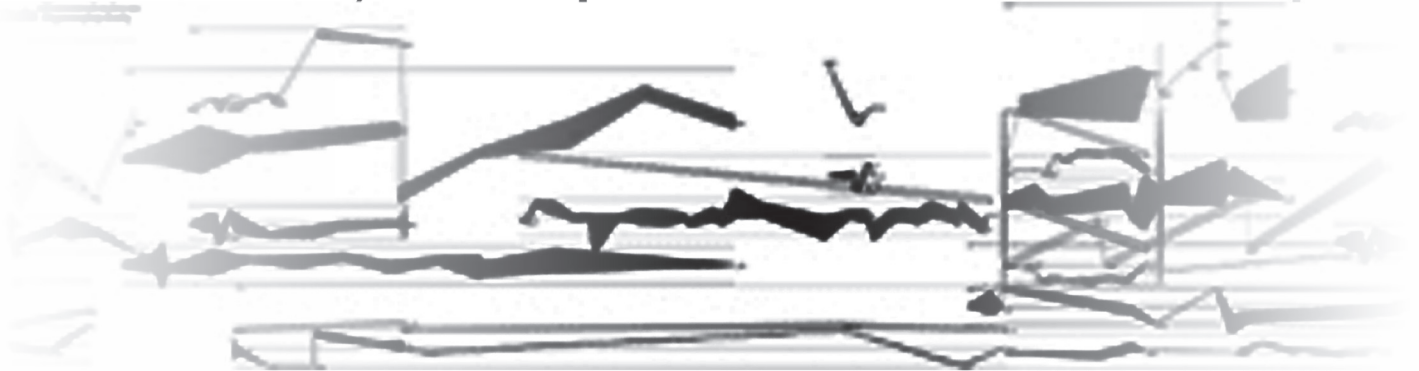


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Solitude (graphic score) - Hans-Christoph Steiner

National Association of Composers/USA • National Conference

National Association of Composers, USA 2010 National Festival

Hosted by Cascadia Composers
March 10-12, 2010, Portland, Oregon

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all SYMPOSIA convene at
Sherman Clay & Moe's Pianos
131 Northwest 13th Avenue; Portland, Oregon

This festival is supported in part by grants from the
National National Association of Composers, USA and
Meet the Composer's MetLife Creative Connections program.



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Day One: Wednesday, March 10

SYMPOSIUM ONE

Sherman Clay & Moe's Pianos
131 Northwest 13th Avenue; Portland

11:00 am-12 noon - Tomas Svoboda
Performs at the piano, selections from his soon-to-be-released CD: "Charms" for harp

12:00 noon - lunch

1:30-3:30 pm - Gary Noland
Discusses his ninety-minute work in progress:
Forty Minus One Variations on an Original Theme for piano (Op. 97)
pianist Kaori Katayama Noland performs selected variations (world premiere)
pianist Ruta Kuzmickas performs Noland's *Etude* from his
Twenty Piano Pieces Op. 1 (west coast premiere)
Lyric soprano Lee Hopkins and pianist Josephine Pohl
perform *Verborgenheit* (text Eduard Möricke)

4:00-5:00 pm - Greg Steinke
A brief discussion of the images used in *Santa Fe Trail Echoes* and of other images used
in other compositions. Discussion will be illustrated with brief musical examples

CONCERT ONE

8pm, Wednesday, March 10
Sherman Clay & Moe's Pianos
131 Northwest 13th Avenue; Portland

Martin Blessinger - *Duo for Saxophone and Piano*
NACUSA Student Competition Winner (2nd prize)
Tom Bergeron - sax, Diane Baxter - piano

David Cortello - *Three Movements for Flute*
Tessa Brinckman - flute

Mark Vigil - *Five Preludes for Violin and Piano (Nos. I, II, III & V)*
Paloma Griffin - violin, Jeff Payne - piano [fEARnoMUSIC]

Nick Sibicky - *Fireflies*
for 2-channel playback

Alden Jenks - *Ghost Songs for soprano and piano*
Irene Weldon - mezzo-soprano, Christopher Schindler - piano

Intermission

Bonnie Miksch - *Man Dreaming Butterfly Dreaming Man* for violin and piano
Inés Voglar - violin, Jeff Payne - piano [fEARnoMUSIC]

Christopher Penrose - *Sextuple Entendre*
for 2-channel playback

John G. Bilotta - *Petroushka Dreams for clarinet, cello, and piano*
Barbara Heilmair - clarinet, Diane Chaplin - cello, Christopher Schindler - piano

Day Two: Thursday, March 11

SYMPOSIUM TWO

Sherman Clay & Moe's Pianos
131 Northwest 13th Avenue; Portland

11:00 am-12 noon - Jack Gabel

THE FALL '01 - video presentation & discussion about scoring dance-theatre into film on the empire at the precipice of its fall.

12:00 noon - lunch

1:30-2:30 pm - Jeff Winslow

The Art Song Buzz — one view from Cascadia — What composer can resist writing a song? There's a new burst of creativity hidden well away from the top of the charts. Come hear mine, in songs of love, loss, and liars. Vocalists Nancy Wood and Darcy Du Ruz perform.

3:00-4:00 pm - David Bernstein

Presentation of *AS SNOW BEFORE A SUMMER SUN*, a video from live performance of oratorio inspired by Dee Brown's "Bury My Heart at Wounded Knee."

4:30 pm-6:00 pm - Tan Hainu

The Natural Sights and Sounds Flowing in Sound of Wind
Tan uses Expressionist gesture and technique in this quintet to present the aesthetic feelings of purity and beauty and to create music as a metaphor to depict human life.

CONCERT TWO

8pm, Thursday, March 11
The Old Church

1422 Southwest 11th Avenue; Portland

Kristin Shafel - *Caoineadh for flute*
Tessa Brinckman - flute

Elizabeth Blachly-Dyson - *High Fructose Corn for mezzo-soprano and piano*
Sweet, Wii-Mote, Lend Me an Ear-bud, Dysfunctional, Recycle
Emily Zahniser - soprano, Jeff Payne - Piano [fEARnoMUSIC]

Trent Hanna - *A Tiburon Panorama (II: Sausalito III: Golden Gate IV: The City) for piano*
Trent Hanna - piano

Nancy Bloomer Deussen - *Primavera & Autumnal*
from Solstice Circle for flute, cello and piano
Sydney Carlson - flute, Diane Chaplin - cello, Kaori Katayama-Noland - piano

Bob Priest - *Cirque de Deux for bassoon/contra and cello*
Evan Kuhlmann - bassoon/contra, Nancy Ives - cello [fEAR No MUSIC]

Intermission

David Lefkowitz - *Eli, Eli for solo violin*
Justin Mackewich - violin

J.K. Chang - *OM*
video with 2-channel playback

Paul Safar - *Five for Violin and Piano*
Paloma Griffin - violin, Jeff Payne - piano [fEARnoMUSIC]

David S. Bernstein - *Winter Sunlight and Shadow for piano trio*
Inés Voglar - violin, Nancy Ives - cello, Jeff Payne - piano [fEARnoMUSIC]

Day Three: Friday, March 12

SYMPOSIUM THREE

Sherman Clay & Moe's Pianos
131 Northwest 13th Avenue; Portland

11:00 am-12 noon - *Vienna's Sacred Spring: The Path to Wozzeck*

Keith Clark previews this summer's Northwest premiere of *Wozzeck* at the Astoria Music Festival and discusses aspects of Berg's masterpiece: Buchner's remarkable play *Woyzeck*, the social milieu of Jugendstil Vienna, the classical forms, Leitmotifs, and religious themes in *Wozzeck*, and a glance at "the other *Wozzeck*" by Manfred Gurlitt, premiered just four months after Berg's opera but now forgotten despite its high quality.

12:00 noon - lunch

1:30-2:00 pm - Steve Ettinger

Discusses *The Art of Grace*, a social services promotional video and exchange about scoring for short films.

CONCERT THREE

8pm, Friday, March 12

The Old Church

1422 Southwest 11th Avenue; Portland

Greg Steinke - *Santa Fe Trail Echoes for viola solo*

Joël Belgique - viola [fEARnoMUSIC]

Ingrid Stölzel - *The Road is All for violin, cello and piano*

Justin Mackewich - violin, Cary Lewis - piano, Diane Chaplin - cello

Andrew Seager Cole - *Sound, Timbre and Density III for flute* (with stereo audio playback)

NACUSA Student Competition Winner (1st prize)

Tessa Brinckman - flute

Andrew Sigler - *I. Humor, IV. Tremors*

from Four Movements for Flute, Viola and Piano

- world premiere

Sydney Carlson - flute, Joël Belgique - viola, Kaori Katayama Noland - piano

————— **Intermission** —————

Bryce Cannell - *Capital Vices for piano*

Cary Lewis - piano

Douglas Ovens - *Improvisation #6 for percussion* (with stereo audio playback)

Douglas Ovens - electronics

Dan Senn - *Prague Songs* - world premiere

The Gathering, Lonely Child, The Chubby Little Czech Man, The Belle from Brno

Inés Voglar - violin, Joël Belgique - viola, Nancy Ives - cello;

Joel Bluestone - marimba, Laura Wayte - soprano [fEARnoMUSIC]

PROGRAM NOTES

CONCERT ONE

Martin Blessinger - Duo for Saxophone and Piano

This piece was composed for and is dedicated to saxophonist Jeff Heisler at Bowling Green State University. The opening saxophone ostinato serves as a unifying element across the duo, which unfolds in three large sections (Lively - Relaxed - Tempo Primo).

Martin Blessinger is currently an Assistant Professor of Music Theory and Composition at Texas Christian University in Fort Worth, TX. He holds a D.M. in music composition from the Florida State University, where he studied with Ladislav Kubik and Ellen Taaffe Zwilich, as well as undergraduate and masters degrees from the State University of New York at Stony Brook, studying with Sheila Silver and Perry Goldstein. Prior to TCU, he worked as a Lecturer in Music Theory at the Ithaca College School of Music. His music has been performed throughout the United States and abroad, and he has won several awards, most recently Second Prize in the 2008 NACUSA Young Composers Competition.

David Cortello - Three Movements for Flute

This piece is influenced by Debussy's *Syrinx* makes use of octatonic and chromatic tonalities coupled with "tonal" phrasing techniques.

