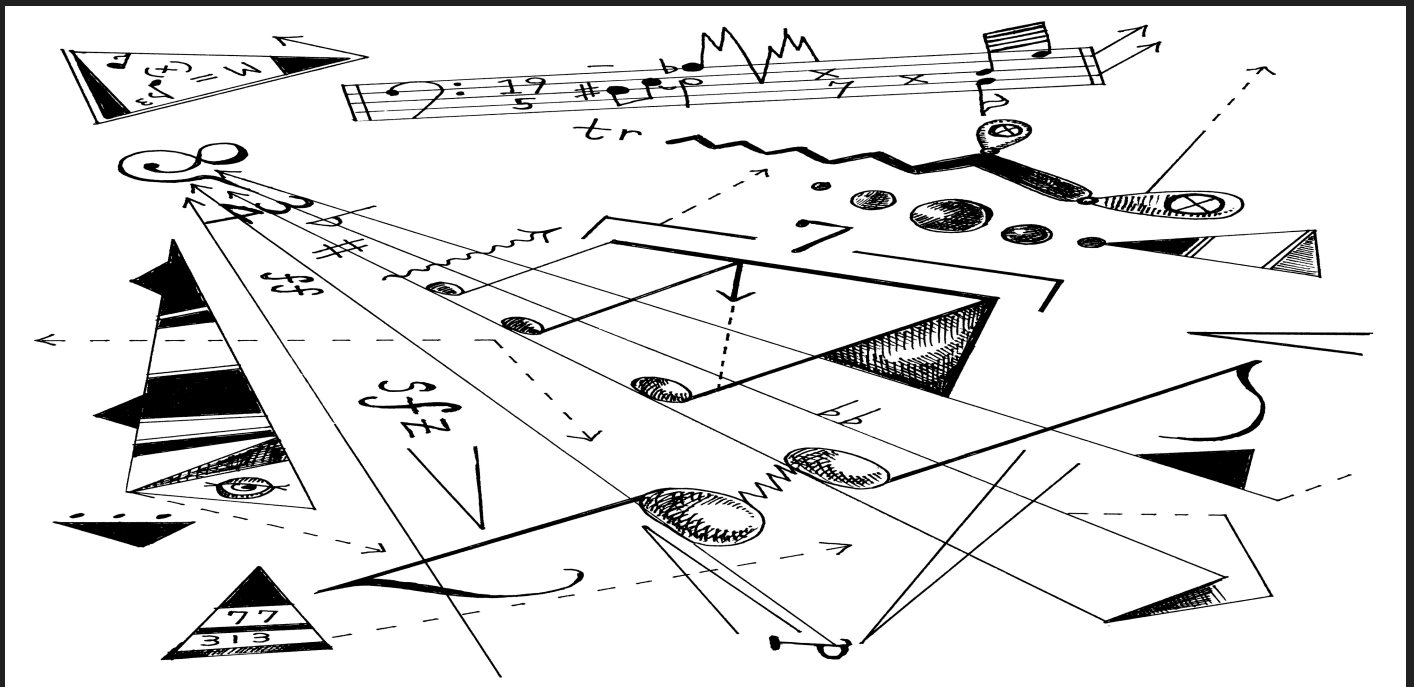


CASCADIA COMPOSERS

PRESENT

A CONCERT OF NEW CHAMBER WORKS BY REGIONAL COMPOSERS

Saturday, October 30th, 2010 at 8:00 PM
Colonial Heights Presbyterian Church
2828 SE Stephens St.
Portland, Oregon 97214



CASCADIA COMPOSERS IS A CHAPTER OF THE NATIONAL ASSOCIATION OF COMPOSERS/USA (NACUSA)

CASCADIA
COMPOSERS



\$20 general admission, \$15 seniors, \$5 students • children under age 13 admitted free of charge

Dan Senn

Close, Then Far

Sydney Carlson, flute
Celine Thackston, flute

This flute duet was written in the Spring of 2010 in Prague, in my Břevnov flat. It is a classically structured piece, with a sense of tempo and density change infused within an anatomic beat which barely changes. The title, and then the piece itself, recalls the memory of my oldest children, Nicholas and Eliane, as young children, as they ran high-speed, giggling circles around me, and then throughout our Muncie, Indiana, house, “stealing” orange wedges I was about to place in my mouth. The glee at defeating the old man was palpable as I pretended to be helpless and intensely angry. This ritual was repeated over and over and over and is a very dear memory for me.

