions & idiosyncratic improvisations have long been the center of his swirling world. Though he

grapples fruitfully with many instruments & styles, making elastic noises on the trombone is the most freeing.

Emma “Shady Grove” Jones is a writer and musician. She composes experimental pop-folk music under the moniker Magellan and is currently finishing a book-length poetry manuscript titled *River If / River Is*. She has published writing in *Manqué Magazine* and *Entropy*.

Shirley Urman — I was recruited to the EEME two years ago; half a fingertip later I have found myself rooted in community noise, composer toys, action potentials, silly rules, beautiful tools, and have had many weird adventures as a performer. Being a part of such a celebration of interdisciplinary artistry is truly inspiring and I am looking “forward?” to more experiments always.

Ben Michaelis is a composer and musician living in Olympia WA. His pieces range from compositions for computer-generated sound, to duets for speakers and assorted kitchenware, to time-shifted dialogues, and text-centered compositions influenced by Kenneth Gaburo. Ben graduated with a focus on music composition and performance from The Evergreen State College in 2010 and has continued to write and perform his own works and those of many others as part of the Evergreen Experiment Music Ensemble. He has been a guest teacher of music at the Community School in Spokane Washington and at the School for Designing a Society in Urbana Illinois.

End of **The Evergreen Experimental Music Ensemble** bios

Lyric soprano **Anna Haagenon** is an active soloist, teacher and adjudicator in the Portland/Vancouver region. Ms. Haagenon received a Bachelor of Music degree from the University of Colorado and a Master of Music degree at the University of Minnesota. She has bowed with the Minnesota Opera, the Minnesota Chorale, the Lyra Baroque Orchestra, Exultate Orchestra, the Schubert Club of Minnesota, the Trinity Consort of Portland, Resonance Ensemble, the Sunnyside Symphony, the Vancouver Symphony and with Friends of Rain, a faculty new music ensemble at Lewis and Clark College. Ms. Haagenon is a recipient of numerous awards including national winner of the Mother of the Year Vocal Competition and the Schubert Club of Minnesota Scholarship Competition. She has studied with Martin Issep, Lucy Shelton, Wesley Balk at the Wesley Balk Opera Theater Institute, Håkan Hagegård at the HageGården Music Center in Sweden, Robert Harrison, Lawrence Weller and Thomas Houser. Ms. Haagenon is on the voice faculty at Lewis and Clark College, where she has been teaching private voice and Voice Class since 2001. She also maintains a private studio and is actively involved in music ministry at Columbia Presbyterian Church, Vancouver, WA.

Nancy Ives is Principal Violoncello of the Oregon Symphony and is a member of Fear No Music, the Palatine Piano Trio and the Rose City Trio. She received her B.M. from the University of Kansas (studies with Ed Laut) and M.M. and D.M.A. from Manhattan School of Music (studies with Marion Feldman.) While living in New York City, her diverse activities ranged from working with new music groups such as NorthSouth Consonance and Musicians Accord and being solo and principal cello of groups such as the Manhattan Chamber Orchestra and American Chamber Opera Company to appearing with Laurie Anderson and Gal Costa at the BAM Next Wave Festival and with Nana Vasconcelos at The Knitting Factory and at Merkin Hall. She can be heard on recordings with rock star Lenny Kravitz and on soundtracks for the PBS series *Nature* and the Smithsonian. During several years on tour with *Phantom of the Opera*, she performed a comedy routine about the cello in AIDS benefits across the country.

Nancy is an avid chamber musician with a particular affinity for new music and is a frequent guest of groups such as Chamber Music Northwest, 45th Parallel, Third Angle, and Portland Cello

Project. Her composition *Shard* is featured on a recent PCP album. In 2018, with the help of a grant from the Regional Arts and Culture Council, Ives commissioned six leading Oregon composers including herself to write new works inspired by the Allemandes from the Bach cello Suites, the recording for which is in process. She is Instructor of Chamber Music at Lewis and Clark College, a founder of Classical Up Close, and has served on the Board of Directors of the Oregon Symphony. She blogs at nancyives.com and classicalupclose.com.

Violinist **Hae-Jin Kim** received her Bachelor's and Master's Degree from the Eastman School of Music, where she was awarded the prestigious Performer's Certificate and the Starling Foundation Award. She is currently an Assistant Concertmaster of the Oregon Ballet Theatre Orchestra and a member of the Portland Opera Orchestra, and the first violinist of the WildWood String Quartet.

As an active performer, Hae-Jin has served as Concertmaster of the Oregon Music Festival Orchestra, Pearl Chamber Orchestra, Bridgetown Orchestra and Oregon Repertory Singers Orchestra, and plays with the Oregon Symphony Orchestra, Portland Chamber Orchestra, and Portland SummerFest Opera. She has played in the Astoria Music Festival, the Rochester Philharmonic Orchestra, Rochester Oratorio Society Orchestra, and Brockport Symphony. As a chamber musician, she has appeared in numerous performances including Free Marz String Trio of March Music Moderne, NW New Music, Artesan String Quartet, Asiana String Quartet and Pacifica Trio.

Hae-Jin is a member of American String Teachers Association and Music Teachers National Association/Oregon Music Teachers Association. She has a private teaching studio in NW Portland and is a faculty member of the Chamber Music Camp of Portland.

A graduate of Brainerd High School, **Heather Mastel-Lipson** began playing the violin at age seven. Since then, she has performed in music festivals in the United States, Europe and South America. As an orchestral player, Heather is a regular member of Portland Opera and Oregon Ballet Theatre Orchestra. She has performed as concertmaster of several ensembles including the San Francisco Conservatory Orchestra, Eastman Philharmonia and as former associate concertmaster of the Vancouver Symphony Orchestra (WA). Heather has performed with the Reno Philharmonic and holds a spot on the Oregon Symphony Orchestra's substitute list.

As a chamber musician Heather is a founding member of the Northwest Piano Trio and has performed numerous times with the ensemble on All Classical Portland Public Radio. Heather also performs with her husband, Mario Diaz, in a violin and guitar duo giving concerts around Portland and the Bay Area. Also interested in non-classical music, Heather has toured the country with Five For Fighting and frequently collaborates with cellist Dave Eggar. She has toured multiple times as concertmaster for the celebrated film composer Helen Jane Long, and can be heard on Phillip Phillip's recent album.

When she is not performing Heather enjoys teaching her private students, coaching chamber music and her work as a faculty member of the summer music camp, Young Musicians and Artists (YMA) at Willamette University. Heather holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the San Francisco Conservatory of Music. Her primary teachers include Axel Strauss, Juliana Athayde and Frank Huang. Aside from playing the violin, Heather is an avid swimmer and loves swimming the butterfly across the lakes of Minnesota or the San Francisco Bay (in a wetsuit, of course!) She lives in Portland with her husband and their two children.

As a classical pianist, British-born **Sequoia** has worked for such companies as the Royal Opera House, English National Opera, Rambert Dance Company, the BBC Singers and the acclaimed music theater group, the Clod Ensemble. He recently moved to Portland where he is now working for Portland Opera and Opera Theater Oregon. He also enjoys working in progressive music outside of the classical

box, and has performed and collaborated with the likes of rock legends Mark E. Smith (The Fall), Damo Suzuki (Can), and jazz/improvising luminaries Meredith Monk, Jacqui Dankworth & Barb Jungr.

A native of Portland, Oregon, pianist **Susan DeWitt Smith** has an active career as both a soloist and chamber musician. She has performed as a soloist with the Oregon Symphony and the Columbia Symphony in Portland, as well as many of the fine community orchestras in the Pacific Northwest, and on subscription series with the San Diego Symphony, San Diego Chamber Orchestra, Palomar Symphony and the Dartmouth Symphony. A co-founder of the Nelson Chamber Music Festival in New Zealand, Dr. Smith is highly regarded as a chamber musician and has performed at festivals throughout the country, with musicians who include members of the Juilliard, Kronos, and Philadelphia string quartets. She has performed at the Bloch, Cascade Head and the Cascade music festivals in Oregon, as well as the Grand Teton, Hot Springs, and Olympic music festivals. An enthusiastic proponent of new music, she has performed with most of the new music groups in Portland and is a member of Portland's Third Angle New Music Ensemble. As a recording artist, she has recorded extensively on the KOCH International Classics label. A graduate of Dartmouth College, she earned her MM from the San Francisco Conservatory of Music, and her Doctor of Musical Arts degree from the Eastman School of Music. Currently, Dr Smith is an Associate Professor of music and director of the piano program at Lewis & Clark College.

Rebecca Stager received her Bachelor's Degree in Music from Oregon State University before going on to study at the Manhattan School of Music where she earned her Master's Degree in Vocal Accompanying. A native of Canby, Oregon, Rebecca has been collaborating at the piano with musicians for over 20 years. Be it choirs, vocalists, instrumentalists, or small ensembles, she is passionate about the art of co-creating with others. Rebecca feels particularly grateful and has enjoyed collaborating live on this project after the past year of shut-downs and restrictions. She greatly looks forward to seeing how our world of music continues to evolve, respond to, and shape the world around us in the coming year.

Stephanie Thompson, pianist, takes delight in exploring textures and tone colors in solo and collaborative repertoire. A passionate advocate of art song, she is committed to text analysis and expressing poetic nuance in music. Recent performance highlights include a Pacific Northwest concert tour of *Her Songs* with mezzo-soprano Lisa Neher and the premiere of Damien Geter's *1619*, a song cycle for choir and piano on the legacy of slavery, with Capella Nova under the direction of Dr. Katherine FitzGibbon. Thompson is staff accompanist and teaches classical piano and piano accompaniment at Lewis & Clark College in Portland, Oregon, where she performs with all three choral ensembles.

National Association of Composers/USA

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

Lewis & Clark College Department of Music

jointly present

Beethoven's 251st

Saturday, April 24th, 2021 @ 5:00 pm PDT
Online at cascadiacomposers.org

Program

Concord Sonata, 2nd movement: The Alcotts
Sequoia, piano

Charles Ives

"All around you, under the Concord sky, there still floats the influence of that human faith melody, transcendent and sentimental enough for the enthusiast or the cynic respectively, reflecting an innate hope—a common interest in common things and common men—a tune the Concord bards are ever playing, while they pound away at the immensities with a Beethoven-like sublimity, and with, may we say, a vehemence and perseverance..."

Charles Ives, *Essays before a Sonata*, from chapter IV, "The Alcotts". Originally published by The Knickerbocker Press in 1920.

Charles Edward Ives was born on October 20, 1874, in Danbury, Connecticut. His father, George Ives, served as the youngest bandmaster in the Union Army during the Civil War and continued to be active as a professional musician in Danbury. While interested in many things, young Charles followed in his father's musical footsteps from a young age and even submitted *Variations on "America"* for publication in 1892. It was rejected. He enrolled at Yale in 1894 and acquired his formal training there under composer Horatio Parker, with whom Ives frequently clashed because of his desire to write distinctly American music and not simply imitate European compositional styles. He was already experimenting with polytonality, polyrhythms, tone clusters, aleatory, quarter tones, and collage, foreshadowing virtually every major musical innovation of the 20th century.

After graduating from Yale, Ives did not pursue a professional career in music. (Later in life, he would remark that he didn't want his children to "starve on his dissonances.") Instead, he began a successful and innovative career in the insurance industry, ultimately becoming wealthy. He didn't stop composing, but his peak artistic output was not truly ignited until his marriage in 1908 to Harmony

Twichell, who understood his music and supported his artistic aspirations. He wrote the majority of his greatest works in isolation from the music establishment, and part-time, in the evenings and weekends.

In middle age, his health suffered and his priority shifted from creating new work to getting what he had written in front of the public. His music was so far ahead of its time, it had not yet found an audience, but starting in the 1930s, a new generation of American musicians started to champion his works (and he theirs, through financial support), and he started to receive recognition, including the Pulitzer Prize in 1947 for his Third Symphony.

As David Schiff has written, "Ives had envisioned a distinctly American music expressive of the redemptive disorder of democracy." He sought to celebrate the musical efforts of amateurs, to express the profound insights of Transcendental philosophy through music, and to fuse the vernacular music of the America he knew with the musical forms of Europe. Many consider him the greatest American composer. Even though his music wasn't accepted by the musical mainstream during his lifetime, he was confident of its worth and that it would reach the hearts and minds of listeners.

— Nancy Ives

Homage to Beethoven

Theresa Koon (Cascadia Chapter)

Colleen Adent, *piano*

"In my student days I made dozens of [fugues]... but [imagination] also wishes to exert its privileges... and a new and really poetic element must be introduced into the traditional form," Beethoven wrote (according to his foremost biographer, Alexander Wheelock Thayer in *Ludwig van Beethovens Leben*).

There have been hundreds of scholarly interpretations of Beethoven's *Grosse Fuge*, and many of them reflect profound insights into the challenges and the continuing brilliance that characterized Beethoven's later years. In paying tribute to this monumental composer and his most enigmatic composition, I have relied on these insights as well as on my own subjective reactions to this startling work—especially in its pianistic form.