David Cortello is a veteran of the New Orleans band scene, composer and choral director. He is a graduate of the University of New Orleans, and an MM Composition candidate at Louisiana State University. His compositions include Catholic liturgical music, contemporary music for

solo and small ensembles, orchestral music, rock and blues. More recent performances include two electronic compositions, "Digital Quartet", and "Digital Construction", and an orchestral work, "For Orchestra."

Mark Vigil - Five Preludes for Violin and Piano

The seeds of design for all five of the preludes sprang from my "discovery" of the existence of a theory book which briefly and beautifully presents the exciting topic of "20th century harmony" and the use of hexatonic scales. The book, "Twentieth Century Harmony—Creative Aspects and Practice," was published by Vincent Persichetti in 1961. The chapter on scales was of particular interest to me. In this chapter, Mr. Persichetti describes the three most common hexatonic scales, their theory and their use. The three hexatonic scales are the Six-Tone Symmetrical, the Prometheus and the Prometheus Neapolitan. The best use of these scales is primarily for melodic writing. What's interesting is the harmonies need to be non-scalar and independent of the hexatonic pitch collection (so, pretty much anything goes harmonically). The goal is to avoid monotony. The end result is a unique sense or flavor of polytonality. The 1st, 3rd and 5th preludes are designed to be fast. The 2nd and 4th preludes are slow and lyrical.

Mark Vigil (b. 1954) was born in Spokane, Washington and has long had a love for music. In 1981 he received a Bachelor's degree in piano and composition from The Cornish College of the Arts in Seattle where he studied piano with Corri Celli and Jessie Parker and composition with Janice Giteck. In 1996 he received a Master's degree in composition from the University of Oregon School of Music in Eugene where he studied with Robert Kyr and Hal Owen. He currently studies with Portland composer Tomas Svoboda.

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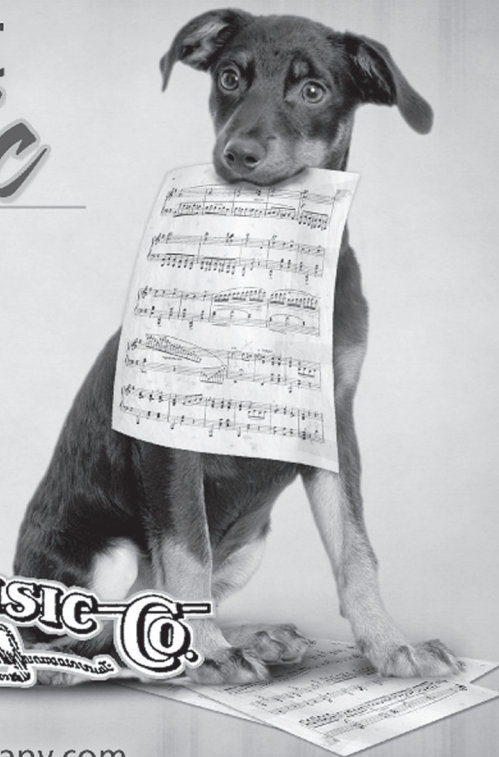
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Nick Sibicky - Fireflies, 2-channel playback

There are intimate worlds that can be found all around us if we only look for them. When we were children, we giddily explored these fantastic worlds without thinking or hesitating; only pausing in our explorations and imaginations when adults called on us to eat dinner or go to bed. I believe it to be very sad that these worlds are gradually becoming more and more foreign to me as I mature. Music should light up the air around you, fly around your head, and make you chase it into deep the night. It should mimic the naive adventures of youth and allow people to forget that they are adults.

Nick Sibicky (b. 1983) - Nick graduated with a bachelor's degree in Music Composition from the The Hartt School of Music at the age of 19 and completed a Master's degree there two years later. He has studied with composers Ingram Marshall, Donald Grantham, Russell Pinkston, James Sellars, Joseph Turn, Stephen Gryc, Ken Steen, Dan Welcher, Robert Carl, and the Emmy-Award winning Jim Chapdelaine. He is currently a doctoral candidate at the University of Texas at Austin. Nick has been commissioned for a wide variety of music by performers including pianist Marcel Worms (Blues for Zephyr), The Tipping Point Saxophone Quartet (Life and Afterlife), The Hartford Symphony Orchestra (orchestration: Mountain Spring Road), The Goldspiel/Provost Guitar Duo (Fourteen) and Spetrino Pictures (film score: Ringolivio). He has taught electronic music at the University of Texas as an assistant instructor for three years. He currently holds a tenure-track teaching position at Edmonds Community College near Seattle, WA.

Alden Jenks - Ghost Songs for soprano and piano

These songs were written between 2004 and 2007, using poems by a poet whose work I have set several times over the years. His grave levity — or light gravity — appeals to me enormously, although the first, "Night Picnic", is indisputably creepy. I hope the music speaks for itself. As usual I had no idea how to compose when I began, and gradually discovered a way.

Alden Jenks is Professor of Composition and Director of the Electronic Music and Recording Studios at the San Francisco Conservatory of Music. His music has been performed in the San Francisco Bay Area and around the world. He was born in Michigan, attended Yale University and the University of California, Berkeley, from which he received B.A. and M.A. degrees. He studied composition with Darius Milhaud, Ben Weber, Andrew Imbrie, and Karlheinz Stockhausen; he studied piano with Robert Helps and Barbara Shearer; and after his academic work was completed he worked closely with David Tudor and John Cage in several workshop and performance presentations. He collaborated with the Canadian composer Martin Bartlett in "Deus ex Machina" — a touring performance ensemble utilizing home-made electronics in eccentric and sometimes noisy compositions. He was then hired to develop the electronic music studio at the San Francisco Conservatory of Music (a position he continues to hold — he has also taught a wide variety of courses there in music theory and history). Soon after joining the Conservatory he taught a summer course at the Buddhist University, the Naropa Institute, in Boulder, Colorado. (At his invitation John Cage appeared in a now notorious performance of his piece "Empty Words", at which a riot broke out!) Several of his own works were performed the same summer. Later he was invited to present several performances in the Vancouver area

with composer John Adams, with music by both composers. He collaborated with Efreem Lipkin, well-known systems designer, in the creation of the "Grand Canonical Ensemble", an ambitious digital synthesizer. In 1989 he was invited as guest composer at the Vatiee School of Music in Bangkok, Thailand; and in 2001 he was featured guest composer, lecturer and performer at the 7th Pusan Electronic Music Association festival. His work includes electronic music for recorded media alone and with live performers, and a significant body of music for live performers alone as well. He has composed music for concert, theatre, dance, video and CD-ROM. Among his theatre credits are music for "Femme Fatale", "Mummermusic", and "Those Long Canadian Winters". His work for video includes music for a play broadcast on cable, "Houses of Mud and Rock", and music for a prize-winning instructional video, "West Meets East". Works for dance include "And the Winner Is...." and "Ohio". His electronic work "Nagasaki" was awarded a prize at the Bourges Festival in 1983, and his work for two pianos, "Marrying Music" was Winner of "Diploma and Medal" from the 3rd Viotti-Valsesia International Music Competition in 1983. He has twice been recipient of grants from the American Composers Forum, and has received support as well from the American Music Center.

Bonnie Miksch - Man Dreaming butterfly dreaming man for violin and piano

"Once upon a time, I, Chuang Chou dreamt I was a butterfly, fluttering higher and thither, to all intents and purposes a butterfly. I was conscious only of my happiness as a butterfly, unaware that I was Chou. Soon I awoke and there I was, veritably myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man. — Chuang Tzu, Chou Dynasty

Bonnie Miksch, a composer and performer whose music embraces multiple musical universes, creates both acoustic and electroacoustic works. She is passionate about music that moves beyond abstract relationships into the boundless realm of emotions and dreams. An avid consumer of musical possibilities, she strives to create coherent musical environments where diverse musical elements can coexist. Her computer music and vocal improvisations have been heard in Asia, Europe, Canada, and throughout the United States. Lately, she has been busy creating collaborative video works with husband Christopher Penrose. "Every tendril, a wish," a recording of her electroacoustic music, will soon be released on North Pacific Music. On most days she can be heard whistling or singing in the halls at Portland State University where she teaches composition, theory, and computer music.

Christopher Penrose - Sextuple Entendre for 2-channel playback

Eric Asimov on Sextuple Entendre: "Experiencing Sextuple Entendre is much akin to visiting a thoroughly imaginary, decadent salon. Consider the following regimen: while hovering in gently stirring air, you are smeared with luscious oil by way of silky sponges and ginger strokes. You begin to drift and fall; soon you find that you are inside a vast porous maze with an enticing scent. It is uncanny -- you are inside a vast mountain of fine cheese. The maze walls begin to gently throb and squirt in complex rhythm and you begin to glide and surge through these willing, undulating pores -- your body exquisitely massaged by your passage. Some pores fit your entire body contour so tightly that you inch through them ever so slowly while experiencing the thrill of intense viscous suction. You lunge, spin and turn until you are in a decadent trance."

When Christopher was 17 years old, his high school marching band got to parade through Disneyland's Main Street USA in Anaheim, California. Christopher was out of step for only 3 or 4 bars of the chosen march, National Emblem. His band director did not notice the temporary lapse, as he was taken with his band's unusually triumphant esprit de corps they delivered that beautiful day. Christopher played an embellished version of the oboe part on his marching xylophone at his usual fortissimo. His mother would have been rightfully proud should she been able to stand with the others lining Disney's 3/4 scale Main Street. As a reward, Christopher was hired as a visiting professor at Brown University's Music Department headquartered in the State of Rhode Island and Providence Plantations.

John G. Bilotta - Petroushka Dreams for clarinet, cello, and piano

Commissioned by the Chamber Mix ensemble for its May 2006 concert, Petroushka Dreams is an homage to Stravinsky, whose 125th birthday occurred in May, 2007. I imagine Petroushka, who was murdered at the end of Stravinsky's ballet, existing now in a timeless slumber. He dreams of dancing with the ballerina and of winning her love. They are surrounded by the music of a Saraband, a slow, stately, and ancient dance. He tries to coax her into dancing with him, but as the melody appears, we realize what an awkward, jagged character it has—like Petroushka himself. The dance continues, shifting in mood, often abruptly. Inexplicably, the ballerina disappears while the dance spins out of control. Like his brief life as a man, Petroushka's dream too is a failure.