Michael Johanson

Two Baudelaire Settings

Barbara Skipworth, soprano
Lourdes Johanson, piano

BRUMES ET PLUIES

Ô fins d’automne, hivers, printemps trempés de boue,
Endormeuses saisons! je vous aime et vous loue
D’envelopper ainsi mon coeur et mon cerveau
D’un linceul vapoureux et d’un vague tombeau.

Dans cette grande plaine où l’autan froid se joue,
Où par les longues nuits la girouette s’enroue,
Mon âme mieux qu’au temps du tiède renouveau
Ouvrira largement ses ailes de corbeau.

Rien n’est plus doux au coeur plein de choses funèbres,
Et sur qui dès longtemps descendent les frimas,
Ô blafardes saisons, reines des nos climats,

Que l’aspect permanent de vos pâles ténèbres,
—Si ce n’est, par un soir sans lune, deux à deux,
D’endormir la douleur sur un lit hasardeux.

LE VIN DES AMANTS

Aujourd’hui l’espace est splendide!
Sans mors, sans éperons, sans bride,
Partons à cheval sur le vin
Pour un ciel féérique et divin!

Comme deux anges que torture
Une implacable calenture
Dans le bleu cristal du matin
Suivons le mirage lointain!

Mollement balancés sur l’aile
Du tourbillon intelligent,
Dans un délire parallèle,

Ma soeur, côte à côte nageant,
Nous fuirons sans repos ni trêves
Vers le paradis de mes rêves!

FOG AND RAIN

O late autumn and winter, oh muddy spring
Drowsy seasons! It is in your praise that I sing.
You envelop my heart and mind in the gloom
Of a vaporous shroud and vague kind of tomb.

When the south wind blows bleak in that vast and cold plain,
And when all through the night creaks the hoarse weathervane,
My soul opens broadly its crow-like wing
More readily than in the lukewarm spring.

There is nothing as sweet to hearts barren and stark,
Long harassed by the gusts of our cold winter time,
O grim, hoary season, o queen of our clime,

As the permanent mien of your pallid half-dark,
- But for nights without moon, when a hazardous bed
Puts to sleep, next to you, all my pain and my dread.

THE LOVERS’ WINE

Today all of space is so grand!
Without stirrups, no bridle in hand
Let’s set forth, both straddled on wine
For a sky enchanted, divine!

And like two tortured angels, ablaze
In a relentless craze,
Pursue the mirage, far away
In the crystalline blue of the day!

And so, softly perched on the wing
Of the all-knowing whirl of the air
We shall float in a parallel fling,

Side by side, without respite or care,
My sister, our flight will redeem
The heaven of every dream.

-translations by Robert Scholten

David S. Bernstein

Four Silhouettes for Solo Oboe

Amy Goeser Kolb, oboe

- I. Impetuous
- II. Pensive
- III. Introspective
- IV. Quizzical

This composition was written at the request of a fellow colleague of mine from the University of Akron, Ohio. He noted the lack of works for a solo instrument like the oboe, and asked if I would specifically write these “silhouettes” for him. The performer in question had played in a number of my other chamber works, so I was well acquainted with his abilities on this instrument. The oboe may have the most narrow range of nearly any instrument, but I enjoyed the challenge of trying to create this multi-movement work. My choice of writing this piece in four movements is to give expression to the various moods that are suggested by the individual titles for each.