Homage to Beethoven includes five main themes which overlap fugally to some degree, however this music is not intended to directly reflect the *tantot recherchée* elements of Beethoven's composition. It is more specifically inspired by the *tantot libre* angularity, the exquisitely controlled chaos, and the agonized outrage I hear in Beethoven's controversial Fugue.

To my ears, Beethoven seems to be darkly determined in expressing this outrage towards a Divine power who has appeared to betray him in a profoundly cruel way. To me, Beethoven is playing with creative fire here, and he is risking his entire life's trust of Divine favor in this bold flaunting of his own self-determinism. At a time when his creativity is arguably at its height, Beethoven is twisting the cerebral structure of the fugal form, shaping it to express bitterness, as well as triumph, in the face of this apparent betrayal by God. In Beethoven's *Grosse Fuge*, I believe we are hearing him claim his own personal freedom from the limitations imposed by increasing deafness.

Unlike some musicologists, I do hear wit within this flamboyantly unsettling enterprise. Wit and, at the same time, a raw innocence that cannot accept the apparent waywardness of Divine power. It is to this combination of outrage, bitterness, triumph and dark wit that I am paying tribute in my Homage. The final Lento section is intended to express uneasy grief over the price of Beethoven's newfound independence: the death of innocence.

Theresa Koon composes music primarily for the voice, emerging from an international performance career. Operas, song cycles and choral music make up the center of her work, generally with chamber ensemble or piano accompaniment. Influences include J.S. Bach, Samuel Barber and Kurt Weill. Collaborators have included Fear No Music, 45th Parallel, Artists Repertory Theater, Sinfonia

Concertante Orchestra, the Ensemble of Portland, the Resonance Ensemble, Nautilus Music Theater (Minnesota), the Detroit Institute of ART, and the National Opera Association. When not composing, Theresa enjoys teaching Vocal Music Appreciation Classes for Friends of Chamber Music, and also teaching voice at PCC and in her eclectic studio. Theresa is the founding director of Opera For The Hesitant, and has performed in operas, concerts, music theater and cabarets in Germany, Canada and across the US. Her choral work *Mother of Exiles*—a setting of the poem inscribed on the Statue of Liberty—will be released by PARMA Recordings in 2020. www.promisetheopera.wordpress.com

In All Our Names

Nancy Ives

Amelia Lukas, *flute*; Sequoia, *piano*

[Ed. note — the premiere originally planned for this work, which was specially commissioned by Marzena & the Baby LeRoy Memorial Trust for March Music Moderne VII: BTHVN 2020, was postponed a year ago due to the COVID-19 pandemic. It is premiered here by kind permission of the commissioners.]

When asked to write a piece for alto flute and piano to be premiered on a concert featuring works by Berio, Mahler and Charles Ives, well...how could I resist the temptation to use collage techniques? Alert Beethovenians will instantly recognize quotes from the Heiligenstadt Testament and bits of the Third Symphony and Op. 131. Beethoven's outrage at tyranny has never gone out of style and inspires us to this day.

I chose to make the connection between Beethoven's revolutionary spirit and that of Ta-Nahisi Coates, who uses his artistry to call for social justice and an end to institutionalized racism in our country. I have embedded a quote from his book *Between the World and Me* (2015) through a cipher: "...it is so easy to look away, to live with the fruits of our history and to ignore the great evil done in all of our names." The word "fruits" brought to mind another artistically potent cry for racial justice, *Strange Fruit*, as sung by Billie Holiday.

Deemed a "local treasure" by the Portland Mercury, composer and cellist **Nancy Ives** has built "a career of such spectacular diversity that no summation will do her achievements justice." (Artslandia) Her adventurous and multifaceted career -- which includes more than 20 years as Principal Cellist of the Oregon Symphony, performances and collaborations with virtually all of the region's premier performance organizations, and a history of service to enrich the local cultural community -- informs her eloquent and enduring compositional style. "Modernistic but melodic and compelling... [with] a refreshing musical breadth, a diverse but integrated approach," Ives 'music communicates "a uniquely personal voice." (Oregon ArtsWatch)

Ives carries on the tradition of her legendary relative, Charles Ives, with modern relevance, creating music deeply inspired by the natural world and committed to social justice that is at once informal and relatable while also offering depth and complexity. She effortlessly captures elements of style that reflect an Oregonian approach to life through highly-acclaimed performances of her work given by Fear No Music, Friends of Rain, Portland Cello Project, Siletz Bay Music Festival, Oregon Bach Festival, and OBF Composers Symposium, as well as broadcasts on All Classical Portland and KBBT (Alaska). In 2018, with the help of a grant from the Regional Arts and Culture Council, Ives commissioned six leading Oregon composers including herself to write new works inspired by the Allemandes from the Bach cello Suites, the recording for which is in process. Committed to creating music of consequence, Ives 'current projects involve working with Indigenous artists to authentically capture, amplify, and relay their stories to wider audiences.

Bagatelle

David S. Lefkowitz (NACUSA LA)

Colleen Adent, *piano*

The last movement of the last composition for solo piano that Beethoven saw through to publication is peculiar. The brief, framing fast sections seemingly unrelated to the larger, slower middle section; the frequent three-bar phrases; and the prolonged pause on a low submediant pedal nearly precisely at the geographic middle of the piece all contribute to the surprising sound of this Bagatelle. I attempted to capture those features, but using an arithmetic mode that, in its “precipitando” potential, helps knit the outer sections with the middle.

Composer, music theorist, and professor **David S. Lefkowitz** holds degrees in music composition from Cornell, University of Pennsylvania, and Eastman. He has won international acclaim, having works performed in Japan, China, Hong Kong, Taiwan, Russia, Ukraine, Switzerland, Italy, Netherlands, Great Britain, France, Germany, Hungary, Czechoslovakia, Spain, Canada, Mexico, Israel, and Egypt. He has won national and international competitions, including the Fukui Harp Music Awards Competition (twice), and ASCAP Young Composers Competition. In addition, he has won prizes and recognition from NACUSA, the Guild of Temple Musicians, Chicago Civic Orchestra, Washington International Competition, Society for New Music’s Brian M. Israel Prize, the ALEA III International Competition, and Gaudeamus Music Week. Recent commissions include works for the Moscow Contemporary Music Ensemble, Suzana Bartal, Irina Donskaia of the St. Petersburg Conservatory, Grace Cloutier of the Hartford Conservatory, the Sibelius Piano Trio, Inna Faliks, and the Russian String Orchestra (Chamber Orchestra Kremlin), Misha Rachlevsky, director. Upcoming performances include the Edinburgh Fringe Festival, a portrait concert at the Yeltsin Center in Ekaterinburg, Russia, Glazunov Hall in St. Petersburg, and Segerstrom Concert Hall in Costa Mesa, California. His CD *Harp’s Desire*, containing about 80 minutes of his music for harp, was recently released on Albany Records, and his *Ruminations* for the Sibelius Piano Trio was recently released on Yarlung Records. He has composed more than 125 works of music.

As a music theorist Dr. Lefkowitz has researched “meta-theoretical” issues such as the process of segmentation and the internal structure of set-classes, Schoenberg’s piano music and has written two textbooks: *Music Theory: Syntax, Function, and Form* and *Analysis of Post-Tonal Music: A Parametric Approach*.

Quartet in Bb Major, op. 130, opening movement and Cavatine. Ludwig van Beethoven
arranged for piano, four hands by Hugo Ulrich and Robert Wittmann

Followed immediately by...

Große Fuge, arranged for piano, four hands, op. 134

Ludwig van Beethoven

DUO Stephanie and Saar, *piano*

Igor Stravinsky once described Beethoven’s *Große Fuge* (op. 133 in its original version for string quartet) as an “absolutely contemporary piece of music that will be contemporary forever.” Stravinsky made a lot of public pronouncements in his long, creative life, many remarkably self-serving even for a composer (!) and thus rightly treated with some skepticism. But this one seems to have been a selfless and genuine tribute to one great composer from another. Inspired by it, I enthusiastically offer the work

as the finale to this new music concert commemorating the 250th anniversary of Beethoven's birth, one year late thanks to COVID-19.

Beethoven originally wrote the fugue to be the finale of his op. 130 string quartet, which was premiered in that form. The opening night audience liked a couple of the quartet's six movements enough to demand encores, but they were mightily puzzled, even repelled by the fugue. Beethoven in turn, when all this was reported to him, compared the opening night audience to various barnyard animals. In the intervening years, audiences and musicians, especially composers, have slowly but steadily gained an appreciation for the work that has risen even to the point of awe, like Stravinsky's.

Because this is, after all, a new music conference, a performance of the complete, nearly 200 year old quartet would be anachronistic, but some introduction to the fugue seems appropriate. The Cavatine, one of the most impassioned slow movements Beethoven ever wrote, sets up the fugue's intro in the original op. 130 and was an obvious choice. However, not being in the same key as the fugue, by itself it risks skewing perception of the overall tonal migration within that magnificent beast. The opening movement of op. 130 is a fascinating example of Beethoven's late-style way with the peculiar musical dialectic known as sonata form, so I chose it to provide a tonal anchor and overall frame. If Beethoven is anywhere listening to this three-movement abridgment of his original conception, he may well be comparing me to a barnyard animal, if not something it leaves behind. I humbly plead no contest with extenuating circumstances.

Moo and hee-haw,
Jeff Winslow

Most works recorded by Rick Gordon and Patrick Brewer of **Backline Productions**, with the generous cooperation of **Augustana Lutheran Church** in Portland, Oregon. DUO Stephanie & Saar video by **Zach Herchen**.

Concert video produced by Patrick Brewer and Rick Gordon of **Backline Productions**,
backlineproductionspx@gmail.com.

PERFORMER BIOS

DUO **Stephanie and Saar** **Stephanie Ho and Saar Ahuvia, pianists**

Pianists Stephanie Ho and Saar Ahuvia collaborate as DUO Stephanie and Saar in dazzling performances filled with visceral excitement, elegance and artistic vision. "Stephanie and Saar's last night's performance once again recalled all the epithets of elegant and innovative, that have been following them throughout their career." ~ Radio Sarajevo

Recent performances include their Lincoln Center debut with Igor Stravinsky's *Rite of Spring*; appearance with Philadelphia's Orchestra 2001 in a complete performance of Frank Zappa's *The Yellow Shark* and Symphony Space's *Wall to Wall Bernstein*, a marathon celebration of Leonard Bernstein's 100th anniversary. Highlights of the 2018-19 season include a four-hand recital at Israel Conservatory in Tel Aviv and Oregon Bach Festival, where the duo performed at the opening night celebration. As probing recording artists, the duo explores repertoire with concomitant classical and contemporary sensibilities. Their recording of György Kurtág's four hand transcription of Bach's *Gottes Zeit ist die allerbeste Zeit* (God's Time is the Very Best of Times) was featured on the soundtrack of the documentary film *Red Trees*. Anthony Tommasini of The New York Times praised their "beautifully understated performances" of Kurtág's delicate and soulful Bach transcriptions at NYC's *(le) poisson rouge*. *Beethoven Dialogues*, their 2014 album featuring Beethoven Quartets Op. 18 Nos. 1, 4 and 6 in rarely heard four hand arrangements was chosen as Album of the Week on New York Public Radio WQXR. The duo's 2017 recording of Johann Sebastian Bach's *The Art of Fugue* has garnered tremendous praise; Stephanie and Saar toured *The Art of Fugue* extensively with stops in Portland, Sacramento, Phoenix, Baltimore, Philadelphia and New York, among others. "Their vision is of an *Art of Fugue* that is a work of performance art, not an academic piece to be listened to reverently... This is creative music-making of an extraordinarily high level." ~ The Art Music Lounge

Other notable performances include collaborations with Michael Linville and the New World Symphony Percussion Consort featuring Linville's own arrangement of Igor Stravinsky's *Petrouchka* and André Boucourechliev's aleatoric fantasy piece *Archipel I*. The duo takes special pride in a performance at the residence of the United States Ambassador in Berlin, Germany, featuring works by Henry Martin (US), Avner Dorman (Israel) and Felix Mendelssohn (Germany). Multiple collaborations with the Dranoff Two Piano Foundation have featured Stephanie and Saar at the Adrienne Arsht Center jamming with DJ Cardi for Piano Slam 11, at the Coral Gables Art Cinema with a film-inspired program and at the South Miami-Dade Cultural Arts center, where the duo performed a jazz-inspired concert featuring the world premiere of *Fantasia de Très Mondos* by Cuban-American jazz pianist Martin Bejerano, Dranoff Two Piano Foundation's 2014 Bacardi Choice Award winner. "Playing with fizzing technique and élan, the duo fused bravura and elegance in perfect measure." ~ Lawrence Budmen, South Florida Classical Review

DUO Stephanie and Saar are the artistic directors of *Makrokosmos Project*, a music festival in Portland, Oregon dedicated to contemporary American music and performances by Oregon-based performers and composers. The 2015 inaugural festival featured standing-room performances of George Crumb's *Makrokosmos I & II* and music by Kenji Bunch and David Crumb. Oregon Arts Watch frankly states "It was one of 2015's peak Oregon musical moments." The 2019 festival featured the complete piano music of Toru Takemitsu and music by John Luther Adams, Julia Wolfe and Gabriela Lena Frank. While pursuing graduate studies at the Peabody Institute of the Johns Hopkins University, Stephanie and Saar were inspired by Leon Fleisher to explore the Beethoven string quartets in a duo piano setting. Saar, a native of Israel, studied at Israel's Tel Aviv Academy and Switzerland's Schaufhausen Conservatory before coming to the United States to pursue a Graduate Performance Diploma with Leon Fleisher at Peabody Institute. Stephanie, of Taiwanese descent, grew up in Portland, Oregon before obtaining

degrees from Oberlin College and Northwestern University. She received a Graduate Performance Diploma from Peabody Institute, under the direction of Julian Martin.