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 Rarescale, Earplay, Chamber Mix, Oakland Civic Orchestra, Washington Square Contemporary Music Society, Talea Ensemble, Avenue Winds, San Francisco Cabaret Opera Company, Kiev Philharmonic, Boston Metro Opera, San Francisco Composers' Chamber Orchestra, Boston String Quartet, VocalWorks, and the Blue Grass Opera Company. His short comic opera Quantum Mechanic won the 2007 Opera-in-a-Month Competition and has received a dozen performances across the U.S. John is Music Director of the San Francisco Chamber Wind Festival, and co-directs with Brian Bice the Festival of Contemporary Music. He is a member of the Executive Committee of the Society of Composers, Inc., and is editor of SCION, the organization's opportunities newsletter.

CONCERT TWO

Kristin Shafel - Caoineadh for flute

Caoineadh was composed in memory of my grandfather who passed away in April 2009. My grandfather was of Irish descent, and the word I chose for the work's title, caoineadh (pronounced "queen-yah"), is the Irish Gaelic translation of "lament" or "elegy", evolved from the word caoin meaning "to weep or wail". In traditional Irish legend, a woman (or ghost, fairy, or banshee, depending on the folklore) would sing a caoineadh at the wake or funeral of a recently departed soul. This piece represents my initial feelings of sadness and loss, my version of a caoineadh.

Kristin Shafel (b. 1982, Madison, WI) recently earned a Master of Music in composition from the University of Missouri-Kansas City, where she also earned a Bachelor of Music in composition in 2005. Her teachers include James Mobberley, Chen Yi, Zhou Long, and Paul Rudy. In addition to composition, Ms. Shafel also focused on double bass performance, arts administration, and fine arts in her studies. At UMKC, Ms. Shafel held leadership positions in Musica Nova, Composers' Guild, Conservatory Student Association, and Composers in the Schools. She also received several scholarships from UMKC, including two from the Conservatory for composition and bass and a Talent Scholarship Award. Her works have been performed in Missouri, Wisconsin, Texas, Oklahoma, New York, Iowa, at several Society of Composers, Inc. regional conferences, and other various events. As a performer, Ms. Shafel studied double bass with Sue Stubbs and was a member of the UMKC Conservatory orchestras, bands, and other ensembles at UMKC. Since 2007, Ms. Shafel has been a member and Concert Annotator of the Kansas City Civic Orchestra, becoming Principal and Section Coordinator in 2009. She has also been a member of the Kansas City Puccini Fest since 2008. Other current arts activities include volunteerism for Charlotte Street Foundation and an internship for the Chamber Music Society of Kansas City.

Elizabeth Dyson - High Fructose Corn for mezzo-soprano and piano

"High Fructose Corn" is based on the idea that the highly artificial commonplace items that surround us in the 21st century can be used as metaphors for love, just as flowers and birds were used in our agrarian past. I wrote these songs just for fun between two more serious projects. I had rejected an idea I had for a flute duet, thinking "That would be sweeter than high-fructose corn syrup", and the songs grew out of the words. The Lyrics follow.

Sweet

Sweet, sweet
Sweeter, sweeter,
Sweeter than high-fructose corn syrup
Eyes like two shots of espresso
Melt me like cookie dough
Ice cream
On an August afternoon sidewalk.

Wii-mote*

You are my Wii-mote.
You are my Wii-mote.
You flick, I jump; you flick, I jump;
You flick, I jump.
You wave, I fly.
You bowl me over.
You blast me to bits.
You drop me into bottomless pits.
You bring me back to life.
Without you, my life stands still.

You are my Wii-mote.
You are my Wii-mote.
You flick, I jump; you flick, I jump;
You flick, I jump.

Lend Me An Ear-Bud

I talk, but you don't listen.
I yell: you smile and nod.
You're all plugged in, and I'm so lonely.
Why don't you lend me an ear-bud?
Lend me an ear-bud,
Let me hear the music going on in your head.
Lend me an ear-bud,
One of your ear-buds.
I wanna hear the music going on in your head.
Let me in.
Let me hear the music,
Let me hear the music.
I wanna hear the music going on in your head.
Let me hear the music going on in your head.

Dysfunctional

I'm in a dysfunctional relationship.
It's dysfunctional.
Is it a relationship at all?
Your eyes still melt me like cookie dough ice cream.
But look! There's a puddle of Cherry Garcia.**
And global warming wouldn't melt you.
I'm not in a functional relationship.
Not in a relationship at all.
Not even a dysfunctional one.
You've pointed your Wii-mote* at somebody else.
Your ear-buds are playing a different tune.
And I'm a discarded ice cream cone
On an August afternoon.

Recycle

I'm sittin' here in the recycle bin,
Waiting for someone to haul me away.
Sittin' here in the recycle bin,
Watching the days slip away.
Once I was happy.
Once I was loved.
Once I was part of an "us".
But now I'm back in the recycle bin,
Watching my dreams gather dust.
I'm feeling grim in the recycle bin
And I think I'm starting to rust.
Because of sweet, sweet,
Sweeter,
Sweetest
Eyes like two shots of espresso.

*The term "Wii-mote" refers to the remote control for the Nintendo Wii gaming system, which is operated by motion sensors.

"Wii" is a trademark of the Nintendo Company.

**"Cherry Garcia" is a registered trademark of Ben and Jerry's Ice Cream company.

Elizabeth Blachly-Dyson is a molecular biologist who started writing music three years ago after several years of accompanying her son to his composition lessons. She has written a number of pieces for the Pacific Crest Youth Sinfonietta, and she plays the cello in that ensemble. She is

studying composition with Dr. Robert Priest, cello with John Hubbard and piano with John Haek. She has a B.A. in Chemistry and English from Willamette University and a Ph.D. in Chemistry from the University of Oregon.

Trent Hanna - A Tiburon Panorama I, II, III and IV for piano

In May 2006, Trent Hanna performed one of his piano compositions (Dorland) at a music festival in San Francisco. While in the Bay area, he was fortunate enough to stay at a cottage in Tiburon that overlooked the San Francisco Bay. Each movement represents a particular place visible from the cottage. The first movement, Mt. Tam (Mount Tamalpais), recalls a hike the composer and a friend went on one afternoon. The next day, they rode their bikes to Sausalito, a quaint little town right across the bay from Tiburon. The composer's depiction of Golden Gate is one in which the fog almost completely masks the bridge. Finally, the city of San Francisco concludes the piece.

Trent Hanna has been awarded for his achievements both as a composer and performer. His original works have been commissioned and performed throughout the United States, Europe, and Asia. Dr. Hanna premiered his Concerto for Piano and Orchestra with the Sam Houston State University Symphony Orchestra in 2004 and later that year conducted his Fanfare for Peace in the Czech Republic, Austria, and Hungary. His composition Dorland (for solo piano) won first prize in the Contemporary Japanese and American Music Composition Competition resulting in two performances by the composer in Japan. In 2009 he was invited as keynote speaker to the International Crime and Pop Culture conference and premiered his piece Quyananana (for four percussionists), which was written for the 20-year anniversary of the Exxon Valdez oil spill. As a pianist, Dr. Hanna has performed extensively as soloist with various symphony orchestras, including John Corigliano's Concerto for Piano and Orchestra with the San Angelo and Corpus Christi Symphony Orchestras. He is currently a member of the Society of Composers, and has been awarded artist residencies at the Dorland Mountain Arts Colony (California), the Virginia Center for the Creative Arts, Villa Montalvo (California), the Isle Royale Artists-in-Residence Program (Michigan), the Djerassi Resident Artists Program (California), and most recently the Millay Colony for the Arts (New York). His music can be heard on his full-length CD of original works for solo piano entitled Sojourn and chroma:new music for piano (Capstone Records).

Nancy Bloomer Deussen - Solstice Circle for flute, cello and piano

"Solstice Circle" (a suite for flute, cello and piano) was commissioned by The Blackledge Chamber Ensemble of New Britain, CT. and premiered by them in July, 2006. There is also a version for flute, cello and harp. The suite pertains to the seasons but in a more ancient concept than we usually associate with the seasons. Thus the titles: Yule (Winter), Primavera (Spring), Litha (Summer) and Autumnal (Fall) which are ancient titles or references to the change of seasons. Although at first only the summer and winter solstices were noted, in time an awareness came of all four seasons. The music attempts to bring some of these ancient rituals and celebrations to mind in the ever changing but always predictable cycle of seasons.

Nancy Bloomer Deussen is a leader in the growing movement for more melodic, tonally oriented contemporary music and is co-founder of the San Francisco chapter of the National Association of Composers, USA. Her original works have been performed throughout the USA, Canada and Europe and she has received many grants and commissions both locally and nationally from numerous performers, ensembles and foundations. This past season has brought performances of her works by The Susquehanna Symphony Orchestra (MD) ("Ascent to Victory"), the Hershey Symphony Orchestra (PA) ("A Field in

Pennsylvania”), the Blackledge Chamber Players (CT) (“Music From the Heartland), The Black Hills Symphony Orchestra (SD) “Regalos”, the Alto Polis Trio (LA)” Trio for Violin, Cello and Piano”, NACUSA LA “Trio for Violin, Clarinet and Piano” and others.

Bob Priest - Cirque de Deux for bassoon/contra and cello

Cirque de Deux (2009) was commissioned by fEARnoMUSIC. “In your town for one night only, a bassoonist and cellist from D-Bob’s sound circus come out to play . . .”

Originally from Los Angeles, Bob Priest (b. 1951) is the founder and artistic director of Marzena and the Free Marz String Trio. He received his Ph.D. at the University of Victoria, where he taught the world’s first college course on the music of Jimi Hendrix. Bob studied classical guitar with Pepe Romero and composition with Olivier Messiaen, Robert Ward and Witold Lutoslawski. He was a two-year Fulbright scholar in Poland and has received grants and fellowships from the NEA and the MacDowell Colony, among others. Bob currently teaches at Marylhurst University (reprising his Jimi Hendrix class this Spring) and is preparing the next Free Marz String Trio concert for March 26th at the Community Music Center (works by Korngold, Britten, Morricone, Gorecki, Paul and Schnittke).