Greg Steinke

Van Gogh Vignettes (Image Music XXII) version Flute & Viola Duet

Dawn Weiss, flute
Victoria Gunn Pich, viola

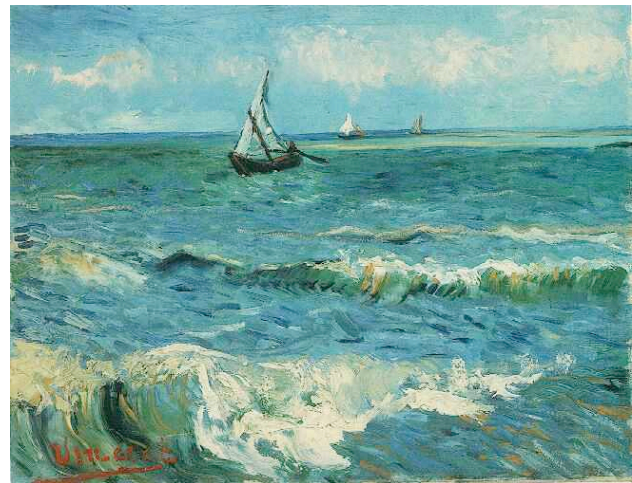
As has been expressed in a journal of the painter, Edvard Munch: “at times you see with different eyes, ‘a composer’ at times [hears] with different [ears].” And so it is here of “hearing” these paintings at this moment in time. Another moment might produce a different “hearing,” or “hearing” impression. I’ve attempted to create my “hearing” of these paintings and even create different possible hearings within the “hearing” through passages of structured improvisation, which in turn produce different hearings for the listener. So I’ve composed what I heard, to paraphrase Munch, at this moment in time.

Based on:

I. The Potato Eaters, 1885



II. Seascape near Les Saintes-Marles-de-la-Mer, 1888



III. Starry Night, 1889



IV. Wheatfield with Crows, 1890



Rick Crittenden

Five Variations for string quartet

Justin Mackewich, violin
Tatiana Kolchanova, violin
Victoria Gunn Pich, viola
Diane Chaplin, cello

Tomas Svoboda suggested that I write several short vignettes for string quartet, along the line of Webern's short pieces. Although this is not twelve-tone music, but rather, chromatic, I composed four or five pieces before writing the piece that became the first movement of this piece. That movement inspired the rest. The five movements are arranged somewhat symmetrically. There are relationships between the first and fifth, as well as between the second and fourth movements. This piece is not representational, but rather, an exploration of possibilities inherent in the characteristics of the string quartet.

INTERMISSION

Art Resnick

Tocanata

Susan DeWitt Smith, piano

Presented here are the first two movements of this very recent piece. They are reversed for dramatic effect. Jazz elements abound in the phrasing and harmony of this piece. While there is no key center in either of the movements, there is harmonic fluidity that creates an impression of directional harmonic movement as well as a sense of cadence and resolution.

David Drexler

Forgotten at Dawn...

Dawn Weiss, flute
Barbara Heilmair, clarinet
Justin Mackewich, violin
Diane Chaplin, cello

"Forgotten at Dawn..." refers to the sensation of waking from a dream unable to remember what the dream was about. The piece is a theme with four variations, or "not-quite-remembered repetitions." Between each variation is a solo for one of the instruments and a rhythmic exploration of harmonies based on the theme. This work was commissioned by the Wisconsin Alliance for Composers for the "99-cent Concert Series."

Jeff Winslow

Two Songs (The Voice, Cat Tale)

Nancy Wood, soprano

Susan DeWitt Smith, piano

Possibly the first modern English poet, Thomas Hardy wrote "The Voice" and several other such poems in the years 1912-1913 in response to his first wife's death after a long and uneven relationship. The music reflects a corresponding kaleidoscope of mixed emotions which ultimately trail off into emptiness. The beginning of each act of "Tristan und Isolde" is quoted, hidden among the "calling". "Cat Tale" was instigated by my friend and colleague Nancy Wood, who claimed I'd written too many songs like "The Voice" and needed to write something light-hearted. But the joke was on us, because we soon realized the underlying notion is the same - someone is left alone after a loss. Another connection is that "Cat Tale" also quotes Tristan, in a more integral but also more disguised way. Listen for the Steller's jay complaining, and the Swainson's thrush hidden in the woods.