Stephanie and Saar, who are married to each other, reside in New York City. Outdoor enthusiasts, they recently completed an expedition to Alaska's Denali backcountry and the Timberline Trail, the 44-mile trail circumventing Oregon's Mount Hood.

Colleen Adent is a classically trained, improvisationally-minded pianist who enjoys making music in a broad range of musical genres. She received her music degree in Piano Performance from Biola University. Collaborative playing as well as solo appearances have taken her throughout the United States, Canada, Europe and Australia. She is a performing artist with Snowman Foundation's Ten Grand concerts with Michael Allen Harrison and is delighted to join forces with both regional and international artists on a regular basis. Colleen has recently been signed on as an author with Alfred Music Co, with publications arranged for solo piano and piano duet slated for release in the coming year. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio, and, for the time being, a well-organized music library.

Known for her especially pure tone, flexible technique, and passionate, committed performances, flutist **Amelia Lukas** performs with "a fine balance of virtuosity and poetry," (*New York Times*) and "a buoyancy of spirit that comes out in the flute, a just beautiful sound." (*Boston Globe*) A Powell Flutes artist and resident of Portland, Oregon, Amelia's recent engagements include solo appearances with Chamber Music Northwest, Fear No Music, 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 chamber and orchestral performances for the Eugene Symphony, Willamette Valley Chamber Music Festival, Portland Piano International, Friends of Chamber Music, 45th Parallel, Oregon Music Festival, and Bridgetown Orchestra. While in New York, Amelia's career included membership in the American Modern Ensemble and afforded her performances at Carnegie Hall (Main Stage, Zankel Hall, and Weill Recital Hall), Lincoln Center, The Stone, Bargemusic, (Le) Poisson Rouge, Roulette, and New Music New York Festival. Lauded for her skilled interpretation of new music, Amelia is a member of Fear No Music and "excels at bringing drama and fire to hyper-modernist works with challenging extended techniques." (*Oregon ArtsWatch*) She holds degrees from the Manhattan School of Music and the Royal Academy of Music (London) where she received three prizes for musical excellence. Her greatest mentors include John Heiss, Trevor Wye, and Tara Helen O'Connor. Amelia is a Board Member for Chamber Music Northwest and offers sophisticated arts PR services as the Principal and Founder of Aligned Artistry. amelialukas.com

National Association of Composers/USA

Cascadia Composers

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

Lewis & Clark College Department of Music

jointly present

Spring Fever!

Sunday, April 25th, 2021 @ 5:00 pm PDT
Online at cascadiacomposers.org

Program

The Rorschach Test: Piano Concerto No. 1 Trent Hanna (National Member)
Sam Houston State University Symphony Orchestra, David Cole, *conductor*; Trent Hanna, *piano*

The Rorschach Test: Piano Concerto No. 1 is symmetrically centered on the pitch D4. Although symmetry is an important element throughout the concerto, it does not dominate the entire piece. Whereas symmetrical sets are used with varying degrees of consonance, this symmetrical boundary is 'broken' from time to time. The approach involves a focus on tonal or modal symmetrical sounds in opposition to the more chromatic "dissonant-sounding" possibilities, which symmetry easily allows. Another concept focused on in the concerto is the use of proportions, contractions and expansions of both meter and rhythm. While most of the numerical processes in this concerto, (mostly of addition and subtraction by one), are somewhat obvious, the likelihood of the audience hearing (or at least "feeling") these simpler deviations is far greater than if more involved mathematical formulae had been used to create rhythmic variation and development.

Trent Hanna has been awarded for his achievements as a composer and performer. His original works have been commissioned and performed throughout the United States, Europe, and Asia. He studied composition with Fisher Tull and Pulitzer Prize winner Kevin Puts. He is currently the Coordinator of Theory and Composition at Snow College in Utah. His music can be heard on the CDs *Sojournal*, *chroma: new music for piano*, *Christmas Like This*, *Facing the Sun*, and also the CD *Potluck* with his group, Trent Hanna Community. In his spare time, Trent enjoys spending time with his family outdoors.

The **Sam Houston State University Symphony Orchestra** has a long and distinguished tradition of orchestral performance in East Texas and around the world. The 75-member ensemble performs six concerts each season in Huntsville and has toured internationally in the last several years. Recent tours have included Hungary and the Czech Republic, the People's Republic of China and Puerto Rico. The

orchestra frequently performs with distinguished guest soloists, guest conductors and choral ensembles, and their repertoire includes a broad spectrum of symphonic literature, including contemporary music and opera.

Dear World

Lansing McLoskey (National Member)

The Crossing: Donald Nally, *conductor*

Dear World was commissioned by The Crossing, Donald Nally, conductor, in memory of Jeff Dinsmore (founding member of The Crossing), with support from the Ann Stookey Fund for New Music. The original poem by Poul Borum is in Danish; I translated it to English, with assistance from Poul's son, Peter.

Dear world!
...but no one helps here, dear world.
Each must stand firm in this useless decay.
There is a forest which isn't a forest
just a collection of trees,
they call them "The Trees of the Lonely."
Dear world!
There was so much I should have told you.

The poem is originally in Danish, titled "Kære Verden" (©1970, Poul Borum). Published in *på denne side*, Gyldendal: Copenhagen, Denmark, 1970. Used with permission of Gyldendal Group Agency. English translation of "Dear World" ©2011, Lansing McLoskey.

Lansing McLoskey has been described as "a major talent and a deep thinker with a great ear" by the American Composers Orchestra, "an engaging, gifted composer writing smart, compelling and fascinating music" by Gramophone Magazine, and "a distinctive voice in American music." McLoskey's music has been performed in 21 countries on six continents, and he has won three dozen national & international awards, including the 2016 American Prize, the 2018 Copland House Award and commission, the 2018 Boston Choral Ensemble's Composition Competition, the 2016 Robert Avalon International Composition Competition, and two awards from the American Academy of Arts & Letters. Most recently he was a 2019 Bogliasco Foundation Fellow, and his oratorio *Zealot* Canticles won the 2019 GRAMMY for Best Choral Performance and 2nd Prize in the 2019 American Prize. Recent commissions include a Barlow Commission for Guerilla Opera (Boston), Kammerkoret NOVA (Oslo, Norway), Splinter Reeds, New Spectrum Foundation for violinist Miranda Cuckson, Berlin Piano Percussion, Boston Choral Ensemble, ensemblerlino vocale (Berlin), and Passepartout Duo (Berlin). Recent performances include at the Huddersfield Contemporary Music Festival (UK), Dark Music Days Festival (Iceland), 2019 Ashburton Chamber Music Festival (UK), Festival de Musica Contemporânea Habana (Cuba), the Alba Music Festival (Italy), Contrasti Festival (Italy), the International Clarinet Conference (Belgium), and Carnegie Hall. His music is released on Albany, Wergo Schallplatten, Innova, Centaur, Capstone, LAWO Classics, Tantara, Equilibrium/Soundset, and Beauport Classics. Professor at the University of Miami Frost School of Music, McLoskey is an avid surfer, cyclist, and skateboarder. www.lansingmclloskey.com

The Crossing is a professional chamber choir conducted by Donald Nally and dedicated to new music. It is committed to working with creative teams to make and record new, substantial works for choir that explore and expand ways of writing for choir, singing in choir, and listening to music for choir.

Many of its nearly 110 commissioned premieres address social, environmental, and political issues. With a commitment to recording its commissions, The Crossing has issued 23 releases, receiving two Grammy Awards for Best Choral Performance (2018, 2019) and six Grammy nominations. Read more at <https://www.crossingchoir.org/about-the-crossing>

Donald Nally is responsible for imagining, programming, commissioning, and conducting at **The Crossing**. He is also the director of choral organizations at Northwestern University where he holds the John W. Beattie Chair of Music. Donald has served as chorus master at the Lyric Opera of Chicago, Welsh National Opera, Opera Philadelphia, and for many seasons at the Spoleto Festival in Italy. He has also served as music director of Cincinnati's Vocal Arts Ensemble, chorus master at The Chicago Bach Project, and guest conductor throughout Europe and the United States, most notably with the Grant Park Symphony Chorus, the Philharmonia Chorus (London), the Santa Fe Desert Chorale, and the Latvian State Choir (Riga).

Donald, with The Crossing, was the American Composers Forum 2017 Champion of New Music; he received the 2017 Michael Korn Founders Award from Chorus America. He is the only conductor to have two ensembles receive the Margaret Hillis Award for Excellence in Choral Music: in 2002 with the Choral Arts Society of Philadelphia and in 2015 with The Crossing. Collaborations have included the Los Angeles Philharmonic, the Philadelphia Museum of Art, the Metropolitan Museum of Art, the Kennedy Center for the Performing Arts, Lincoln Center, Mostly Mozart, the Cleveland Museum of Art, Carnegie Hall, National Sawdust, the Barnes Foundation, Boston's Isabella Stewart Gardner Museum, the International Contemporary Ensemble (ICE), the American Composers Orchestra, and The Big Sky Conservatory in Montana where The Crossing holds an annual residency.

In addition to his work with The Crossing, Donald has recently been visiting resident artist at the Park Avenue Armory, music director of David Lang's 1000-voice Mile Long Opera on the High Line in Manhattan, and chorus master for the New York Philharmonic for world premieres of Julia Wolfe and David Lang. He has worked closely with Lang and Allora & Calzadilla on projects in Osaka, London, Edmonton, Cleveland, and Philadelphia.

Bridges

Liza Sobel (National Member)

Members of Ensemble Dal Niente; Michael Lewanski, *conductor*

Constance Volk, *flute*; Katie Schoepflin Jimoh, *clarinet*; Minghuan Xu, *violin*; Juan Horie Phoebus, *violoncello*

Our society is more divided than ever before, and these divides are becoming more severe and controversial. While it's easy to focus on our differences, instead, I wish we could focus on our similarities. This desire took a musical form when composing Bridges. Here, I faced the difficulty of bringing together four very separate instruments, in terms of their timbres and ranges. I often attempt to bring these four instruments together into one united and harmonized voice throughout this piece.

Bridges was commissioned by Philip Bergman and the Civic Orchestra of Chicago for the 2020 Chicago Speaks, Chicago Listens event. The first movement's main melodies are from an earlier work of mine. The first movement's main melody regularly descends by a perfect fifth interval. Then later in the first movement, the flute performs a much slower version of this melody, which also recurs in the second movement.

The piece I composed this melody for originally was for big band and vocal quintet, in which the quintet sings a quote by Isaac Newton: "We build too many walls and not enough bridges." Although *Bridges* does not have any text, the original melody's text sparked the idea for these different instruments to unite.

Liza Sobel is a soprano and composer. Her compositions are often influenced by current social issues. Recent inspirations include anxiety and stress in today's society, the negative impact of social media and its link with depression and suicide, and sexual assault.

Liza's music has been performed at Carnegie Hall, Le Poisson Rouge, Symphony Space, Bang on a Can, the Aspen Music Festival, Eighth Blackbird's Creative Lab, Aldeburgh Britten-Pears Young Artist Programme, Brevard Music Institute, Bowdoin's International Music Festival, and nief-norf Summer Festival. Performers that have played her music include: the Orchestra of St. Luke's, Spektral String Quartet, Cygnus Ensemble, Third Coast Percussion, Nouveau Classical Project, Ekmeles Vocal Ensemble, orkest de ereprijs, West Point Woodwind Quintet, New Brunswick Chamber Orchestra, Skyros String Quartet, and Joseph Lin, first violinist of the Juilliard String Quartet.

Liza's *Ticking Time Bomb* was selected for the 2020 Minnesota Orchestra Composer Institute. Her *Requiem* won the American Prize in the choral division and was a finalist in the BMI Student Composer Award. Liza's orchestra piece, *Tocsin*, was a finalist in the ASCAP Morton Gould Young Composers 'Award. Liza was a Fulbright scholar to the UK.