David Lefkowitz - Eli, Eli for solo violin

Hannah Senesh was a Hungarian-born Jew who escaped to Palestine in 1939, at the dawn of World War II. She was one of a handful trained by the British to parachute into Yugoslavia in 1944 to try to proceed to Hungary to save some of the remaining Hungarian Jews. At the border, however, she was caught, interrogated, and eventually executed. Senesh was also a poet and a playwright, her most famous work being the following poem:

O Lord, My Lord, I pray that these things never end:
 The sand and the sea,
 The rush of the waters,
 The crash of the Heavens,
 The prayer of Man.

Resonating with the Psalms (several of which begin with the same words), Senesh has created a poem which is at once new and yet conveying a sense of timelessness. These words were set to music by the composer David Zehavi, and have become an Israeli “folk-song.” Eli, Eli (O Lord, My Lord) for solo violin takes the passion and spirituality of Hannah Senesh’s poem as the starting point, and drives towards and eventually arrives at a presentation of Zehavi’s music. Yarlung Artists commissioned Eli, Eli for Petteri Iivonen, in honor of Hagai Shaham. Petteri Iivonen premiered and recorded it in June, 2008.

David S. Lefkowitz, a native of New York City, studied music composition at The Eastman School of Music, Cornell University, and University of Pennsylvania, where his principal teachers were Joseph Schwantner, Samuel Adler, George Crumb, and Karel Husa. As a composer David S. Lefkowitz has won international acclaim, having works performed in Japan, China, Hong Kong, Taiwan, the Ukraine, Switzerland, the Netherlands, Great Britain, Spain, Canada, Mexico, Israel, and Egypt. He has won national and international competitions, including the Fukui Harp Music Awards Competition (twice), and the American Society of Composers, Authors, & Publishers (ASCAP) Grants to Young Composers Competition. In addition, he has won prizes and recognition from the National Association of Composers, USA, The Guild of Temple Musicians, Pacific Composers’ Forum, Chicago Civic Orchestra, Washington International Competition, Society for New Music’s Brian M. Israel Prize, the ALEA III International Competition, and the Gaudeamus Music Week. He has also been a Meet-The-Composer Composer in Residence. Recent commissions include works for Melia Watras of the Corigliano Quartet, ‘cellist Elinor Frey and pianist David Fung, violinist Petteri Iivonen, soprano Ursula Kleinecke and Colloquy, harpist Grace Cloutier, quintets for Pacific Serenades and the Synergy Ensemble, the Pittsburgh New Music Ensemble, Cantor Joseph Gole and the Cantor’s Assembly, the Harvard Westlake Orchestra, and by the Beijing City Opera Company (China’s largest and best Beijing Opera company) to write the music for a thirteen-minute solo dance-drama; the resulting BIDGING OPERA for small chamber orchestra has been well received by audiences and artists on both sides of the Pacific. He has music published by MMB Music, by Yelton Rhodes Music, Zen-On Music, Whole>Sum Music, and Lawson-Gould/Warner-Chappell Music. He has recordings available or soon to be available on Yarlung, Fatrock Ink, Japanese Victor, Yamaha, and Albany record labels. As a theorist Lefkowitz has researched “meta-theoretical” issues such as the process of segmentation (a component of post-tonal analysis) and the internal structure of set-classes, he has written extensively on Schoenberg’s piano music, and also has done work on music theory pedagogy, culminating with his textbook Music Theory: Syntax, Function, and Form which is expected to be published soon.

J.K. Chang - OM - video and 2-channel playback

“OM,” a universal sacred syllable in various Eastern religions, is an audiovisual work to reflect the process of manifestation of thoughts and visions connected and evolved from this sacred entity. Both sampled and computer-generated sounds are incorporated in order to achieve the intended variety of sonic landscapes to match the vivid but delicate visualization. By presenting this composition, the composer invites the listener to tranquilly meditate the inner progressions and revelations of Self and the vibrant connection between Self and seemingly insignificant units or encounters.



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Jen-Kuang Chang, a native of Taiwan, is working on both acoustic and electro-acoustic compositions with audio-visual elements as expressive agents thereof. Mr. Chang is the recipient of the Music Omi International Musicians Residency Award, the Millay Colony for the Arts Residency Award, and the CLIC Foundation Digital Art International Contest Award. His "Chakra" was named the Second Prize winner of the JIMS "Stadtpeifer" International Composition Contest for Improvised Chamber Music in Salzburg and was selected for the SCI Journal of Music Scores. His works have been selected for inclusion in the International Computer Music Conference, SEAMUS National Conference, Spark Festival of Electronic Music and Arts, the Florida Electroacoustic Music Festival, SCI National Conference, SCI Student National Conference, NACUSA National Conference, the Summer Studies for Jazz & Improvised Music Salzburg, the Sonoimágenes International Acousmatic and Multimedia Festival in Buenos Aires, CYNETart Festival in Germany, FONLAD Digital Arts Festival in Portugal, the ElectroMediaWorks Festival in Athens, the Expo Brighton 2008 in the United Kingdom, the Signal and Noise Festival in Vancouver, the International Les Instants Vidéo Festival in France, the Canariasmediafest in Spain, the FIAD Festival Internacional de Arte Digital in El Salvador, the Australasian Computer Music Conference in Sydney, and numerous other event and festivals.

Paul Safar - Five for Violin and Piano

Five was written for the Pittsburgh, PA violinist (and friend) Roy Sonne who was beginning to get interested in playing jazz at the time. The clarinet and piano version of this piece has been performed (with Ben Farrell) a number of times in the last few years. Tonight, however is its public premiere with violin. This rather light and lively jazz-tinged piece is a tribute to all things "five". I was interested at the time of composition in the abstract and historical references to the number five (i.e. pentagrams, elements in nature, the directions, etc.) In my piece the number crops up in the use of pentatonic scales, the circle of fifths, five-note phrases and of course meters in five. A little friendly wager: Five dollars to the first person who guesses the jazz tune reference (to another number) in the middle of the piece.

Paul Safar is a versatile composer/performer and music educator living and working in Eugene, Oregon. Having received his B.Mus from the College-Conservatory of Music in Cincinnati, OH, he draws upon a classical music training while incorporating various popular styles. He has produced six CD's of original music, from folk to classical to jazz and children's music. His choir pieces have been performed in Seattle and Eugene and his chamber music in New York City's CAMI Hall. In 1995, Paul had an original folk opera, "Chenoa" performed by the Dark County Civic Theatre in Greenville, OH. He wrote the music for the children's theatre musical "Nisse's Dream" premiered at the Lord Leebrick Theatre, Eugene, OR in the summer 2005. Paul Safar and Nancy Wood, co-founders of Cherry Blossom Musical Arts, have produced numerous theatrical works in the Eugene area. These performances emphasize collaboration with dancers, poets, and circus artists to live, original music. Cherry Blossom strives to make modern art music accessible to a wide audience. In 2009 Paul scored music for the independent film "Soul Snatchers", which was shown at the Eugene International Film Festival. In addition, he has both collaborated with video artist Daniel Heila and worked on music for a silent film screening of "Ed's Coed" at the University of Oregon. Paul is in demand as a freelance pianist and vocalist. As a chamber music performer he works both as accompanist to soprano Nancy Wood and half of a piano duo with Ben Farrell. He enjoys a busy piano teaching studio, working with students of all ages.

David S. Bernstein - Winter Sunlight and Shadow for piano trio

The piano trio titled WINTER SUNLIGHT AND SHADOW was commissioned by the White Oak Trio and was premiered by them this past January, 2010 in Houston, Texas. This second performance represents the Oregon premiere. This is the second of two piano trios I have composed, and like the first, titled LATE AUTUMN MOODS AND IMAGES, this work is in three movements and about 12 minutes in length. I was aware that when this work was completed, it would have a somewhat similar title to the first; thus the use of the seasons of the year to headline both works: Autumn, now Winter. Each movement uses adjectives that are somewhat descriptive of the moods expressed therein: I. Whimsical, Dreamy, II. Somber, Reflective, III. Aggressive, Energetic

The title WINTER SUNLIGHT AND SHADOW should not necessarily connote any type of programmatic content to an audience. Like the first trio, it simply speaks of moods, thoughts, desires, etc. that one might feel during the winter months of the year, but in the end this is an abstract work simply meant to communicate itself in any way to an audience. I regard the combination of a violin, cello and piano as an extremely powerful ensemble, and a very pleasurable group of instruments to write for.

The music of composer David S. Bernstein has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. Besides the opera trilogy entitled Poe 2, Hawthorne 1, his compositions include eight works for orchestra. One, As Snow Before A Summer Sun, is a four-movement composition for soprano, tenor, baritone, narrator, and a large orchestra that was adapted for television and shown on PBS stations in Ohio. The libretto for this work was derived by the composer from Dee Brown's book, Bury My Heart at Wounded Knee, an historical account of the subjugation of Native Americans during the nineteenth century. A lecture and viewing of this work will occur on March 11, 2010 as part of this three-day festival of contemporary music.

David's many chamber music compositions include his Silhouette series for solo instruments such as the flute, oboe, tuba, guitar, and violin; and duets for trombone and percussion as well as flute and viola. His quartet compositions entitled Quadralogues combine the piano with violin, viola, and cello; flute, oboe and percussion; and trumpet, clarinet and cello. Other chamber music works include two piano trios, a string trio, a woodwind trio, an extensive work for piano with five multiple percussionists, along with works for piano with French horn, clarinet, as well as a large chamber composition entitled Two Tandems, a work featuring a trumpet with four instrumental trios. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., and Clear Note Publications. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University. Dr. Bernstein moved to the Portland, Oregon area in 2006, a move that he describes as being one of the best decisions of his life. Since coming to this region, he has joined a group called CASCADIA COMPOSERS in which he is active as an organizer for new music concerts. He continues his work as a free-lance composer.