The Voice (1997)

Woman much missed, how you call to me, call to me,
Saying that now you are not as you were
When you had changed from the one who was all to me,
But as at first, when our day was fair.

Can it be you that I hear? Let me view you, then,
Standing as when I drew near to the town
Where you would wait for me; yes, as I knew you then,
Even to the original air-blue gown!

Or is it only the breeze, in its listlessness
Travelling across the wet mead to me here,
You being ever dissolved to wan wistlessness,
Heard no more again far or near?

Thus I, faltering forward,
Leaves around me falling,
Wind oozing thin through the thorn from norward,
And the woman calling.

---- Thomas Hardy

Cat Tale (2009)

I cut my cat some catnip,
And he poured me some wine...
The two of us just lay there,
Feeling mighty, mighty fine.

Then, alas, a bird flew past,
And caught my kitty's eye...
He winked at me - all crazily -
And sprang into the sky!

From above he stared at me,
And quickly twitched an ear...
Then, grinning most mysteriously,
He slowly disappeared.

My cat is gone and I'm alone,
And still I curse that bird
For stealing my dear kitty -
Which is, of course, absurd!

---- Nancy Wood

Jack Gabel

Three Diameters for percussion and other instruments

Diameter IX

Celine Thackston, flute
Florian Conzetti, 5 tom toms

Diameter XI

Tatiana Kolchanova, violin
Florian Conzetti, marimba

Diameter X

Brian McWhorter, trumpet
Florian Conzetti, cymbals and tam tam

Diameters is a series of three-minute duets, each for a different pair of instrumentalists. The pieces are related through thematic material and numbered, not in their chronological order of composition, but rather by where the thematic material is pitched over the course of the entire series of twelve pieces. Ideal for ensembles of variable instrumentation, pieces can be programmed singly or in sets, with performers deciding the best order in which to perform whatever set best suits the group's requirements for concert programming.

Composer and Performer Biographies

David Bernstein

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. 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. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University.

Sydney Carlson

Flutist Sydney Carlson is on faculty at Portland State University. Since moving to Oregon in 2008, she has performed with the Portland Chamber Orchestra, Portland Ballet Orchestra and the Oregon Symphony. She is a member of the Portland Opera Orchestra. Sydney was previously on the faculty at the University of Houston and Stephen F. Austin State University in Texas. Additionally, Dr. Carlson has served on the faculties, of the Texas Music Festival and the American Festival of the Arts. While living in Houston, she was a member of the Houston Grand Opera Orchestra for fifteen years and made frequent appearances with the Houston Symphony, Houston Ballet Orchestra, and the contemporary ensemble, Musiqa. International appearances include concerts at the Sala Nezahualcoyotl, Palacio de Bellas Artes and the Sala Ollin Yoliztli in Mexico City.

Diane Chaplin

Originally from Los Angeles, Diane Chaplin was cellist of the Colorado Quartet for 21 years and with them had an international career that took her around the globe. She moved to Portland in 2009, and in addition to solo and chamber music performances and cello teaching, she is director of the Oregon Pro Arte Youth Chamber Orchestra, co-director of Chamber Music Academy of Portland, Production Manager with Metropolitan Youth Symphony and on the board of Oregon Cello Society. Northwest New Music (nwnewmusic.org) features her as soloist in its inaugural concert on November 9th at The Old Church.

Florian Conzetti

Florian Conzetti studied at the Konservatorium für Musik in Bern, the Eastman School of Music, and the Peabody Conservatory, where he earned a Doctor of Musical Arts degree as a student of musicologist John Spitzer and marimbist Robert van Sice. Conzetti is a founder of Northwest New Music, a Portland-based contemporary chamber music ensemble, has appeared among others at Music@Menlo (the Chamber Music Society of Lincoln Center's summer festival), the Astoria Music Festival, CalPerformances, and Stanford Lively Arts, and he has recorded solo and chamber music works for the Innova, Albany, and Music@Menlo labels. Conzetti was formerly on the faculty of the University of California at Berkeley, and currently teaches for the Portland Youth Philharmonic and at Portland State University and Linfield College.