As a singer, Liza regularly performs both standard and new repertoire, including her own music. She frequently performs music by living emerging composers and has sung world premieres of music by: Nicholas Cline, Maxwell Ramage, Tom Schneller, and Zachary Wadsworth. Numerous composers have written pieces specifically for her including: Nathan Canfield, Chung Eun Kim, Tyler Kramlich, and Tom Peterson. In addition, she regularly collaborates with Walter Hilse, composer, organist, and professor at Manhattan School of Music, who has composed eight pieces for Liza. Liza sang in Rutgers University's Opera Program. She also attended the Castleton Artists Training Seminar festival, founded by the late Maestro Lorin Maazel. Recent performances include singing at Thirsty Ears, Chicago's only contemporary classical music street fair.

Liza is a doctoral candidate in composition at Northwestern University. She teaches a broad spectrum of music courses at Northwestern, including Music Theory, Aural Skills, History of the Symphony, Introduction to Music for non-majors, and Composition for Non-Majors. She previously studied at Rutgers University's Mason Gross Conservatory (MA); Cornell University (BA with honors), and Manhattan School of Music.

Ensemble Dal Niente performs new and experimental chamber music with dedication, virtuosity, and an exploratory spirit. Dal Niente's roster of 23 musicians presents an uncommonly broad range of contemporary music, guiding listeners towards music that transforms existing ideas and subverts convention. Audiences coming to Dal Niente shows can expect distinctive productions—from fully staged operas to multimedia spectacles to intimate solo performances—that are curated to pique curiosity and connect art, culture, and people.

Now in its second decade, Ensemble Dal Niente has performed concerts across Europe and the Americas, including appearances at The Metropolitan Museum of Art in NYC; The Foro Internacional de Música Nueva in Mexico City; MusicArte Festival in Panama City; The Library of Congress in Washington, D.C.; the Art Institute of Chicago; and the Darmstadt Summer Courses in Germany, where it was the first-ever ensemble to win the Kranichstein prize for interpretation in 2012.

The group has recordings available on the New World, New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels; has held residencies at The University of Chicago, Harvard University, Stanford University, Brown University, Brandeis University, and Northwestern University, among others; and collaborated with a wide range of composers, from Enno Poppe to George Lewis to Erin Gee to Greg Saunier and Deerhoof.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente (Interieur III)*, a work that upended traditional conceptions of instrumental technique; and also a reference to the group's humble beginnings.

Read more about Ensemble Dal Niente at <https://www.dalniente.com/about>

Read bios of Ensemble Dal Niente's artists at <https://www.dalniente.com/artists>

Ave Maria

Martin Blessinger (Texas Chapter)

Texas Christian University Concert Chorale; Dennis Shrock, *conductor*

This piece was composed for and is dedicated to Dennis Shrock and the Texas Christian University Concert Chorale.

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus, et benedictus
Fructus ventris tui, Jesus.
Sancta Maria, Mater Dei, ora pro nobis
Peccatoribus, nunc et in hora mortis nostrae.
Amen.
Hail Mary, full of grace, the Lord is with thee.
Blessed art thou amongst women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now and at the hour of our death. Amen.

Martin Blessinger is an Associate Professor of Music Theory and Composition at Texas Christian University. He holds a DM in Music Composition from Florida State University where he was a University Research Fellow, studying with Ladislav Kubik and Ellen Taaffe Zwilich. He received undergraduate and master's degrees from the State University of New York at Stony Brook, studying with Sheila Silver and Perry Goldstein. Prior to arriving at TCU, he worked as a Lecturer in Music Theory at the Ithaca College School of Music.

Blessinger's works have been performed around the country and abroad by distinguished soloists, collegiate ensembles, professional groups, and community organizations, as well as on conferences and festivals at the national and international level. His orchestration of Jessica Grace Wing's score for the critically-acclaimed off-Broadway musical *Lost* won Best Music in the 2003 New York City Fringe Festival and received a revival performance by the Arizona Onstage Theater Company. Further, he has won awards from the Diana Barnhart American Song Competition (cum laude, for Cradle Song), the Eppes String Quartet Competition (for Postcard from the Americas), the Illinois Wesleyan University Young Composers Competition (for Fanfare for Brass Quintet), the NACUSA Young Composers Competition (for Duo for Saxophone and Piano), and ASCAP.

In 2014, Blessinger served as guest composer for the Talis Festival & Academy in Saas-Fee, Switzerland and has since been a featured composer on the Cliburn Foundation concert series (Fort Worth), the Basically Beethoven concert series (Dallas), and with the Texas New Music Ensemble (Houston). Further, he was an invited composer at the 2018 Beijing Modern Music Festival/International Society for Contemporary Music World New Music Days Festival in Beijing, China and has been named the 2020 Texas Music Teachers Association Commissioned Composer.

His music is published by Reed Music and C. Alan Publications and can be heard on Albany Records.

The **TCU Concert Chorale** is the University's flagship choral ensemble, committed to the exploration and performance of the finest repertoire from the 16th century to the present.

One of six choral ensembles in the TCU School of Music, the Chorale is a highly-select, auditioned group of forty-three singers including music majors as well as students from other academic disciplines. All members of the Chorale recognize the important role of the arts in their personal and professional development.

The Chorale enjoys annual collaborative performances with the Fort Worth Symphony Orchestra, the TCU Symphony, and numerous other ensembles from Dallas/Ft. Worth. Most recently at TCU's Latin American Music Festival, the Chorale and TCU Symphony premiered Rocque Cordero's Cantata Para la Paz—a forty-minute, 12-tone work commissioned for the opening of the Kennedy Center in 1979 but never performed.

Dennis Shrock has held faculty positions at Boston University, Westminster Choir College, the University of Oklahoma, and Texas Christian University, and has had residencies at Baylor University, the University of Southern California, the University of Mississippi, and Yale University. He has also served as Artistic Director of the Santa Fe Desert Chorale and Canterbury Choral Society of Oklahoma City, Interim Conductor of the Dallas Symphony Chorus, and Editor of the Choral Journal. In addition, he has been a frequent All-State conductor and lecturer at conferences of the American Choral Directors Association.

He has received a number of awards and recognitions for his work. The City of Santa Fe declared December 22, 2003 "Dennis Shrock Day," Westminster Choir College granted him an "Alumni Merit Award," the state of Oklahoma conferred on him a citation for "Contributions of Excellence," and the University of Oklahoma granted him two "Distinguished Lectureships" and named him a "Presidential Professor." Dr. Shrock received a bachelor's degree in music education from Westminster Choir College and both master's and doctoral degrees in choral conducting from Indiana University.

Diversions & Interactions for Percussion Trio Greg A Steinke (Cascadia Chapter)
Paul Owen, Brett Paschal, Chris Whyte, *percussion*

DIVERSIONS and INTERACTIONS (1976) was originally written and used (in an abbreviated version) as music for the choreography of *Fortwylaandmerceandnikandmurray* by Pam Schick, a fellow faculty member member, for performance at The Evergreen State College on May 13–15th, 1976 in Olympia, Washington. Since the choreographer needed music with a similar spirit and formal design as my previous piece, *MUSIC for Percussion Ensemble and Conductor*, the performer and listener may note some similarities between the two compositions. The composition is as the title implies — a diversion and interaction for percussion trio. The performers in the premiere were dance members of the Evergreen community and Sam Western, Percussion I; Greg Johns, Percussion II; and Steve Yusan, Percussion III.

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the past national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

Read **Paul Owen's** biography at <https://www.portlandpercussiongroup.com/paul-owen/>

Read **Brett Paschal's** biography at <https://www.portlandpercussiongroup.com/brett-paschal/>

Read **Chris Whyte's** biography at <https://www.portlandpercussiongroup.com/christopher-whyte/>

Paul, Brett and Chris are members of the **Portland Percussion Group**. Read more at <https://www.portlandpercussiongroup.com>

INTERMISSION

nocturne: Eola Hills

Jeff Winslow (Cascadia Chapter)

Monica Ohuchi, *piano*

Formally, this work lies somewhere between a sonata allegro and a triple variation, but it is all nocturne – the nocturne as imagined by Whistler and Debussy. Not an attempt to evoke the world of the night, but an impression from someone especially attentive to their surroundings, much as one might be when out at night, away from lights. The surroundings that inspired this particular nocturne are the hills and valleys, the streams, forests and fields I grew up wandering in western Oregon. The many and varied views, sounds, and aromas arouse a wide range of complex and indefinable emotions one can experience only in the natural world. Thinking back to those days, I feel the work can be summarized thus: “We children thought of this landscape – the upper reaches of one of the deeper valleys – as mythic, and eternal. But even nature moves on: even now, the stream carves its way to the town nestled below, where a bell strikes noon; it all fades at the onset of a misting rain.”

Jeff Winslow, a fourth-generation Oregonian, seeks the musical heart of natural and psychological landscapes, with emphasis on vocal and piano works. He is a founding member of Cascadia Composers, the chapter of NACUSA centered on the lower watershed of the Columbia River, and serves on the board as secretary / treasurer. His work has been performed by fEARnoMUSIC, The Ensemble of Oregon, and the Resonance Ensemble, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, Astoria Music Festival and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A piano solo work, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. Last year he traveled to Boonville, California three times to audit the Gabriela Lena Frank Creative Academy of Music. Not bad, maybe, for a recovering electronics engineer, who jammed in a nearly complete composition curriculum alongside his BSEE from the University of California at Berkeley.

Monica Ohuchi's “commanding pianism” (The New York Times, Anthony Tommasini) allows her an active career as a piano soloist, chamber musician, and pedagogue. She is the pianist and Executive Director of Fear No Music, a founding member of the piano quartet Thunder Egg Consort, and performs locally with Chamber Music Northwest, March Music Moderne, Music in the Woods, 45th Parallel, and the Chintimini Chamber Music Festival. Ohuchi's recent engagements include soloing with the Colorado Symphony Orchestra, Marin Symphony Orchestra, Newport Symphony Orchestra, and the New Millennium Symphony Orchestra of Spain. She is a frequent guest clinician and adjudicator for the Oregon State and Washington State Music Teacher Associations, as well as the Oregon state chapter of the National Federation of Music. Her solo album released on Helicon records label, “Monica's Notebook”, is a series of piano Études written expressly for her by her husband, Kenji Bunch. Ms. Ohuchi holds advanced degrees from the Juilliard School. After nearly two decades in New York City, she and Kenji relocated to Portland, with their two young children and Pitbull-mix rescue. Ms. Ohuchi has been teaching at Reed College since 2014. www.monicaohuchi.com

A Jubilant Day

Judy A. Rose (Cascadia Chapter)

Pacific University Chamber Singers; Dr. Scott Tuomi, *director*

A Jubilant Day

Each day begins and ends with me.

Oh, yes, my lord, I've found me a jubilant day,

There's a day in my heart that's burning in my soul

Ain't no trouble comin 'over me, I am gonna shout 'til I am finally free

Ain't no trouble comin 'over me.

Evil can't win unless you let it,

But sometimes I forget I am strong beyond all measure.

Ain't no trouble comin 'over me.

Ain't no trouble comin 'over me.

Sometimes this journey's hard,

Yet I've found love along the way

I've found peace along the way,

I've found joy along the way

Ain't no trouble comin 'over me my lord,

Ain't no trouble comin 'over me.

Each day begins and ends with me.

I've found a jubilant day.

— Judy A. Rose

I was born in Weirton, W.V. As a child, listening and singing of black spirituals and gospel music at the Baptist Church left a permanent and important imprint on me. Music was a way to escape the troubles and challenges of growing up in my poor black community. At age 5, I was adopted by a single white woman who had a bi-racial daughter. Under the guidance of my adopted mother, I learned how to play the piano. My mother had exposed me for the first time to classical music, opera, ballet, musical theater and the Jackson 5. My musical interests were further broadened and I developed a love for Tchaikovsky and Dvorak. In middle school and high school, valuable musical mentors provided musical leadership opportunities for me. I directed and accompanied the choir and was a stage manager for musical productions. I have has a B.S. and M.Ed in Music Education from Portland State University. I've worked for Portland Public Schools (Oregon) as a Music Teacher since 2000. I am an active music director, accompanist and singer in the Vancouver, WA/Portland Metro area. I enjoy composing music, playing the Native American Flute, birding, wildlife photography and spending time with my family. My spouse and I share our Vancouver, WA home and creekside walks with Naomi, a rescued Cardigan Corgi & Chesapeake Retriever mix.

The **Pacific University Chamber Singers** is comprised of 34 undergraduate students drawn from a diverse variety of disciplines across the Pacific University campus. Open through audition, the group seeks to explore a wide variety of repertoire drawn from diverse choral traditions including sacred and secular, ancient and modern, global and local. The group tours both nationally and internationally and has sung for audiences in North America, Europe and Asia. The ensemble strives to perform music at the highest artistic levels, while engaging audiences through a variety of choral styles and techniques.