CONCERT THREE

Greg Steinke - Santa Fe Trail Echoes for viola solo

SANTA FE TRAIL ECHOES — notes on opposite page:

Greg A Steinke (b. 1942) Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); Former Dean, College of Fine Arts, Professor of Music, Millikin University, Decatur, Illinois; Director of School of Music, Professor of Music (composition/theory), former member of Musical Arts Quintet (oboe), Ball State University, Muncie, Indiana; Professor of Music (composition/oboe), Assistant Director of School of Music, University of Arizona, Tucson, Arizona; Professor of Music (composition/theory), Chairman of Music Department, San Diego State University, San Diego, California; and Professor of Music (oboe, theory/composition), Director of School of Music, University of Idaho, Moscow, Idaho. Michigan born. B.M. '64, Oberlin Conservatory; M.M. '67, Michigan State University; M.F.A. '71, University of Iowa; Ph.D. '76, Michigan State University. Composition study with Joseph Wood, H. Owen Reed, Richard Hervig, Paul Harder and Lawrence Moss. Also former Professor of Music and Chairman of Music Department, Linfield College, McMinnville, Oregon, and former faculty member at The Evergreen State College, California State University, Northridge, University of Maryland. Former musical director of the 20th Century Chamber Ensemble at the University of Maryland and the New Musical Arts Ensemble at Michigan State University; former member of the Winnipeg Symphony (First Oboe), University of Iowa Wood wind Quintet, Northwest Wind Quintet and New Art Players, University of Maryland Woodwind Quintet and Maryland Chamber Ensemble, the National Gallery of Art Orchestra, Tacoma Symphony, Woodwind Conspiracy of Portland, Arizona Opera (First Oboe), and Flagstaff Symphony. Currently active as a composer of chamber and large ensemble music with many published works and as an oboe soloist, specializing in contemporary music for oboe.

Ingrid Stölzel - The Road is All for violin, viola, cello

The Road is All (2007) takes its title and inspiration from a quote by nineteenth-century French historian, Jules Michelet: "Le but n'est rien; le chemin, c'est tout." (The end is nothing; the road is all.) The Road is All embraces the journey, the twists and turns, the unpredictability that is life, the lingering in the space between, and the simple enjoyment of a moment in passing time.

Ingrid Stolzel (b.1971) is a composer whose music is being performed across the United States, Canada and Europe. She has written for ensembles such as newEar, NOISE/ San Diego New Music, California E.A.R. Unit, Adaskin String Trio, Erato Chamber Orchestra and Synchronia, among others. Currently, she is Composer-In-Residence with the Allegresse Trio and performances of her new work "There are Things to be Said" (2009) are supported by a National Endowment for the Arts, American Masterpieces, Chamber Music Grant. Recently, Stolzel was a guest composer at the soundOn 2008 Festival of Modern Music and the 30th Sacramento State Festival of New American Music. In addition, Stolzel was selected for the National Symphony Orchestra Woodwind Quintet reading and as a participant of the Sentieri Selvaggi International Masterclass with James MacMillan in Milan, Italy. She is the 2009 Cheryl A. Spector Prize Winner, first-prize winner of the 2007 UMKC Chamber Music Composition Competition and the recipient of the 2006 Patsy Lu Prize awarded by the International Alliance of Women in Music. Stolzel's music has been heard

at numerous music festivals around the country including the Oregon Bach Festivals, Ernest Bloch Festivals, 2007 Women in New Music Festival, Chamber Music Conference of the East, Otterbein Contemporary Music Festival, and Indiana State Contemporary Music Festival, among others. Stolzel received her doctorate in composition at the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with Chen Yi, Zhou Long and James Mobberley. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. Stolzel is a member of the newEar Contemporary Chamber Ensemble as well as the President of the Board of Directors. She is a native of Germany and has resided in the United States since 1991.

Andrew Seager Cole - Sound, Timbre and Density III for flute, video and 2-channel playback

Sound, Timbre, and Density III focuses on the industrial and mechanical soundscape of city environments. While the electronic component of the piece explores the aggressive, metallic sounds of a city, the flute focuses on the human element, often rushing to the next destination, and occasionally stopping to marvel at the beauty of this complex machine... sometimes exploring the sounds in its environment, sometimes diverging into its own romanticism of city life. Similarly, the video images of transportation and manufacturing from the early and mid-20th Century remind us of the evolution and growth of big cities.

Andrew Seager Cole (b. 1980) is a composer and media artist. His works have been performed around the world at numerous festivals, including June in Buffalo, Music 08, the Society of Electro-Acoustic Music United States Conference, The National Flute Association Convention, the North American Saxophone Alliance, the Symposium on Art and Technology, the Mehr!klang Festival Freiberg, the Florida Electronic Music Festival, Electronic Music Midwest, Baltimore's Artscape Festival, and the Smithsonian's Yesterday's Tomorrow exhibition. He is a founding member of the After Now Ensemble and has collaborated extensively with artist, filmmakers, choreographers, and directors. Awards include first place in the 2008 NACUSA Young Composer's Competition, first place in the 2006 Prix d'Ete, an ASCAP Plus Award, the Robert Hall Lewis Award, and the Otto Ortman Award. Recent commissions include pieces for the Hopkins Symphony Orchestra, Michael Straus and Griffen Campbell, the University of Nebraska Omaha's A.M.I. ensemble, and KCema. He received a Bachelor's degrees from Goucher College in Philosophy and Music and Master's degrees in Composition and Computer Music from Peabody Conservatory. Until recently Andrew taught electronic music at Loyola College of Maryland, Digital Media at Johns Hopkins University, and was the Digital Audio Specialist at the Johns Hopkins University Digital Media Center. He is currently a doctoral student at the University of Missouri, Kansas City.

Andrew Sigler - Four Movements for Flute, Viola and Piano

The music in Four Movements is largely inspired by the individual titles. Humor was written first and came about after a long period of writing orchestral music, after which I felt the need to pare things down a bit. The middle movements Rumor and Sigh are taken from the title of the Richard Thompson album of the same name. The former actually began as a commercial piece (the opening gesture was an idea for an 'audio logo') but I liked it so much I decided to flesh it out, while the latter takes it's opening gesture from one hidden in another chamber piece of mine. Tremors was written last and doesn't really have a very exciting story to it. I needed a fast movement.

From SANTA FE TRAIL ECHOES
(Image Music VIII)

for
Viola Solo
based on photographs
by
Joan Myers

GREG A STEINKE

Movements I-III of seven.

Program Notes:

SANTA FE TRAIL ECHOES was written especially for a composition recital at Ball State University. It resulted from a perusal of Ms. Myer's photography book, *ALONG THE Santa Fe Trail* and resultant discussions I have had with her concerning the connection it had with the photography she ultimately did of Japanese/American Internment Camp sites (used in *CONCENTRATED IMAGES*) wherein I found that the Amache, Colorado site was very near Iron Springs Stage Station, one of the photographs in the Santa Fe book. It was also during her travels making the photographs for the Santa Fe book that she accidentally came across one of the internment camp sites in Colorado (Amache) and subsequently decided to make photographs of the remnants of as many camps as she could. So this piece for solo viola is a way of honoring her other photographic work and reflecting upon those images. The piece was premiered by Michelle La Course on February 22nd, 1992.

GAS

Prologue:

Round Mound, New Mexico, 1982*



Round Mound was a major landmark for wagon trains. Often trail travelers scaled the summit and described the sight and sounds of the caravan passing below: "The wagons marched slowly in four parallel columns, but in broken lines, often at intervals of many rods between. The unceasing 'crack, crack,' of the wagoners' whips, resembling the frequent reports of distant guns . . ." (Josiah Gregg, 1831).

In early trail days this adobe trading post, built in 1834, was the only structure between Missouri and the little Spanish towns near Santa Fe. The fort site sits like a castle with its rounded turrets on a bluff overlooking the Arkansas River; one can easily imagine Indian encampments spread over the plains beyond it. When travelers crossed the Arkansas River just southwest of the fort, they headed into what was then territory of the Mexican Republic.



Bent's Old Fort, Colorado, 1983*

On the Trail:

Dorsey Mansion, New Mexico, 1983*



This salamander fountain is part of the landscaping for the lavish mansion built by New Mexican politician and swindler Stephen Dorsey in late trail days. Today the blowing wind and passing thunderstorms are the only guests at this abandoned site of yesteryear parties.

*Photographs and Commentary
by
Joan Myers
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Andrew Sigler is a composer and guitarist. Since earning degrees in Theory/Composition and Guitar Performance, he has pursued a multi-faceted career in music. He has written and performed in pieces for dance, theater, and film, and has done studio work as both a guitarist and vocalist. His work in the commercial field includes music for video games, advertising, animation, and sound design for a number of clients including Microsoft. Positions held have included Music Director for the ONE Theater Company, Staff Guitarist/Mandolinist for the Acadiana Symphony Orchestra, Head of Guitar for the Acadiana Symphony Orchestra Conservatory, and founder of the Vincent Black Guitar Quartet, and Board member of the Austin Classical Guitar Society. He is a member of ASCAP, G.A.N.G, The Austin Film Society, The Film Music Network, The American Music Center, and The American Composers Forum.

Bryce Cannell - Capital Vices for piano

Capital Vices is a set of short character pieces based on the seven deadly sins. The sins (Lust, Gluttony, Greed, Sloth, Wrath, Envy and Pride) each utilize a particular style of writing that emphasizes the essence of the sin itself as well as the punishment according to Dante Alighieri's The Divine Comedy.

Bryce Cannell (b. 1982) was born in Visalia, CA and raised in Reedley, CA. In May of 2007, he received a Bachelor of Arts degree in Music Composition from California State University, Fresno where he studied under the direction of Kenneth Froelich and Benjamin Boone. In addition to composition, he has studied piano with Andreas Werz and Natalia Kislenko. Bryce is currently pursuing a Master of Arts degree in Music Composition at Fresno State. In August 2007, he was appointed a Teaching Associateship position at Fresno State and has taught music theory and composition as a substitute. He is also the co-founder of the Composer's Guild of California State University, Fresno, an officially recognized student organization that benefits young student composers.

Douglas Ovens - Improvisation #6 for percussion with stereo audio playback

Improvisation #6 continues a line of works begun with my Improvisation #1 for Solo Marimba (1982). The first four of these works are solo pieces for various combinations of traditional, acoustic percussion instruments. Improvisations #5 and #6 have added electronic percussion controllers, synthesizers, and processors to the kit.

An active composer and percussionist, Douglas Ovens has performed his own works for solo percussion at the Akiyoshidai International Arts Village in Yamaguchi, Japan, at the Atlantic Center for the Arts, the Atlanta Arts Festival, the Black Mountain Festival, the Philadelphia Fringe Festival and many others. Ovens has received commissions from the North/South Consonance Ensemble (NYC), Allentown Symphony, the Lehigh Valley Chamber Orchestra, the Asheville Symphony, as well as many theater and dance companies. International performances of his music have taken place in Berlin, at the International Courses for Percussion in Bydgoszcz, Poland, the Edinburgh Festival Fringe in Scotland, and in Hiroshima, Japan. Ovens' most recent CD, Seven Improvisations, Music for Solo Percussion, was released in 2004 on the North/South Recordings label. The American Record Guide praised his "...formidable mallet technique..." and "...rich sense of phrasing and line..." The New York Times described his piece, "Moving Image" for piano as a work "...of special appeal...that has an almost conversational shape and pacing and some wonderful textural detail." Dr. Ovens is Professor of Music and chair of the Music Department at Muhlenberg College in Allentown, PA.