Rick Crittenden

Rick Crittenden is a bass guitarist and composer. His professional career began early as a teenager playing with The Outer Edge, a popular Portland rock band. The band opened for many popular bands of the '60's including The Animals, The Turtles, Grass Roots, Shocking Blue, and The Seeds. At twenty, he took time off to study at the jazz department of Mt. Hood Community College. Rick has written for the Portland Jazz String Quartet. He also produced a section of music by John Cage for the Merce Cunningham Dance Company in New York. Currently, Rick's compositions are featured in the repertoire of Art Lande's Russian Dragon Band. His composition "Atonement for Septet" was performed in Los Angeles as part of a West Coast Composers Forum. Rick has worked extensively in the studio on over 30 recordings, including projects for Windham Hill and Narada Records, as well as releasing his own chamber-jazz CD, Passages.

David Drexler

David Drexler's music has been performed on three continents by groups such as L'Ensemble Portique, The New York Miniaturist Ensemble, Synchronia, Sound--The Alarm!, The Dutch Tuba Quartet, the May in Miami Festival, and the EmergOrchestra, and has been broadcast on Wisconsin Public Radio and many new-music radio shows around the country. He has received grants and commissions from Con Vivo, Music St. Croix, the Wisconsin Arts Board, and others. His work "Liberal Media" was recorded by the Oakwood Chamber Players and appears on their CD "Scenes."

Jack Gabel

Jack Gabel, (b. 1949 -) presently 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. Today, Gabel's work is infused with widely varied ethnic and ancient colors and motives, most notably those of the ancient, native cultures of North America.

Barbara Heilmair

Clarinetist Barbara Heilmair Tanret maintains an international career as performer of chamber music, orchestral music, and solo works. She is currently Assistant Professor of Clarinet & Music History at Portland State University, holding Diplomas in Clarinet Performance and in Instrumental Pedagogy from the Salzburg Mozarteum University, along with M.M. and D.M.A. degrees from UCLA. A native of Germany, she has appeared with various ensembles, including the Salzburg Mozarteum Orchestra, the Tyrol International Music Festival (IOE), the Oregon Ballet Theater, and the Oregon Symphony's Young Artists Debut and Peter Schickele's PDQ plays PDX orchestras. She also serves as Bass Clarinetist for the Vancouver Symphony.

Lourdes Diaz-Johanson

Lourdes Diaz-Johanson's musical life has included work as a solo performer, chamber musician, accompanist, vocal coach, piano instructor, choral conductor, music theory classroom instructor, and liturgical musician. After receiving a Bachelor of Music in Piano Performance from University of the Philippines College of Music, she arrived in the

U.S. in 1988 to pursue graduate studies in music at Indiana University. She received her Master's degree in Music Theory from IU in 1990. From 1995-2004, she served as Music Coordinator of St. Paul Catholic Center, the Newman Center at IU, and subsequently as Director of Music Ministry and Liturgy Coordinator. Lourdes, her husband Michael, and their son Ethan, moved to Portland, Oregon, in 2004 where Michael accepted a position at Lewis and Clark College teaching Composition and Music Theory. She maintains a private piano studio and collaborates with various musicians in the area. She is also the choir director at St. Clare Church in southwest Portland.

Michael Johanson

Michael Johanson's music reflects a deep interest in bringing together materials drawn from a wide range of styles and approaches, all filtered through a distinctly personal voice. His compositions have been performed at numerous concerts and festivals throughout the United States and abroad. Awards and fellowships he has received have come from institutions such as the American Music Center, ASCAP, and the MacDowell Colony. In 2009, Johanson's composition "Earth Dweller" was awarded the Gil Seeley Prize in Composition, an award given by the Oregon Repertory Singers. Mr. Johanson holds degrees in composition from the Eastman School of Music and Indiana University. Formerly on the faculties of Indiana State University, Williams College, and Stetson University, he is currently Assistant Professor of Composition and Music Theory and at Lewis and Clark College in Portland, Oregon. He serves as Artistic Director of Friends of Rain, Lewis & Clark's faculty contemporary music ensemble.