Scott Tuomi has performed internationally to critical acclaim as a tenor soloist in recitals, opera and oratorio, and is in great demand as a vocal clinician and adjudicator. As an established and highly respected vocal pedagogue, he is widely recognized as one of the finest vocal teachers in the Northwest. He also teaches music history and vocal pedagogy and conducts the Pacific University Chamber Singers. He serves as district governor for the National Association of Teachers of Singing.

Livid Loneliness of Fear

Ingrid Stölzel (National Member)

American Wild Ensemble, Emlyn Johnson and Daniel Ketter, co-directors

Ann Marie Wilcox-Daehn, *mezzo-soprano*; Emlyn Johnson, *flute*; Bill Kalinkos, *clarinet*; Sarah Peters, *violin*; Daniel Ketter, *violoncello*; Megan Arns, *percussion*

Livid Loneliness of Fear for Mezzo Soprano, Flute, Clarinet, Violin, Cello and Percussion was commissioned by the Music in the American Wild Ensemble as part of their series entitled "The American Aviatrix." Being a long-time resident of Kansas myself, I chose to celebrate the famous American aviation pioneer and Kansas native, Amelia Earhart. When I first learned that in addition to being a record-breaking aviator and outspoken advocate for women's rights, she was also an avid lover and writer of poetry, it was clear that my composition celebrating her pioneering legacy would have to include her words. Her poem *Courage*, which was published the year of her first transatlantic flight in 1928, is extraordinary and I was immediately drawn to her vivid imagery and powerful poetic voice. My setting is guided by this imagery as well as the strong formal aspects of the poem. In addition, during my research into Amelia Earhart, I found it endearing that her family and friends always called her by her initials, so I thought it fitting to prominently incorporate these pitches in structurally important moments.

The American Aviatrix is generously funded by Mid-America Arts Alliance, the National Endowment for the Arts, and the state arts agencies of Arkansas, Kansas, Missouri, Nebraska, Oklahoma, and Texas.

Courage

Courage is the price that Life exacts
for granting peace.
The soul that knows it not
Knows no release
from little things:

Knows not the livid loneliness of fear,
Nor mountain heights where bitter joy
can hear
The sound of wings.

How can life grant us boon of living,
compensate
For gray dull ugliness and pregnant hate
Unless we dare

The soul's dominion? Each time we
make a choice, we pay
With courage to behold the resistless day,
And count it fair.

— Amelia Earhart (1897-1937)

First published in *Survey Graphic* magazine on July 1, 1928 in an article by Marion Perkins entitled "Who is Amelia Earhart?"

Composer **Ingrid Stölzel** (b. 1971) has been described as having "a gift for melody" (San Francisco Classical Voice) and "evoking a sense of longing" that creates "a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day." (I Care If You Listen)

Stölzel's compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide, including the Seoul Arts Center, Merkin Concert Hall, Kennedy Center, the Thailand International Composition Festival, Festival Osmose (Belgium), Vox Feminae Festival (Israel), Dot the Line Festival (South Korea), Ritornello Chamber Music Festival (Canada), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), and SoundOn Festival of Modern Music (USA). Her music has been recognized in numerous competitions, among them recently the Suzanne and Lee Ettelson Composer's Award, Red Note Composition Competition, the Robert Avalon International Competition for Composers, and the Kaleidoscope Chamber Orchestra Competition. Recordings of her music can be found on various commercial releases including her portrait album *The Gorgeous Nothings* which features her chamber and vocal chamber music.

Stölzel was born and raised in Germany and has resided in the United States since 1991. She holds a DMA in composition from the University of Missouri, Conservatory of Music and Dance in Kansas City and a Master of Music in composition from the Hartt School of Music in Hartford, CT. She serves on the composition faculty at the University of Kansas School of Music.

The **American Wild Ensemble** specializes in context-driven music that encourages our audiences to explore their environments through a different lens, engage with contemporary music in a new way, and foster the sense of community between performers, listeners, and the spaces that surround them. We design programming that is unique to each of our partnering organizations or locations, offering cohesive, site-inspired performances, workshops, and special events that support and reflect the vision of our collaborators. Read more at <http://www.musicintheamericanwild.com/about>

Concert video produced by Patrick Brewer and Rick Gordon of **Backline Productions**, backlineproductionspx@gmail.com.

National Association of Composers/USA

Cascadia Composers

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

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Program

murmurations

Kirsten Volness (Cascadia Chapter)

Kirsten Volness, *piano*; Jacob Richman, *double bass*

murmurations is inspired by shifting clouds of starlings at dusk. This textural piece incorporates quintessential musical influences that have shaped me, improvisation, fixed media and live processing. This work is dedicated to Jacob Richman to commemorate our upcoming marriage, and to my father, Kenneth Volness, who passed away unexpectedly during its creation.

Kirsten Volness is a composer, pianist, and teacher who grew up outside a small town in southern Minnesota—a place which fostered in her a keen interest in the outdoors. The magic to be found in the world informs and inspires her creative work, as do various spiritual traditions, environmental, scientific, and sociopolitical issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, World Future Council Foundation, and Third Practice Electroacoustic Festival, writing new works for Hotel Elefant, NOW Ensemble, Transient Canvas, Experiential Orchestra, Colorado Quartet, Cambridge Philharmonic, and Ann Arbor Symphony Orchestra. She performs with NYC-based Hotel Elefant and Providence-based Verdant Vibes, a new music ensemble and concert series she co-founded in 2015. Kirsten was 2017 composer-in-residence at the Music Mansion launching the First Fridays concert series. She also collaborates with Meridian Project on multimedia performances exploring astrophysics, writes and performs operas with homeless advocacy group Tenderloin Opera Company, is an affiliate artist of Sleeping Weazel. She was awarded the 2017 MacColl Johnson Fellowship in Music Composition and received the Rhode Island State Council on the Arts Fellowship three times (2018, 2014, 2010). She has served on the board of directors for the non-profit Friends of the Music Mansion and Boston New Music Initiative. Holding composition degrees from the Universities of Michigan (DMA, MM) and Minnesota (BA summa cum laude), she is Visiting Assistant Professor of Music at Reed College, previously teaching privately and at the University of Rhode Island. www.kirstenvolness.com

Jacob Richman is a double bass and trombone player, multimedia artist, scholar, and educator fascinated by the interconnectedness of things—sounds with images, places with memories, people with the natural world. He combines video, music, and custom-designed multimedia to create performance, installation, and fixed-media pieces that explore these connections that surround us. His work focuses on emerging media technologies, experimental performance practices, site-specific art, and building community through artistic practice. Jacob received his PhD in the MEME program at Brown University in May 2013 and teaches in the Art CORE program at Portland State University.

www.jacob-richman.com

Marumsco

Joe L. Alexander (Mid-South Chapter)

In the fall of 2016, while getting ready to walk on stage and perform on a Mid-South NACUSA concert, a trumpet player who had just finished performing his piece, spoke to me about writing a new composition for trumpet and soundfile. James Zingara, the trumpet teacher at the University of Alabama at Birmingham, wanted a short piece which he could “take on the road”. During the summer of 2017, I composed *Chopawamsic*. The initial concepts for the piece were based on Indian locations where I grew up in Prince William County, Virginia. The idea for *Marumsco* was to further develop *Chopawamsic*'s media element and create a new composition without live performers. The soundfile parts for both pieces were created using sounds from a Native American Indian CD from Acid Loops. Many of these sounds were digitally modified using Sound Forge, and then assembled in Audacity.

Joe L. Alexander's music has been performed throughout the United States, Europe, Asia and Africa. His compositions have been performed by the National Association of Composers, USA; the Society of Composers, Inc.; the College Music Society; the Southeastern Composers 'League, and the International Tuba Euphonium Conference. His music has been featured at Bowling Green State University's New Music & Art Festival, the Electroacoustic Barn Dance, the Birmingham New Music Festival, New Music on the Bayou Festival, Spectrum Music Festival, and New Music for Young Ensembles Composers'. Alexander's choir piece, *The Lighthouse*, was recently recorded for Ablaze Records' New Choral Voices, Volume 4. His choir piece, *Summer Sounds Beckon Me*, was released on Ablaze Records' New Choral Voices, Volume 3 and *Chopawamsic* (trumpet and soundfile) was released on their Electronic Masters, Volume 7. His *Two Bryant Songs* (soprano, Bb clarinet and piano) are recorded on Winds and Voices, by Living Artist Recordings. His *Partita #4 for Unaccompanied Euphonium* was selected for the Semifinal Round Competition of the 2019 International Tuba Euphonium Association's Solo Euphonium - Artist Division. Alexander is the commissioned composer for the 2012 Louisiana Music Teachers Association and the 2017 Mississippi Music Teachers Association. Dr. Alexander is an Associate Professor of Music at Mississippi University of Women. He serves as the National Treasurer for NACUSA. While at Louisiana Tech University he hosted the 2013 NACUSA National Festival. Alexander holds a DMA from the University of North Texas. Additional information about the composer can be found at his website, jacomposer.com.

A House Lost in the Forest

David R. Peoples (Mid-South & Sounds New Chapters)
Diana Peoples, piano

Secluded and surrounded by forest, with an overhanging canopy, lies a house that escapes much of the business of life: traffic, work, and work. From atop, one can see light beams striking the top of the canopy as leaves sway to gentle breezes. Occasionally the light breaks through; occasionally, storms push through, but the house stands still.

A House Lost in the Forest incorporates the live piano, featuring it amidst an array of all electronic manipulations of piano performances/sounds. The manipulations explore timbral shifts and detunings. From up/down melodies, the work expands out to engage the keys with 8 inch mallets to full (all keys) cluster strikes. All electronics were prepared using Reaper and feature numerous pianos. Beneath it all, *A House Lost in the Forest*.

David R. Peoples, originally from Southern California, is a composer of traditional, experimental, jazz and rock styles. His music has been featured on numerous albums and performed throughout the world. Recently, David was a three-time medal winner of the Global Music Awards, GMTA/MTNA commissioned composer, and an American Prize semi-finalist. Recent premieres and commissions include the Westpoint Band, Argento Chamber Ensemble, and Luna Nova Chamber Ensemble. David serves as the Newsletter editor for the National Association of Composers USA. Additionally, he has enjoyed jazz premieres by the Jazz Surge with Randy Brecker, David Sanchez, Rufus Reid, and Gary Foster. Dr. Peoples teaches at the University of North Georgia, where he has taught courses in composition, technology, theory, class piano, and appreciation. He studied composition at The University of Memphis and the University of Texas at Austin under the direction of Kamran Ince, Jack Cooper, Jim Richens, Donald Grantham, and John Mills (and additional studies with composers in residence John Adams, John Corigliano, and Joseph Schwantner). His music is published by Bluesilhouettes Music and UNC Jazz Press and distributed by J. W. Pepper. More information, including upcoming releases, events, and catalog can be discovered at the composer's website, www.bluesilhouettes.com.

Dr. Diana Peoples is an active performer, accompanist, and teacher. She has premiered numerous pieces at the Music for Now series in North Georgia and enjoyed many collaborations with artists throughout the world. Diana has performed with the Rome Festival Orchestra/Opera, Southeast Missouri Symphony Orchestra, and the Southern Illinois Symphony. She has helped to organize several performance ensembles such as the 3D Trio and the Clarke Piano Trio (2nd Prize winners of the WRR Chamber Music Competition) and for ROCC (Research on Contemporary Composition), an annual conference held at the University of North Georgia. An on demand adjudicator, accompanist, and teacher, Dr. Peoples resides in North Georgia where she adjudicates/accompanies for festivals and local colleges. She served as adjunct faculty and collaborative artist at the University of North Georgia. Diana earned her doctoral degree at the University of Texas at Austin and previously studied piano with such artists as James Sifferman, Mona Smith, Heidi Williams, Elaine Greenfield, Danielle Martin, and David Renner and has had chamber music coachings with Anton Nel and the Miro Quartet.

Emunah

Timothy Moyers Jr. (National Member)

The title comes from the Hebrew translation of the word faith. This piece is based on the *Book of Job* found in both the Hebrew and Christian bibles. The *Book of Job*, considered to be the oldest book in the Bible, is the story of the extreme suffering of Job at the hands of God. Satan urges God to test his most faithful and devoted disciple through a series of painful trials, including the deaths of all his children. Throughout these trials, Job miraculously keeps his faith and retains God's favor.

Emunah is my sonic interpretation of this story and the many theological questions and problems posed by it. This is my attempt at illustrating the emotions Job must have felt during his trials, including suffering, horror and sadness, and even the feeling of love and security he felt from God. I have combined traditional prayers in Latin and Hebrew, as well as actual readings from the Book of Job in both Dutch and English, to illustrate the universality of the spiritual issues presented here. The intention in combining these elements in an electroacoustic setting is to consider how this ancient story of enduring faith can apply to life in the modern world.