Dan Senn - Prague Songs for string trio, marimba and soprano

This collection of four songs was written in the Spring of 2009 in the countryside near Prague, in Libusín, and then in Prague itself, in the Brevnov flat of the composer. The Songs are based on texts by the composer and presented as four musical vignettes which are meant to be humorous, and both socially and personally reflective.

Except for The Chubby Little Czech Man, which is more fictitious, the songs report on things I observed while in the Czech Republic the Spring of 2009. The Gathering is about an experience I had with artist friends at a villa just outside Prague. For hours we discussed politics and art with great intensity and suddenly a cell phone rang and everyone was out of there in a minute. Really very comical. One minute, we were ready to march on Parliament and the next, buzz, and everyone left as if nothing meaningful had been discussed. The Chubby Little Czech Man is about my experiences while riding the bus in Prague to get groceries. Most of it is true, some of it invented. On one of these trips, I observed a man who seemed to want the attention of all the sour faced Czech mums around him returning from the market. The man could have stripped naked and they could have cared less, and this indifference seemed to disturb him. He had something to say! And so I invented a character on the spot, in my playful imagination, with symbolic ties to nationalism and, perhaps, a WW2 consciousness. To me, this piece too is humorous but there are some serious political-social inferences. The Lonely Child is not intended to be humorous. It evolved from watching a mother and her three children interact in a public park, with the emotional dynamic between them as presented. It was not a happy family... and then I interpreted these relationships through those of my own upbringing. The piece remains a little mysterious to me now. Perhaps a little dark. The Belle from Brno is about a student of mine (from the city of Brno, the second largest city in The Czech Republic) who kept backing out of a project she had proposed. She drove me nuts and the piece is meant to be humorous. A light ending to the four songs. The texts follow:

The Gathering

They all gathered
on the porch
of this once elegant house
in a village near Prague
discussing the pros and the cons
of making art and faking art
in a world that does not care
if you are pros or cons.
Then
a cell phone buzzed
and everyone left, right?

The Lonely Child

Only child, lonely child, homely child...

What will come of me,
living in this tree,
watching them below,
running to and fro,
crazy as it seems,
I'm a stranger on this team.
Here comes mother now.

...come here and sit!

Fit!

into to my special needs,
my curves,
and complain.

How do you feel?
Show me where it hurts.
Kiss the pain away.

Singing softly to fill the air.

Do you need a band-aid?

Where frightening things
wiggle about like a worm.

Sit.

Then walk with me up the hill
past the rhubarb patch.
Here, take my hand
to the cave

This place it frightens me.
It is so dark in here.
Is that my brother there?
What are they yackin' about?

Come fly with me to the cave
under the road, in the dark
and tongue cluck the hollowness...

(This place it frightens me.
It is so dark in here.
Is that my brother there?
What are they screamin' about?)

...with words unwhitened
by window pane waste,
uselessness,
and back scratching.

The Chubby Little Czech Man

Not to be outdone nor outwitted.
Not to be outdone nor outwitted.
Not to be outdone nor outwitted.
Whittled down to nothing.

Not to be outdone nor outwitted
Not to be outdone
nor outwitted in any way,
the puckish little man
dressed so neatly
with a tiny mustache
on his puckish little face.

The tiny man fell slowly, holy,
to the floor
from his nagahide thrown
into a noble world
of great art and justice
and purity and peace and love
of war and remembrance
on his puckish little face.

The tiny little Czech man
slid slowly to the wobbly floor
on a bus packed tightly,
yes, mightily
with chubby Czech ladies
clutching chubby Czech purses,
fresh groceries at their feet.

The chubby little Czech man
slid slowly from his seat.
The chubby little Czech man
slid slowly from his thrown
and sang four verses
of a Chubby Checker tune
in a voice so thin,
in a voice so soft and delicate,
only he knew
the power and the elegance,
yes, the wonder
of his gesture, avant garde.
Whittled down to nothing.



The Belle from Brno

I do not.
Yes, I do.
I shouldn't.
I could.
Well, I do not.
Yes, I do.
I could
but I shouldn't
cause it's too soon
and others would laugh
and I'm tired.
My judgement is impaired
and I'm dizzy.
I can't see straight.
Oh please.
I need time.

Dan Senn is a composer of experimental classical music, electronic and acoustic, a sculptor of kinetic instruments for exhibition and performance, an experimental video artist for installation and proscenium play, and a documentary filmmaker. He performs and exhibits world-wide and has produced ephemeral public art projects which bring experimental work to alternative audiences. His work is greatly influenced by the "elegant awkwardness" of the raku ceramic process. Dan Senn came to contemporary music by way of the visual arts.

Trained since childhood as French horn player and vocalist, he began studying ceramics and raku pottery in 1972, an ancient ceramic method which fundamentally shifted his aesthetic. In 1977 he built his first sculptural instrument and soon after began developing computer software to emulate the raku process in musical compositions which, like his instruments, exhibit the peculiar paradox of raku—that is, highly considerate, non-linear systems which exist, in part, to confound the will of the artist. Since 1974 he has kept personal journals, a practice which has influenced his live performance and installation work. From 1994 to 2004 his instrument building centered on the development of pendulum-based instruments which varied in size from 18"x18"x18" to outdoor versions covering 600sf. These were often integrated with his ethnographic and installation videos. More recently he has invented a method for inflating objects using sub-audio frequencies, a focus of his current

installation work. Living a portion of each year in Prague, he regularly tours Europe and the U.S. exhibiting and performing at festivals and experimental venues. In 1995 he was awarded the McKnight Composer-in-Residence Award for the State of Minnesota where, among other projects, he produced the Catacombs of Yucatan Sound and Video Installation within a remote limestone cave located in the southeastern corner of that state. In 1997 he was awarded the Artist Trust 10th Anniversary President's Award (Seattle) for his influence on the arts throughout the Pacific Northwest, and in 1998 became the first Artist-in-Residence at the University of Washington at Tacoma. Later that year he won the sculpture prize at the Papier Biennale at the Leopold Hoesch Museum, Düren, Germany. In 2002 his documentary film, *The Exquisite Risk of Civil War Brass*, won at the da Vinci Film Festival in Corvallis, Oregon. His scored music is published by Smith Publications, Sonic Arts Editions, and AM Percussion Publications. His recorded music is available from the artist direct, Experimental Musical Instruments and Periplum Records.

Dan Senn has a doctorate in Music Composition and Ceramic Sculpture from the University of Illinois where his principal instructors were Salvatore Martirano, Ben Johnston, and Herbert Brün. At the UW-LaCrosse he studied art with Leonard Stach and music composition with Truman Daniel Hayes. He has been a Lecturer in Electronic Music at the Canberra School of Music in Australia ('80-84), an Associate Professor of Composition at Ball State University in Indiana ('87-92), and a Visiting Professor at the University of Illinois in Champaign-Urbana ('86). In 1993 Dan Senn founded Newsense Intermedium, a non-profit presenting organization specializing in experimental performing arts for which he was the Artistic Director. NI produced numerous concert series and ephemeral public art events including the Six Exquisites International Sound Art Festival ('85, '97 and '99), and *The Municipal Dock Sound Installation* ('93). Dan is a co-founder of *Roulette Intermedium* of New York City and, in 2008, of *Cascadia Composers*. His instruments, video and music, since 1997, are part of the *Sylvia Smith Archive* at the University of Akron. His permanent sound installation work can be viewed in the main foyer at the University of Washington-Tacoma, at the Volunteer Park Conservatory in Seattle, and in the Sound Garden at Point Defiance Park in Tacoma.

fEARnoMUSIC, the ensemble

Since 1992 fEARnoMUSIC has earned a reputation for pushing the boundaries and challenging ourselves with exciting programs and collaborations. fEARnoMUSIC has consistently pushed the limits of chamber music, performing works that have united them with a taiko ensemble, the zheng, the didgeridoo, the shakuhachi, the theremin, electronics, and multi-media videos. The group has worked to foster new audiences by regularly joining with local artists and collaborating with different genres.

A graduate of the Eastman School of Music and the Cleveland Institute of Music, **Joël Belgique** has been an 8-year member of fEARnoMUSIC. He has performed at Italy's Spoleto Festival, Alaska's CrossSound Festival, Wyoming's Grand Teton Music Festival, and Michigan's Interlochen Center for Arts. In Portland, he is Principal Viola of the Oregon Symphony, has performed with the Oregon Symphony String Quartet, and with the faculty of Portland Summer Ensembles. He also is the Principal Viola and Orchestra Manager of the Astoria Music Festival and a frequent guest with Portland-based band Pink Martini.

Joel Bluestone, D.M.A., is entering his 18th year as co-founder and Percussionist with fEARnoMUSIC. His project *The_Waters_Bluestone_Duel* for percussion and live electronics has taken him all over the world. He has been the head of the Percussion department at Portland State University since 1989. Current love: performing and traveling all over the world with the San Diego based group *Swarmius*, where a sonic fusion of Hip-Hop and House-Lounge-Techno meets Modern-Classical.

Violinist **Paloma Griffin** is in her first year as member of fEARnoMUSIC. A former member of the Oregon Symphony, her concerto appearances include performances with the Oregon Symphony and the Fresno Philharmonic. As a member of Pink Martini, Paloma appeared with the Los Angeles Philharmonic, the San Francisco Symphony, at Carnegie Hall, the Hollywood Bowl, and "Late Night with David Letterman." She can be heard on the Pink Martini albums *Hang On Little Tomato* and *Hey Eugene*, as well as *The Shins* album, *Wincing the Night Away*. Paloma is the founding director of the [Melegari Chamber Players](#).

Nancy Ives is newly rejoined with fEARnoMUSIC this season, having been acting Artistic Director during the 2003-2004 season. She is Principal Cello of the Oregon Symphony, and most recently has been featured soloist with the Oregon Symphony, Cascade Festival Orchestra, Clark College Orchestra and the Vancouver Symphony. She is a member of the Rovetti Quartet and Trio Arete and has appeared with Chamber Music Northwest, Third Angle, New Music at Willamette, Music in Context, Friends of Chamber Music, the Oregon Symphony String Quartet, and the Astoria Festival.

Jeffrey Payne co-founded the fEARnoMUSIC ensemble with percussionist Joel Bluestone in 1992. As a member of the ensemble he has appeared in New York City, California, and Colorado, as well as throughout the Pacific Northwest. During his tenure as Artistic Director for the group he was responsible for presentation of twenty World premiere or American Premiere performances of works by Pacific Northwest composers. In 1997 he founded the Young Composers Project, as part of the mission of fEARnoMUSIC, and continues as its Director, overseeing the development of aspiring young creative minds around the region.

A Venezuelan native, **Inés Voglar** is in her fifth year as fEARnoMUSIC's Artistic Director and its principal violinist. She has helped make fEARnoMUSIC



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one of the nation's premier new music ensembles. She has reached out globally to find collaborations with the best composers as well as emphasizing the importance of the great local composers by featuring many performances of their music. She is currently a member of the Oregon Symphony violin section and has been a guest with the OSO String Quartet, the Interlochen Center for the Arts, and is the Concertmaster and chamber musician for the Astoria Music Festival. She was formerly a member of the prestigious Pittsburgh New Music Ensemble and the Free Marz String Trio. Her principal teachers are Roberto Valdés and Andrés Cárdenes where she is a graduate of Duquesne and Carnegie Mellon University.

GUEST ARTISTS

In a career that spans 5 decades, **Tom Bergeron** has played in just about every situation one might reasonably expect of a saxophonist. He has performed throughout the United States, and in Europe and Central America; and has appeared with internationally-renowned artists such as Ella Fitzgerald, Hal Blaine, Anthony Braxton, Robert Cray, Natalie Cole, Myron Florin, Vinnie Golia, Dick Hyman, Oliver Lake, Glen Moore, Bernadette Peters, Bobby Shew, The Fifth Dimension, The Temptations, Guy Lombardo's Royal Canadiens, and Marin Alsop's String Fever. He has premiered dozens of new concert works for the saxophone, and is widely recognized as one of the world's foremost authorities on multiphonics, the esoteric technique of producing several notes at once on the saxophone.

Tessa Brinckman, modern and baroque flutist, performs also on alto flute, piccolo, contra-bass flute. Co-founder of Caballito Negro, originally from New Zealand, Ms. Brinckman enjoys a versatile career, having worked in many classical music ensembles and concert series in the United States, South Africa and New Zealand. Her orchestral and festival work includes the Oregon Symphony, New Haven International Arts, Oregon Bach, Oregon Shakespeare, Ernest Bloch, Bumbershoot and Astoria Music Festivals. She has recorded and composed for theater in New Zealand, New York and Seattle, for Radio New Zealand, and for TV commercials.

Diane Baxter is a classical pianist who began performing at age 11 and hasn't quit since. She has performed as a soloist, a chamber musician, and an orchestral pianist throughout the United States, in Canada, and in Japan. She has concertized with many internationally renowned artists, including Donald Sinta, Boris Kucharsky, Werner Tripp, and Neil Wilson. Her training is primarily from a long heritage of Hungarian piano teachers.

After earning her Masters in Voice from Portland State University in 1998, **Irene Weldon** joined the music faculty at Warner Pacific College. She also maintains a private studio offering voice and piano lessons. She has performed as soloist with Trinity Consort under the direction of Eric Milnes, the Oregon Bach Festival with Helmuth Rilling, Cappella Romana, Oregon Repertory Singers, and the Portland State Chamber Choir, to name a few. She is currently a staff singer for Trinity Episcopal Cathedral Choir, Portland Symphonic Choir, and the Bach Cantata Choir.

Christopher Schindler performs a wide variety of classical music in solo and chamber music settings. As a soloist with orchestra, he has presented concertos of Bartok, Shostakovich, and Gershwin as well as those of Mozart, Beethoven, and Rachmaninoff. Schindler was a finalist in the Villa-Lobos Piano Competition in Rio de Janeiro and performed Liszt's Dante Sonata in Bellagio, Italy in a solo recital sponsored by the Rockefeller Foundation. He

was pianist for Oregon Ballet Theatre's Rhapsody in Blue and appeared in a two-piano production of My Fair Lady in 2005, produced jointly by Portland Center Stage and the Dallas Theater Center. He released a CD, Anthology: Early Live Performances, with music of Bach, Mozart, Schoenberg, and Schubert and a new CD in 2007 dedicated to the music of Franz Liszt. Schindler's major influences have been his teachers - Joyce Ways, Randolph Hokanson, Neal O'Doan, Marlene Thal, Bela Nagy, and Karl Ulrich Schnabel.

Clarinetist **Barbara Heilmair Tanret** is Assistant Professor of Clarinet & Music History and Woodwind Area Coordinator at the Portland State University Music Department. She maintains an international career as performer, educator and scholar, and has previously taught at the University of California in Los Angeles and at the California State University in Long Beach.

Diane Chaplin is a workaholic, with three full-time careers at once. In addition to concerts and touring with the CQ and teaching at Bard College, she teaches a class of more than 30 students at a private school in Manhattan. Diane is Administrative Director of the Soundfest Music Festival and personally attends to all fund-raising, publicity, scheduling and Quartet Institute headaches. She writes and edits the Quartet Quarterly, as well as another monthly newsletter.

Highly sought after as a performer and a teacher, flutist **Sydney Carlson** is delighted to join the faculty of Portland State University as Professor of Flute. In addition to teaching at Portland State University, Sydney performs as a member of the Portland Opera Orchestra. Dr. Carlson comes from the University of Houston, Moores School of Music. While in Houston, Dr. Carlson was a member of the Houston Grand Opera Orchestra and made frequent appearances with the Houston Symphony and Houston Ballet Orchestras. She has performed in ensembles and as a soloist in Europe, China, Mexico and throughout North America. Sydney is the former Principal Flute of Minería Orchestra of Mexico City. She has performed at The Bellingham Festival of Music and toured Europe as the Principal Flute of the American Sinfonietta Orchestra. She has appeared through out Mexico as a chamber musician and soloist. Dr. Carlson has served on the faculty of the Texas Music Festival and the American Festival of the Arts. Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac. Additionally she has performed in the master classes of Julius Baker, Jean-Pierre Rampal, Robert Aitken, Samuel Baron and James Walker. She has recorded on the Mark, Delos, Albany, CIEM, and Urtext Digital labels.

Emily Zahniser was most recently seen in CoHo Theater's New by Northwest play competition winner, The Good Citizen. Emily returned to performing as "Lucy Lockit" in Opera Theater Oregon's critically acclaimed The Beggar's Opera in 2009. Emily sings with the Portland Opera Chorus and previously sang with the Portland Opera Young Artist's Program. A Manhattan School of Music grad-school dropout, Emily worked primarily as a stage director in the strange land of regional opera. Directorial credits include The Barber of Seville and Sid the Serpent Who Wanted to Sing for Des Moines Metro Opera; premier of Transcontinental! for Opera Omaha; Dido and Aeneas for Manhattan School of Music's Baroque Ensemble; Hansel and Gretel and the premier of Riders to the Sea for Music at St. Marks, Queens, New York; and the scenes program for the Young Artists of Central City Opera. Emily worked nationally as an assistant director for Wolf Trap Opera; Central City Opera; Baltimore Opera; and San Diego Opera. Operas included The Crucible; Little Women; Dialogues of the Carmelites; Faust; Elektra; and others. Emily will be directing a radical new Barber of Seville, for the Electric Opera Company summer 2010.

SYMPOSIA ARTISTS

Kaori Katayama Noland received a PhD in Music Theory from the University of Oregon in June 2009. She holds an MFA in Piano Performance from Mills College and a BA in English Literature from Ritsumeikan University, Kyoto, Japan. She has taught music at the Yamaha Music School, the Kyoto Conservatory, the University of Oregon, and Portland Community College. Kaori has performed piano and organ recitals in both Japan and the US and has been a participant in the Seventh Species Composers concert series. She has written papers on Schoenberg, Debussy, Chopin and others, and given presentations at the International Chopin Conference in Warsaw, the Sixth European Analysis Conference in Freiburg, Germany, as well as regional and national CMS conferences. She lives in Portland with her husband Gary and their two cats Pansy and Kiwi.

Evan Kuhlmann was born in Seattle, WA, where he began his musical study at age 4 as a piano student in the Suzuki Institute. At 13, Evan began studying bassoon and composition. He graduated from the Interlochen Arts Academy with Honors in Music and English, and was admitted to The Juilliard School as a student of Frank Morelli. Evan's studies at Juilliard were supported in full by scholarships from the Noble Foundation and SYLFF. In 2006, he was awarded a Bachelor's Degree with Scholastic Distinction as well as the Peter Mennin Prize for Outstanding Achievement and Leadership in Music. Evan is currently pursuing a Graduate Diploma in composition (expected 2008) as a student of Robert Beaser. His previous teachers include Francine Peterson, Seth Krinsky, Barrick Stees, and Eric Stomberg on bassoon; as well as Samuel Jones, Stanley Wolfe, Phillip Lasser and Christopher Theofanidis for composition.

Justin Mackewich studied chamber music at the San Francisco Conservatory of Music with Mark Sokol, Paul Hersh, Ian Swensen, Robert Mann, and many other world-renowned chamber musicians. He also studied with David Harrington, Artistic Director and First Violinist of the Kronos Quartet. An experienced chamber performer, Justin has played at the Park City Music Festival, and The Cascade Head Music Festival. He is currently a founding member of the San Francisco based 7th Ave. String Quartet, and performs with them on a regular basis.

Cary Lewis, pianist, is in constant demand as a collaborative pianist for soloists and chamber music groups. With degrees from the University of North Texas, as well as a doctorate and performer's certificate from the Eastman School of Music, he was a Fulbright scholar for two years in Vienna. His teachers include Eugene List, Brooks Smith, and Dieter Weber. He has performed at Carnegie Hall, the Library of Congress, the White House, the Kennedy Center, and Wigmore Hall in London, as well as with the National Philharmonic in Warsaw and in other music capitals of the United States and Europe.