Timothy Moyers Jr. is a composer and audio-visual artist originally from Chicago. He is currently an Assistant Professor of Music Theory and Composition at the University of Kentucky and supervises the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

Carnyx

Chris Arrell (National Member)

Towering above the performer's head when played, the Carnyx is a ceremonial and military S-shaped trumpet often found in contemporary depictions of the Iron Age Celts. The bell, typically designed as the head of a mythical monster or wild animal, comes to life with fiery eyes, wagging tongue, and cacophonous bellows. One can imagine the terror of first encountering an army of Carnyces, the beastly animal heads slowly emerging from the early morning mist with "cries so loud and piercing, that the noise seemed to come not from human voices and trumpets, but from the whole countryside at once". (Polybius, Histories, II, 29).

A computer algorithm addict and former metal guitarist who wrote his doctoral dissertation on the music of avant-garde composer Gérard Grisey, **Chris Arrell** (1970-) takes equal inspiration from contemporary music and the Digital Age. Arrell's commissions include the Alte Schmiede (Austria), Boston Musica Viva, MATA, Spivey Hall, Cornell, and the Fromm Foundation. Arrell's music, praised for its nuance and unconventional beauty by New Music Box, the Boston Music Intelligencer, and the Atlanta Journal Constitution, is available from Beauport Classical, Electroshock Records, Parma Recordings, Trevco Music, and Ablaze Records. A winner of the Ettelson Composer Award for his work *Of Three Minds*, Arrell holds additional prizes from Ossia Music, the League of Composers/ISCM, the Salvatore Martirano Competition, the MacDowell and ACA colonies, and the Fulbright-Hays Foundation. Arrell's invitations include a portrait concert at the Alte Schmiede (Vienna, Austria), selection as the Featured Guest Composer for the Ball State Univ. Festival of New Music, selection as a Composer-in-Residence by the University of Nevada (Las Vegas), and *Walking in Altamira*, an extensive collaboration with Collide-O-Scope Music (New York) inspired by the Altamira Cave. He is an associate professor at College of the Holy Cross in Worcester, Massachusetts, where he teaches courses in composition, theory, technology, and directs H-CLEF, the Holy Cross Laptop Ensemble Federation. <https://Chrisarrell.com>

Phases in Three Movements

Patrice Langsdale-Williams (NACUSA LA)

1. Singularity, 2. Cosmos, 3. Pulsar
Ralph Williams, *clarinet*

Phases is based on concepts of outer space. The first movement, *Singularity 2:37*, is based on the concept of gravitational singularity at the center of a black hole, where density and gravity become infinite. The clarinet is haunting and mysterious. I used many different electronic samples to create the effects of space.

The second movement is *Cosmos 3:27*. The Universe and cosmos are synonyms. They mean "all the matter and space as a whole, which means "combined into one." The electronic samples I used in *Cosmos* are more melodic and spacious. The Eb clarinet expresses the beauty and wonder of space.

The third movement is *Pulsar 3:22*. A pulsar is a highly magnetized rotating neutron star or white dwarf that emits a beam of electromagnetic radiation. The electronics samples I used here are pulsing, bouncy and cheerful. The Bb clarinet melody is somewhat march-like. In the middle section, music slows down to pause at the wonderment of space, before the pulsing first theme returns.

Patrice Langsdale-Williams (ASCAP) is a composer, arranger and record producer. Ms. Langsdale-Williams' music has been used in Indie films, art exhibits, background music, radio and TV. Ms. Langsdale-Williams CDs are *Eclectic*, *Too Eclectic*, *Soundscape*, *Reflecting Pond*, *Capriccio* and the soon be released *Water Dance*. These CD's can be found on iTunes, Spotify, YouTube, and other platforms. Ms. Langsdale-Williams has also produced three videos, *The Edda Concerto for bass clarinet and orchestra*, *Phases*, and *The Tale of The Water Horse and The Fairy*.

Ralph Williams is an orchestral and recording musician from 1978 to the present, specializing in the clarinet family. He has worked with Hollywood's finest composers and has recorded for over 1,000 films and TV shows, the most notable composers being John Williams, Hans Zimmer, Thomas Newman, Danny Elfman, and Chris Beck. Mr. Williams has recorded the Carl Nielsen Clarinet Concerto Op.57, available on the "Eclectic" album. He has also recorded Patrice Langsdale-Williams's *Edda Bass Clarinet Concerto*, Op. 60, for bass clarinet and orchestra, available on the "Too Eclectic" album. Mr. Williams's playing is also featured on the albums "Soundscapes", "Reflecting Pond", and "Capriccio", with the Whirling Winds Trio. All albums are available on iTunes and all digital formats. An exciting depiction of Norse Mythology set to the *Edda Bass Clarinet Concerto* in three movements, *Asgard*, *Yggdrasil* and *Ragnarok*, are available on YouTube, under Ralph Williams *Edda Concerto*.

Concert video produced by Patrick Brewer and Rick Gordon of **Backline Productions:**

backlineproductionspx@gmail.com

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Program

Imaginary Choreography

Andrew Sigler (National Member)

I. dance with the one that brung ya...; II. Moonstruck; III. Pirouette
Jenny Estrin, *violin*; Dylan Rieck, *violoncello*; Susan DeWitt Smith, *piano*

Imaginary Choreography for piano trio is in three movements and loosely describes a dancer. The first movement, *dance with the one that brung ya...* describes her moving from one partner to another and the changes in music and mood that result. *Moonstruck* continues the narrative with the dancer leaving the company of her partners to venture into the night. *Pirouette* is a dash through dark woods, still moments lost in fog. As the sun rises, she lies spent, exhausted, and motionless on the ground.

Andrew Sigler's music has been commissioned, performed, and awarded by the Wellesley Composers Conference, Composer's Inc. Suzanne and Lee Ettelson award, Earplay, Donald Aird Composers Competition, Robert Avalon International Competition for Composers, World Saxophone Congress, Meir Rimon Commissioning Fund of the International Horn Society, SCI and NACUSA National Festivals, Nief-Norf, Oregon Bach Festival, Seasons Festival, International Brass Symposium, TUTTI Festival, Open Space New Music Festival, University of Texas New Music Ensemble, University of Tennessee Faculty Brass Quintet, Electroacoustic Barn Dance, Hear No Evil, Compositum Musicae Novae, New Music Conflagration, Simple Measures, Bold City Contemporary Ensemble, and Fast>>Forward>>Austin, and his writing has been featured in Opera News and NewMusicBox. His music is published by Editions Musica-Ferrum and he serves as President of NACUSA. Andrew is Assistant Professor of Music Composition at the University of Tennessee. Do you want to know more? Go to andrewsigler.com.

Thinking Thoughts

Allen Shearer (NACUSAsf)

Jenny Estrin, *violin*; Rebecca Stager, *piano*

Thinking Thoughts was written for Nadia Tichman, Associate Concertmaster of the San Francisco Symphony and a long-time advocate for new music. It is a set of ten variations on my own theme, lasting about 12 minutes. The title reflects the pensive mood of the theme, though many less-quiet moods follow in the variations.

Allen Shearer composes in all media, with recent emphasis on opera. A singer himself, he earned performance degrees at the Akademie Mozarteum in Austria and a PhD at the University of California at Berkeley. In 2009 his opera *The Dawn Makers* was produced at Herbst Theatre, San Francisco and in 2015 his opera *Middlemarch* in Spring was presented by Composers, Inc. at Z Space, San Francisco. Created in collaboration with librettist Claudia Stevens, both works were highly praised by critics. Their most recent opera *Howards End*, America premiered in February 2019 in a coproduction of Earplay and RealOpera. Allen Shearer has received many awards in music, including the Rome Prize, the Aaron Copland Award, a Charles Ives Scholarship, residencies at the MacDowell Colony, and grants and commissions from the National Endowment for the Arts. In 2008 he was given the Sylvia Goldstein Award, which funded performances in Ohio and Sacramento of his *Three Lyrics*, a vocal chamber work written at the Copland House. His choral works have been broadcast on NPR and performed throughout the U.S. as well as in Europe, the former Soviet Union, Asia, and South Africa. He is a member of the board of the new music ensemble Ninth Planet and a founding director of the new music festival Sonic Harvest.

Huffy Henry from *Three Dream Songs*

Doug Davis (NACUSA LA)

Erik Hundtoft, *baritone*; Chris Kim, *double bass*; Carol Biel, *piano*; Stephen Lewis, *conductor*

The text is the first of a group of over 300 poems that are entitled *Dream Songs*, by Pulitzer Prize winning poet John Berryman. This land of the dream song I discovered while in high school and have never escaped (“bad powers”). Every poem is about a character called Henry, who is a middle-aged, American male of unquenchable thirsts and who has suffered an irreversible loss. I consider these poems to be a definitive use of language and have been fascinated by its amalgam of slang, erudition, directness, and complexity since my first encounter. Musically, I hope I’ve created an analog for his “high” (!) art.

Huffy Henry hid the day,
unappeasable Henry sulked.
I see his point—a trying to put things over.
It was the thought that they thought
they could do it made Henry wicked & away.
But he should have come out and talked.

All the world like a woolen lover
once did seem on Henry’s side.
Then came a departure.
Thereafter nothing fell out as it might or ought.
I don’t see how Henry, pried
open for all the world to see, survived.

What he has now to say is a long

wonder the world can bear & be.
Once in a sycamore I was glad
all at the top, and I sang.
Hard on the land wears the strong sea
and empty grows every bed.

— John Berryman

Poem from THE DREAM SONGS by John Berryman. Copyright 1969 by John Berryman. Copyright renewed 1997 by Kate Donahue Berryman. Used by arrangement with Farrar, Straus, and Giroux, LLC. All rights reserved

Doug Davis graduated from the University of Tennessee and Harvard University and wrote *Gifts Given*, 56 letters concerning his family and growing up in the midst of the first court-ordered school desegregation in 1956. While at Harvard, Leonard Bernstein selected Davis to be a member of the Norton Lectures Discussion Group. His compositions were recorded by jazz greats including Larry Coryell, Chick Corea and Bennie Wallace. During his tenure at CSU Bakersfield, Davis was selected the outstanding professor, won CSU's system-wide WANG award, created Guest Composer concert series, and directed the Bakersfield Jazz Festival for 30 years. Davis has written over 150 compositions. Orchestral works have toured the British Isles, been featured at festivals in Italy and Ukraine, and recorded in Philadelphia, Lviv, and Budapest. Presently, the Doug Davis Endowment supports performers of the music of his teachers, students, and champions and commissions the creation of new music annually.

Snoqualmie Passages

Patrick Houlihan (National Member)

Mark Pipes, *alto saxophone*; Rebecca Stager, *piano*

This single-movement work derives its title from the Snoqualmie Pass, a route through the Cascade Mountains in Washington. The opening alternates between the piano's bold chords and the saxophone's melodic declarations, material that is presented throughout. Just as a visitor to the Snoqualmie area of the Pacific Northwest experiences rugged mountains, powerful waterfalls, and serene valleys, the music travels through rigorous as well as tranquil passages.

Patrick Houlihan is a native of New Orleans and holds degrees from the University of Mississippi and Florida State University. He has taught music theory, composition, and electronic music at Mississippi Valley State University and Ouachita Baptist University, where he presently serves as professor of music and chair of the Department of Music Theory/Composition. He has received grants, commissions, and awards from the National Endowment for the Arts, Meet the Composer, the New Orleans Contemporary Arts Center, the Florida College Music Teachers Association, and other organizations. His compositions encompass a variety of media. In addition to composing music for concert performances, he has written music for modern dance, church choral anthems, and electronic music for collaborative museum installations with sculptor Wallace Mallette.

The White Album (excerpts)

Mark Kilstofte (National Member)

I. I Am Learning To Abandon the World; II. The Mad Scene; III. Here

Page Stephens, *mezzo-soprano*; Chuck Dillard, *piano*

I began to assemble the text of *The White Album* during a residency at Copland House where I pored through hundreds of poems before selecting those by Mark Strand, James Merrill, Linda Pastan and Erica Funkhouser.

The cycle's primary unifying element is the color white (which appears at least once in each song), but the poems share other themes, most notably love, loss, life and death, if not some expectation of renewal. As I began to work with them in earnest I was struck by their common imagery: trees (leaves, branches, limbs), laundry (sheets, towels, clothes), light (sun, moon, morning, night), weather (snow, ice, cloud-clot, lightning) and windows with their views on internal and external worlds, to name a few. There are musical motifs as well. Of course many of these similarities can be traced to their association with the color white, but there is a kinship that runs much, much deeper. As Mark Strand's poem concludes, "All things are one."

That I myself am entering a new phase of life is likely one reason for the poems' appeal to me. My father was failing while I was working on the first song and he died shortly after I completed it. His decline and death weighed heavily on me and were to become part and parcel of the cycle. Its themes have, at times, been difficult ones, but they have also helped me to grieve.

The White Album is dedicated to my wife. She and my father shared a special bond.

I Am Learning To Abandon the World

I am learning to abandon the world
before it can abandon me.
Already I have given up the moon
and snow, closing my shades
against the claims of white.
And the world has taken
my father, my friends.
I have given up melodic lines of hills,
moving to a flat, tuneless landscape.
And every night I give my body up
limb by limb, working upwards
across bone, towards the heart.
But morning comes with small
reprieves of coffee and birdsong.
A tree outside the window
which was simply shadow moments ago
takes back its branches twig
by leafy twig.
And as I take my body back
the sun lays its warm muzzle on my lap
as if to make amends.

Linda Pastan
(b. 1932)

Rights granted by Linda Pastan c/o the Jean V. Naggar Literary Agency, Inc. The work was originally published in "PM/AM" (W.W. Norton, 1982).

The Mad Scene

Again last night I dreamed the dream called Laundry.
In it, the sheets and towels of a life we were going to share,

The milk-stiff bibs, the shroud, each rag to be ever
Trampled or soiled, bled on or groped for blindly,
Came swooning out of an enormous willow hamper
Onto moon-marbled boards. We had just met. I watched
From outer darkness. I had dressed myself in clothes
Of a new fiber that never stains or wrinkles, never
Wears thin. The opera house sparkled with tiers
And tiers of eyes, like mine enlarged by belladonna,
Trained inward. There I saw the cloud-clot, gust by gust,
Form, and the lightning bite, and the roan mane unloosen.
Fingers were running in panic over the flute's nine gates.
Why did I flinch? I loved you. And in the downpour laughed
To have us wrung white, gnarled together, one
Topmost mordent of wisteria,
As the lean tree burst into grief.

James Merrill
(1926-1995)

"The Mad Scene" © 2008 by James Merrill, used with permission of The Wylie Agency LLC. All rights reserved.

Here

I lie in the last color left
from the other life—
bone white.
Everything emptied out of the room
because tomorrow the new light
with its new weight
will move in.

Wherever something had been left hanging
for too long, precise stains
remain: windows with no view,
or close-ups of bone,
which is not white
and not solid
but as full of openings

as the transformable space
between trees,
between trembling leaves,
when the body flings itself
from branch to branch.

Erica Funkhouser
(b. 1949)

"Here" (from "Pursuit," published by Houghton Mifflin), © 2002 by Erica Funkhouser. Used by permission.

Mark Kilstofte is “admired as a composer of lyrical line, engaging harmony, strong, dramatic gesture, beautiful linear writing, expert text setting [and] keen sensitivity to sound, shape and event” — qualities stemming in part from his many years of vocal study. Winner of the Rome Prize, Kilstofte’s honors also include a Fulbright, ASCAP’s Rudolf Nissim Award, the Copland House Residency Award and fellowships from Harvard’s Fromm Foundation, the Guggenheim Foundation and the American Academy of Arts and Letters. His music is heard regularly throughout North America and Europe in performances by chamber groups such as Eighth Blackbird, Latitude 49, Music from Copland House, Musiq and Studio for New Music Moscow.

Kilstofte studied at St. Olaf College and the University of Michigan where he was assistant conductor of the Contemporary Directions Ensemble. He is now composer-in-residence at Furman University, a highly selective liberal arts institution known for the quality and size of its music department. His music is published by The Newmatic Press and Peermusic Classical. He is currently at work on an opera based on Henrik Ibsen’s *Brand*.

INTERMISSION

render me

Joshua Hey (National Member)

Members of the International Contemporary Ensemble (ICE)

Emi Ferguson, *flute*; Vasko Dukovski, *bass clarinet*; Josh Modney, *violin*; Chris Gross, *violoncello*; Cory Smythe, *piano*; David Fulmer, *conductor*

This work is a rendering. It is:

- submitted to you, the listener
- performed by the musicians
- a depiction: of a new model of resonance for the piano, of digital processing by analog

means

- an animation of a still, a scale’s slow unfolding
- a processing of a formal outline, given color and shade in its realization
- a translation of an imagined sound-world

Joshua Hey is a composer living in Philadelphia as a PhD candidate at the University of Pennsylvania. His work has been performed by musicians such as the Daedalus Quartet, International Contemporary Ensemble, Ensemble Dal Niente, PRISM, Omaha Symphony, Network for New Music, Quatuor Bozzini and soloists of Ensemble Intercontemporain. Festivals and venues which presented his music include IRCAM-ManiFeste, Nokia Bell Labs, MATA, Time of Music, June in Buffalo, RED NOTE, and the American Conservatory in Fontainebleau. He is the winner of the 23rd Salvatore Martirano Award, a Copland House Residency, and was 2nd in the 2017 SCI/ASCAP Graduate Student Composition Competition. Hey’s work has been further supported by institutions such as the Kimmel Harding Nelson Center, Brush Creek Foundation, Virginia Center for the Creative Arts, ICon Arts, and Network for New Music. In 2014-15, he was a visiting scholar at the Sibelius Academy with a grant from the American-Scandinavian Foundation.

Calder Project (excerpts)

Andrew Conklin (NACUSAsf)

II. Acrobats I-VI; IV: Man on Stilts

Acrobats I-VI: Yumi Suehiro, *piano*

Man on Stilts: Michael James Smith, *piano*

Calder Project is an ever-expanding collection of character pieces for solo piano, each responding to the work of the American sculptor Alexander Calder.

Acrobats I-VI, which takes its name from Calder's series of wire sculptures, is a set of micro-variations on a simple two-chord progression. The six variations are played back-to-back without pauses, and each is named for its distinct musical personality: I. Swaying; II. Tumbling, III. Balancing; IV. Leaping; V. Dancing; VI. Floating. *Acrobats I-VI* was composed for and is dedicated to Yumi Suehiro.

Man on Stilts is an ode to the wobbly rhythmic grooves that I associate with the music of D'Angelo. It was written for Michael James Smith.

Andrew Conklin is a composer, songwriter, singer, and multi-instrumentalist who makes music that engages with American vernacular idioms and contemporary classical practices. Andrew was a 2018 Fellow at the Millay Colony for the Arts, where he worked on a large-scale composition project based on the research of the ethnomusicologist Sidney Robertson Cowell; the first piece in this cycle, *Field Reports*, will be released this August on New Focus Recordings. Andrew is currently working on *Site*, a collaboration with the multimedia artist Maya Ciarrocchi that will be presented at the San Francisco Reimagine Festival and the Bronx Museum of Art in 2019. An active performer, Andrew has toured throughout the United States and Europe as a guitarist and bassist, earning a 2017 Grammy nomination for Best Bluegrass Recording for his work with Laurie Lewis & The Right Hands. Andrew has served as Assistant Professor of Composition and Music Theory at University of the Pacific since 2018, and his forthcoming article on the music of the indie rock band Tune-Yards will be published in Music Theory Online this year.

Elegance in Emptiness

Stephen Yip (Texas Chapter)

Amelia Lukas, *flute*; Kate Petak, *harp*

This duet piece is dedicated to inFLUX, a duo for flute and harp. The composer uses the number "two" as the major element in this new piece. The Chinese title was constructed by two single words in context: state of mind and elegant beauty.

One of the beauties of wabi-sabi (a Japanese aesthetic), "elegant poverty," is a perceptual insight; it refers to a mindset of an invisible substances, or not fixed concepts. In the Buddhist concept, "emptiness" can refer to a feature of reality; also can be described as metaphors of illusions, dreams or mirages. In this piece, composer tried to "read" fragments of short stories in its imagination through the sound. There are three repeated musical short sections signifying some kinds of unforgettable past moments in fragments. Each of the fragments is emptiness as a meditative state of "non-attachment." It might not reach or attend to any subjects or related objects.

Stephen Yip was born in Hong Kong and is now living in the U.S.A. He received his Doctor of Musical Arts (D.M.A.) at Rice University and Bachelor of Fine Arts (B.F.A.) at the Hong Kong Academy for Performing Arts, studying with Law Wing-fai, Clarence Mak, and Arthur Gottschalk. He has attended major music festivals, including Wellesley Composers Conference, Aspen Music Festival, Asian Composers' League, ISCM World Music Days, Chinese Composers' Festival; IMPULS Ensemble Akademie, Luxembourg; and the International Summer Course for New Music at Darmstadt, Germany. Residencies include: the Atlantic Centre for the Arts, Yaddo Colony and MacDowell Colony.

Yip's works have been performed in the Asia, Europe and America. He has received several composition prizes, including Salvatore Martirano Memorial Composition Award, Taiwan Music Center International Composition Prize, Robert Avalon International Prize, Singapore International Composition Competition for Chinese Orchestra, the ALEA III Composition Competition, and the 2010 Alvarez Chamber Orchestra Freestyle Composition Competition, London, England. His works are recorded on

the ERM-Media, PARMA, Capstone, North/South Recordings, Ablaze Records, ATMA Classique, and Beauport Classical labels.

Yip is a member of SCI, NACUSA, and ASCAP. Currently, he is on the music faculty at Houston Community College and works as a freelance composer. More information: www.stephen-yip.com.

Abstracts 1

David S. Lefkowitz (NACUSA LA)

- I. Circles
- II. Darkness at Noon (Rectangular Grid)
- III. Lightning/Waves (Tesla Coil/Waves)
- IV. Interlude: Cross
- V. More Darkness at Noon (Radial Grid)

Amelia Lukas, *flute*; Dunja Marcum, *clarinet*; Heather Mastel-Lipson, *violin*; Dylan Rieck, *violoncello*; Yoko Greeney, *piano*; Stephen Lewis, *conductor*

Abstracts 1, written for the Moscow Contemporary Music Ensemble, was inspired by manhole covers in the streets of Moscow, some abstractly, some more directly pictorially. "Circles" reminded me of a vinyl record, with each instrumental part stuck in a groove with different periodicities. "Rectangular Grid" (not performed here) brought to mind the prison in Arthur Koestler's *Darkness at Noon*, in which the prisoners correspond with one another through morse code. "Tesla Coil," "Waves," and "Cross" are more directly pictorial. "Radial Grid" is an expansion of the "Rectangular Grid," as if "Radial Grid" were a paper map that was rotated 180° and folded out.

Composer, music theorist, and professor **David S. Lefkowitz** holds degrees in music composition from Cornell, University of Pennsylvania, and Eastman. He has won international acclaim, having works performed in Japan, China, Hong Kong, Taiwan, Russia, Ukraine, Switzerland, Italy, Netherlands, Great Britain, France, Germany, Hungary, Czechoslovakia, Spain, Canada, Mexico, Israel, and Egypt. He has won national and international competitions, including the Fukui Harp Music Awards Competition (twice), and ASCAP Young Composers Competition. In addition, he has won prizes and recognition from NACUSA, the Guild of Temple Musicians, Chicago Civic Orchestra, Washington International Competition, Society for New Music's Brian M. Israel Prize, the ALEA III International Competition, and Gaudeamus Music Week. Recent commissions include works for the Moscow Contemporary Music Ensemble, Suzana Bartal, Irina Donskaia of the St. Petersburg Conservatory, Grace Cloutier of the Hartford Conservatory, the Sibelius Piano Trio, Inna Faliks, and the Russian String Orchestra (Chamber Orchestra Kremlin), Misha Rachlevsky, director. Upcoming performances include the Edinburgh Fringe Festival, a portrait concert at the Yeltsin Center in Ekaterinburg, Russia, Glazunov Hall in St. Petersburg, and Segerstrom Concert Hall in Costa Mesa, California. His CD *Harp's Desire*, containing about 80 minutes of his music for harp, was recently released on Albany Records, and his *Ruminations* for the Sibelius Piano Trio was recently released on Yarlung Records. He has composed more than 125 works of music.

As a music theorist Dr. Lefkowitz has researched "meta-theoretical" issues such as the process of segmentation and the internal structure of set-classes, Schoenberg's piano music and has written two textbooks: *Music Theory: Syntax, Function, and Form* and *Analysis of Post-Tonal Music: A Parametric Approach*.

Most works recorded by Rick Gordon and Patrick Brewer of **Backline Productions**, with the generous cooperation of **Augustana Lutheran Church** in Portland, Oregon. Remainder courtesy of the composers and the performers.

Concert video produced by Patrick Brewer and Rick Gordon of **Backline Productions**: backlineproductionspx@gmail.com.

PERFORMER BIOS

A Wider World is a collaboration between Cascadia Composers and **Friends of Rain**, Lewis & Clark College’s new music ensemble. Performances feature varying subgroups of the L&C music performance faculty.

The ensemble’s mission is to perform the music of the 20th- and 21st centuries, including works by emerging composers, established composers, and Lewis & Clark faculty composers, with an emphasis on the music of the last fifty years.

Friends of Rain: Michael Johanson is the Artistic Director

Carol Biel holds degrees from Drake University and Western Michigan University in piano performance and pedagogy. A former staff accompanist at Southwest Texas State University, Ms. Biel has maintained a full private studio, adjudicated, and free lanced in the Portland area since 1993. She is a nationally certified teacher through MTNA. She has been on the faculty of Lewis & Clark College since 1994 and performs with the contemporary music ensemble Friends of Rain. With a passion for collaborating art forms, Ms. Biel is teaching workshops on the healing effects of sound, exploring the energetic and meta-physical benefits of vocal toning. She is also a performing member of the African marimba ensembles Knock On Wood and Danda.