Laura Decher Wayte, soprano, joined the UO voice faculty in 2007 as adjunct instructor. She has been teaching voice since 1999, including at the Los Angeles Children's Chorus, Loyola Marymount University, and privately. Wayte is gaining recognition for opera and concert work, singing both traditional and contemporary music. Since moving to Eugene from California, she has been a featured soloist twice with the Eugene Concert Choir and looks forward to engagements in 2008-09 with the Oregon Mozart Players and the role of Zerlina in Don Giovanni for Eugene Opera.

Born in Paris of Czech parents, December 6, 1939, **Tomas Svoboda** composed his first opus at age 9 and was admitted to the Prague Conservatory 5 years later as its youngest student. By 1962, after graduating from the Conservatory with degrees in percussion, composition and conducting, numerous performances and radio broadcasts of his music brought national recognition to Svoboda, clearly establishing him as Czechoslovakia's most important young composer. In 1964, the Svoboda family departed Czechoslovakia and settled in the United States, where Svoboda enrolled at the Univ. of Southern California in 1966, graduating 2 years later with honors. In 1981, first publication of his music brought forth a front cover tribute to Tomas Svoboda by the highly respected PIANO QUARTERLY. In 1985, Svoboda was commissioned to write his CHORALE in E flat, for Piano Quintet, Op. 118 for Aaron Copland's 85th birthday celebration in New York. In July 2003, the Oregon Symphony Orchestra released an "All-Svoboda" orchestral CD, containing "Overture of the Season", "Symphony No. 1 (of Nature)" and "Marimba Concerto", which was named in a GRAMMY AWARD nomination: "Best Instrumental Soloist With Orchestra"; Niel DePonte, marimba; James DePreist, conductor. To date, 21 CDs have been released with 43 works by Svoboda on them. Today, over 1,300 known performances of his music have taken place throughout the world, including 450 symphonic performances, with such major orchestras as the Boston, Philadelphia, Cleveland, San Francisco, Monte-Carlo, Prague, Nagoya and national symphonies of Guatemala and Costa Rica.

Gary Noland's music has received ecstatic praise from some of the leading musicians of the era. He has been called the "Richard Strauss of the 21st century" and the "composer to end all composers" and has been described as the "most virtuosic composer of fugue alive today." His music has been reviewed extensively and is historically acknowledged (Nicolas Slonimsky: Music Since 1900). Born in Seattle (1957) and raised in Berkeley, he grew up on a plot of land three blocks south of U.C. Berkeley known as People's Park, which has distinguished itself as a site of civic unrest since the 1960s. As an adolescent, Gary lived for a time in Salzburg and in Garmisch-Partenkirchen (home of Richard Strauss), where he absorbed many musical influences. He earned a B.A. in music from U.C. Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he worked as a teaching fellow and added to his academic credits an M.A. and a Ph.D. in 1989. His teachers in composition and theory have included John C. Adams, Alan Curtis, Sir Peter Maxwell Davies, William Denny, Robert Dickow, Janice Giteck, Andrew Imbrie, Earl Kim, Leon Kirchner, David Lewin, Donald Martino, Hugo Norden, Marta Ptaszynska, Chris Rozé, Goodwin Sammel, John Swackhamer, Ivan Tcherepnin, and Walter Winslow. He has attended seminars with composers David Del Tredici, Beverly Grigsby, Michael Finnissy, and Bernard Rands, and he has had private consultations with George Rochberg and Joaquin Nin-Culmell. Gary's compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Australia, and Japan, and are regularly featured on the Seventh Species composers concert series in Oregon, which he founded in San Francisco in 1990. His fiction has been published in distinguished litmags. Gary has taught music at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. Six CDs of his compositions are available on North Pacific Music.

Lee Hopkins, lyric soprano, holds a B. Music from Boston University. She did graduate work at New England Conservatory and was a recipient of the Canadian Banff Academy of Singing FullVocal Scholarship. At Banff, Lee met and performed for New York composer, John Cage. She continued her education at Marylhurst University and joined Novem Chamber Singers, Dr. Thomas Miller, Director. As Chorister in Jackie Gabel's "Lamentatio" with the Laska Dancers, November 2009, she joined fellow performers in an exciting, multimedia event. Currently a member of Ralph Nelson's Bach Cantata Choir and Edith Minde's Der Liederkreis, Lee continues to perform in the Portland area. She owns and teaches Voice in her private studio, StarReach Academy. Lee's allwomen ensemble Mirabilis (Latin for miraculous) is recording the composition "Stabat Mater" by Pergolesi for a Spring release 2010.

Josephine Pohl, accompanist, holds a B. Music from Marylhurst University, as well as graduate degrees in Special Education and Library Science. She currently performs with Linda Rodgers as a fourhand piano duo in the Portland area and Lincoln City's arts festival, "Concerts By the Sea".

Ruta Kuzmickas was born in 1996 to Lithuanian parents and from early age expressed her love for music by improvising on the piano. Fortunately, her family had a wonderful friend who was a pianist who soon became her teacher and mentor for the first 6 years of her piano studies. She participated in numerous competitions, receiving many first and second prizes. Among these were first prizes in the CCSN Piano Concerto Competition in 2005 where she performed a Haydn piano concerto, and in 2007, a Mozart piano concerto with the Nevada Chamber Orchestra. Last year, Ruta and her family moved to Portland where she continues her musical studies with Jean-David Coen. She was one of the winners in the MetroArts Young Artists Debut! piano concerto competition where she played the Piano Concerto No. 2 by Frederic Chopin in May of 2009.

Jack Gabel (b. 1949) lives in Portland, Oregon. He has traveled extensively, throughout Europe, Africa and Asia and worked many summers as a commercial fisherman in Alaska. Jack Gabel has written numerous concert hall works for many different combinations of instruments and voices, with and without electroacoustic accompaniments and/or enhancements. He also creates mixed-media works alone and with collaborators, using musique concrete and poetry, frequently his own, some of which has been published apart from its use in contemporary performance pieces and more traditional settings for singers.

Born into a musical family in Salem, Oregon, **Jeff Winslow's** first serious compositional efforts were inspired by his discovery of Debussy and Mahler. But neither the pop nor academic music of the day had much appeal, nor did a teaching career. While at the University of California at Berkeley studying electronics engineering, he took all the usual undergraduate music theory. But he remained inactive as a composer until the 90's, which brought mid-life crisis, and a long-overdue stylistic explosion in the world of art music. Years were lost, but not the dedication to piquant harmony, elegant line, and fluid rhythm. His work has been performed by Cherry Blossom Musical Arts in Eugene, Seventh Species in Portland, and at the 2007 Oregon Bach Festival.

Nancy Wood's musical career has included everything from performing in (and writing librettos for) musical theater to singing in jazz clubs. She has found her home in interpreting work by living composers, most recently as the soprano soloist singing the music of Jack Gabel in the Agnieszka Laska Dancers' "Lamentatio" last fall at the Imago Theater in Portland. She also

performed the music of Derek Healey at the "Tiananmen Remembered" concert in June of 2009, presented by North Pacific Music and Cascadia Composers. Other Cascadia Composers whose works she has performed include Gary Noland and John McKinnon. She can often be found singing works by Jeff Winslow, for whom she provided the lyrics to "Cat Tale", as a lark. Nancy and Jeff enjoy a fine working relationship, and she is happy, once again, to be challenged by his music. Nancy also collaborates frequently, both as a performer and lyricist, with her husband, composer Paul Safar. Through their non-profit, Cherry Blossom Musical Arts, Nancy and Paul create and produce "Visual Music - The Art Music Vaudeville Show", which has been performed at the Oregon Shakespeare Festival and the Oregon Country Fair.

These days, **Darcy Du Ruz** may be more famous for her slime than her music, but the former slug queen is also an accomplished circus/vaudeville/music performer who's played venues from the Paris Opera to the Salzburg Mozarteum. She and Eugene Symphony/Emerald City Jazz Kings trumpeter/guitarist/composer Dave Bender put together the inventive and utterly delightful Girl Circus project for The Oregon Country Fair.

Tan Hainu was born in Sichuan Province, growing up in Guangdong Province, China. Her father is a versatile, professional musician and university music professor, and her mother is a professional dancer and university dance teacher. To her parent's joy, Tan Hainu could already recite many ancient Chinese poems by the time she was 2 years old. At the age of 4, she began to receive strict musical training from her parents, and a short time later, began appearing on stage playing the piano and violin. At the age of 8, she succeeded in creating her first piano work - a piano capriccio. Moreover, at this young age, Tan Hainu had mastered many of the traditional Chinese instruments such as: Erhu, Pipa and Guzheng. In 1994, as a junior in the middle and high school attached to Xin Hai Conservatory of Music, Tan Hainu ranked first place in the entrance examinations becoming approved for higher music education two years ahead of schedule. Tan Hainu ultimately earned her six-year equivalent music composition high school diploma under the highly regarded composers, Yan Dong and Cao Guangping, this, the beginning of her composing career.

Keith Clark conducts internationally and is featured on many recordings with European, Asian and American ensembles. He received his PhD from UCLA and studied in Italy and Vienna, where he lived for a decade before returning to the US to found California's Pacific Symphony Orchestra. He conducted in Vienna's Schoenberg Centennial, led the complete works of Webern for the composer's centenary, and introduced audiences to Schoenberg's Die Gurrelieder, Pelleas und Melisande, and other works. As composer, his theater music includes Major Barbara with Blythe Danner in the Los Angeles Music Center, the "Electroper" NohThing premiered in the Vienna Festival, and "I'm the Greatest" (10 Rounds with Muhammad Ali) commissioned by USIS for premiere in Bucharest. He is currently active with orchestras and theater in Russia, teaches in Salzburg, and directs the Astoria Music Festival in Oregon.

Steve Ettinger studied composition at U.C.L.A., receiving his BA in 1991. He received a Masters of Music from the University of Oregon in 1994, studying with Robert Kyr and Participating in the Oregon Composers Forum and the Pacific Rim Gamelan. He has written numerous works for orchestra, choir, solo voice, chamber ensemble, and gamelan, an ensemble of percussion instruments from Indonesia. He has also written music to several films, including two animated films. He as a member of NACUSA San Francisco and the founder and president of the Monterey County Composers Forum.

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Letters to Konstancja



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