Read **Chuck Dillard**’s biography at <https://www.pdx.edu/profile/chuck-dillard>

Jenny Estrin leads an active and diverse performing and teaching career. When she’s not performing as a classical violinist, Jenny moonlights as a fiddler in a folk band, does recording studio work, and teaches private lessons.

Ms. Estrin’s formal training began at Indiana University’s Young Violinist Program with Mimi Zweig, and she returned to Bloomington to attend the Jacobs School of Music as a masters student. When her studies were complete, she attended the Garth Newell Music Center as a fellowship recipient with a string quartet before relocating to Portland, Oregon where she began developing the varied performing and teaching career she enjoys today.

Currently, Jenny performs as the concertmaster of Eugene Symphony and performs in the violin sections of the Oregon Ballet Theatre and Portland Opera orchestras. Additionally, Jenny has performed as concertmaster of the Oregon Mozart Players orchestra and the Oregon Mahler Festival, principal second in the Eugene Concert Choir Orchestra for two seasons and has been performing in the Astoria Music Festival since 2012.

She recorded a full-length album of Northwest folk music with Timberbound, a Northwest folk band, and contributed to the Roll Columbia project, an album of 26 Woody Guthrie songs that was released under the Smithsonian Folkways record label this year.

Jenny is also a long time music educator, and teaches through 45th Parallel, an organization that celebrates Northwest musicians and educators, and she maintains a private studio in Southeast Portland.

As a collaborative pianist, **Yoko Greeney** has performed at various venues throughout the U.S. and Mexico. Since she moved to Portland in 2010, she has actively performed orchestral and chamber music in various settings including the Oregon Symphony, All Classical Portland, and Oregon Ballet Theatre. She teaches privately at home and at Lewis and Clark College. As a devoted supporter for artistic, cultural, and educational institutions she hosts and performs for numerous fundraising events. She holds a Master's Degree from the Peabody Conservatory of the Johns Hopkins University.

Erik Hundtoft is a singer, performer, and teacher, working and living in Portland Oregon. For over twenty years he has appeared regularly in Oregon choral, operatic, and small ensembles including Portland Opera, Opera Theater Oregon, Obsidian Opera, Portland Summerfest, The Oregon Symphony, The Ensemble of Oregon, The Resonance Ensemble, and Capella Romana. Erik is a member of the St. Mary's Cathedral Choir and the Portland Opera Chorus.

With a commitment to cultivating a more curious and engaged society through music, the **International Contemporary Ensemble** – as a commissioner and performer at the highest level – amplifies creators whose work propels and challenges how music is made and experienced. Learn more at <https://www.iceorg.org/about-1>

You can read more about the individual musicians in the video here:

Vasko Dukovski — <https://www.dukovski.com/bio>

Emi Ferguson — <https://www.emiferguson.com/bio>

David Fulmer — <https://fulmermusic.com/biography/>

Chris Gross — <https://www.chrisgrosscello.com/new-page>

Josh Modney — <https://www.iceorg.org/josh-modney>

Cory Smythe — <https://www.iceorg.org/cory-smythe>

A Colorado native, **Chris Kim** received his BM from the University of North Texas in Denton under the tutelage of Jeff Bradetich, and his MM from Indiana University studying under Bruce Bransby. Mr. Kim began playing the piano at age 6, and the violin at 10. It was in middle school that he began playing the Double Bass, around the age of 12, and he has been playing ever since. Mr. Kim has participated in summer festivals including Aspen Music Festival and School in 2013 & 2014, and also the National Repertory Orchestra in 2015 in Breckenridge, CO. He was also a finalist and has subbed with the New World Symphony in Miami, FL. Currently, Mr. Kim resides in Portland, OR where he is an acting member of the Oregon Symphony and an active teacher in the Portland area.

Dr. Stephen Lewis (b. 1983) is pianist, composer, conductor, and music teacher living in Portland, Oregon. As a top-level composer-pianist, Stephen performs traditional piano music with a composer's urgent, expressive power, while bringing to avant-garde and experimental music a classical concert pianist's devotion to beautiful sound. He searches for rawness and immediacy in his interpretations of Beethoven and Chopin, while winning over audiences with renditions of complex atonal works by composers like Schoenberg, Stockhausen, and Ligeti. Whether from the present or the past, Stephen performs music that he believes has important and touching implications for today's world. Even the most demanding music, he argues, is an opportunity for connection, edification, and

meaningful experience. Stephen teaches piano, composition, and music theory students in his private studio. His students include children, teenagers, and adults. Stephen emphasizes the development of creativity and a healthy relationship with music and the piano while also encouraging his students to pursue the highest levels of excellence. Stephen received his D.M.A. in Contemporary Piano Performance from the University of California San Diego, where he also received a Ph.D. in Composition. Stephen is a graduate of the Oberlin Conservatory of Music (Composition and Piano Performance).

Known for her especially pure tone, flexible technique, and passionate, committed performances, flutist **Amelia Lukas** performs with “a fine balance of virtuosity and poetry,” (*New York Times*) and “a buoyancy of spirit that comes out in the flute, a just beautiful sound.” (*Boston Globe*) A Powell Flutes artist and resident of Portland, Oregon, Amelia’s recent engagements include solo appearances with Chamber Music Northwest, Fear No Music, 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 chamber and orchestral performances for the Eugene Symphony, Willamette Valley Chamber Music Festival, Portland Piano International, Friends of Chamber Music, 45th Parallel, Oregon Music Festival, and Bridgetown Orchestra. While in New York, Amelia’s career included membership in the American Modern Ensemble and afforded her performances at Carnegie Hall (Main Stage, Zankel Hall, and Weill Recital Hall), Lincoln Center, The Stone, Bargemusic, (Le) Poisson Rouge, Roulette, and New Music New York Festival. Lauded for her skilled interpretation of new music, Amelia is a member of Fear No Music and “excels at bringing drama and fire to hyper-modernist works with challenging extended techniques.” (*Oregon ArtsWatch*) She holds degrees from the Manhattan School of Music and the Royal Academy of Music (London) where she received three prizes for musical excellence. Her greatest mentors include John Heiss, Trevor Wye, and Tara Helen O’Connor. Amelia is a Board Member for Chamber Music Northwest and offers sophisticated arts PR services as the Principal and Founder of Aligned Artistry. amelialukas.com

A graduate of Brainerd High School, **Heather Mastel-Lipson** began playing the violin at age seven. Since then she has performed in music festivals in the United States, Europe and South America. As an orchestral player, Heather is a regular member of Portland Opera and Oregon Ballet Theatre Orchestra. She has performed as concertmaster of several ensembles including the San Francisco Conservatory Orchestra, Eastman Philharmonia and as former associate concertmaster of the Vancouver Symphony Orchestra (WA). Heather has performed with the Reno Philharmonic and holds a spot on the Oregon Symphony Orchestra's substitute list.

As a chamber musician Heather is a founding member of the Northwest Piano Trio and has performed numerous times with the ensemble on All Classical Portland Public Radio. Heather also performs with her husband, Mario Diaz, in a violin and guitar duo giving concerts around Portland and the Bay Area. Also interested in non-classical music, Heather has toured the country with Five For Fighting and frequently collaborates with cellist Dave Eggar. She has toured multiple times as concertmaster for the celebrated film composer Helen Jane Long, and can be heard on Phillip Phillip's recent album.

When she is not performing Heather enjoys teaching her private students, coaching chamber music and her work as a faculty member of the summer music camp, Young Musicians and Artists (YMA) at Willamette University. Heather holds a Bachelor of Music degree from the Eastman School of Music and a Master of Music degree from the San Francisco Conservatory of Music. Her primary teachers include Axel Strauss, Juliana Athayde and Frank Huang. Aside from playing the violin, Heather is an avid swimmer and loves swimming the butterfly across the lakes of Minnesota or the San Francisco Bay (in a wetsuit, of course!) She lives in Portland with her husband and their two children.

Dunja Jennings Marcum is a clarinetist, clarinet teacher, and the Director of East Winds Music as well as Program Director for Vibe of Portland. She has been teaching in the Portland area for over 25 years and is the Adjunct Clarinet Instructor for Lewis and Clark College. Her favorite thing about teaching is guiding students toward loving their sound and wanting to hear more of it! She has performed actively in the Pacific Northwest since 1991, and always enjoys performing new works with great colleagues.

Kate Petak, a native of Houston, Texas, has been playing harp since age 6. She currently is a freelance musician in Portland, Oregon, and has performed with the Cult of Orpheus, Vancouver Symphony, Portland Columbia Symphony, Vancouver USA Singers, Cascadia Composers, and Opera Theater Oregon. Kate studied harp at Boston University, the Royal College of Music in London, and Ball State University, where she earned her master's degree in harp performance. Her main areas of interest are chamber music, opera, and modern music.

Mark Pipes is an active performer in the Portland area in both jazz and classical genres. A winner of the Rocky Mountain Concerto Competition, his flexible musical style allows him to appear with a variety of ensembles.

Mark has over 25 years of pedagogical experience. He is on the faculty of Linn-Benton CC, teaches Music in the West Linn-Wilsonville School District, is on the faculty of Young Musicians and Artists, and maintains a thriving studio that includes middle school, high school, and collegiate level saxophonists. Former students have gone on to receive accolades and win competitions such as the Rocky Mountain Solo Competition and the Oregon State Solo Championships. Mark's students have gone on to teach, pursue graduate degrees, and perform at the professional level.

Mark holds a Doctor of Arts in Music from the University of Northern Colorado with an emphasis in saxophone pedagogy and a secondary emphasis in jazz. Mark earned a Master of Music and a Certificate of Performance degree from Northwestern University, and a Bachelor of Music degree from the University of Delaware.

Dylan Rieck is a cellist, composer and educator based in Portland, Oregon, where he is the Principal Cellist for the Portland Opera Orchestra. He has performed all over the world with various ensembles and has contributed original music to film, TV, commercials and video games.

Read **Michael James Smith's** biography at <https://mjspiano.squarespace.com/about>

A native of Portland, Oregon, pianist **Susan DeWitt Smith** has an active career as both a soloist and chamber musician. She has performed as a soloist with the Oregon Symphony and the Columbia Symphony in Portland, as well as many of the fine community orchestras in the Pacific Northwest, and on subscription series with the San Diego Symphony, San Diego Chamber Orchestra, Palomar Symphony and the Dartmouth Symphony. A co-founder of the Nelson Chamber Music Festival in New Zealand, Dr. Smith is highly regarded as a chamber musician and has performed at festivals throughout the country, with musicians who include members of the Juilliard, Kronos, and Philadelphia string quartets. She has performed at the Bloch, Cascade Head and the Cascade music festivals in Oregon, as well as the Grand Teton, Hot Springs, and Olympic music festivals. An enthusiastic proponent of new music, she has performed with most of the new music groups in Portland and is a member of Portland's Third Angle New Music Ensemble. As a recording artist, she has recorded extensively on the KOCH International Classics label. A graduate of Dartmouth College, she earned her MM from the San Francisco Conservatory of Music, and her Doctor of Musical Arts degree from the Eastman School of Music. Currently, Dr Smith is an Associate Professor of music and director of the piano program at Lewis & Clark College.

Rebecca Stager received her Bachelor's Degree in Music from Oregon State University before going on to study at the Manhattan School of Music where she earned her Master's Degree in Vocal Accompanying. A native of Canby, Oregon, Rebecca has been collaborating at the piano with musicians for over 20 years. Be it choirs, vocalists, instrumentalists, or small ensembles, she is passionate about the art of co-creating with others. Rebecca feels particularly grateful and has enjoyed collaborating live on this project after the past year of shutdowns and restrictions. She greatly looks forward to seeing how our world of music continues to evolve, respond to, and shape the world around us in the coming year.

Read **Page Stephens'** biography at <https://www.pagestephens.com/bio>

Read **Yumi Suehiro's** biography at <https://www.yumisuehiro.com/bio>

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The members of the five program and selection committees: **David Bernstein, John G. Bilotta,**

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CASCADIA UPCOMING EVENTS

Celebration Works: Unite in Song

Saturday, May 15th (livestream) at 2:00 PM, and Sunday, May 16th at 2:00 PM, online from the sanctuary of the First Presbyterian Church of Portland, Oregon, and available for 48 hours after the Sunday rebroadcast on www.firstpresportland.org/music-arts/celebration-works/

Cascadia Composers and Unite Oregon present a collaborative concert of new music by local composers, artists, and poets, performed by local musicians and dancers, celebrating [Unite Oregon's mission](#).

In Good Hands 2021

Saturday, July 17th online via YouTube or www.cascadiacomposers.org

Our annual concert of works played by student performers, this year including works specially written in collaboration with individual students by our composer members!