Amy Goeser Kolb

Amy Goeser Kolb, a new music enthusiast, has commissioned, premiered, and recorded new works, collaborating with composers from Germany, Japan, the Netherlands, Central and South America, and the United States. She has been the recipient of commissioning grants from The American Composers Forum, the Jerome Foundation and Meet The Composer. She has also recorded for Deutsche Gramophone, West German Radio, Koch/Schwann/Aulos, Antes, and Equilibrium Labels. In Eugene, Amy is Assistant Professor for Oboe and Music Appreciation at the University of Oregon. She also free-lances with the Eugene Symphony Orchestra, Oregon Mozart Players, the Oregon Symphony, Portland Opera and Ballet, is a member of the Eugene Opera Orchestra and Chamber Music Amici.

Tatiana Kolchanova

Tatiana Kolchanova was born in Norilsk, Russia. In 1980 she entered the Music College of the Moscow Conservatory. In 1984, she entered the Tchaikovsky Conservatory and continued post-graduate studies at the Moscow Conservatory, graduating in 1993. She was Laureate of the USSR Radio's Competition and worked as a violinist for the USSR Radio and Television Orchestra, which toured extensively throughout Russia, Europe, the United States, Brazil, and Japan. From 1996-2006 Tatiana worked as First Violin for the Glinka State String Quartet and participated in all concert tours of that group, throughout Russia, Europe, and the Middle East. She has been teaching violin at the Moscow Conservatory's Academic Music College since 1995, and Central Music School since 1998, and a student string quartet at the Moscow Conservatory since 2000. Since 2007 Tatiana Kolchanova has continued to perform, record and teach in Portland Oregon with her husband Edward Parente, also a violinist.

Justin Mackewich

Justin 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.

Brian McWhorter

Brian McWhorter is currently Assistant Professor of Trumpet at the University of Oregon. Along with Molly Barth, Brian is the co-artistic director of Beta Collide - a new music group that blends leading-edge improvisers and contemporary musicians. He has also worked with Meridian Arts Ensemble, Elliott Sharp, Continuum, American Brass Quintet, New Jersey Symphony Orchestra, American Sinfonietta, The Oregon Bach Festival Orchestra, The Metropolitan Opera Orchestra, Mark Applebaum, John Zorn, John Cale (The Velvet Underground), Mark Gould & Pink Baby Monster, and Natalie Merchant. Brian is a graduate of the University of Oregon and The Juilliard School.

Victoria Gunn Pich

Victoria Gunn Pich received her BA from Harvard University and her MM from the Juilliard School, where she studied with Karen Tuttle. She is principal violist of the Portland Baroque Orchestra and is a member of the Alard String Quartet. She has made numerous appearances with Philharmonia Baroque Orchestra, Musica Antiqua Köln, The California Bach Society and Arcangeli Strings. She plays modern as well as baroque viola, having played with the Ensemble Modern Frankfurt and the Taos and Marlboro Music Festivals. She can be heard on Deutsche Grammophon recordings under the Archiv label. Ms Pich also plays modern viola and baroque violin for the Ensemble East West. She is on the faculties of Pacific University, Marylhurst University, and Linfield College.

Art Resnick

Art Resnick is a professional jazz pianist and composer who has toured and recorded with some of the best known jazz dignitaries in the world. Although Art's professional career has been exclusively in jazz, he has always had a profound love for, and interest in, classical music, and has throughout the years composed in that genre. Since joining Cascadia Composers he has begun to spend more time composing classical music. While teaching classes at San Diego State University he earned a BM degree in performance. As a composer he is an autodidact.

Dan Senn

Dan Senn is an intermedia artist working in new music composition, video, and kinetic sound sculpture. He has a doctorate in Music Composition and Ceramic Sculpture from the University of Illinois where he studied with Salvatore Martirano, Ben Johnston and Herbert Brun. He has been on the faculty at the University of Illinois, Ball State University and at the Canberra School of Music in Australia. He is a cofounder of Cascadia Composers and Roulette Intermedium in New York City, and founder of Newsense Intermedium in Tacoma, WA. His music is published by Smith Publications of Baltimore. More can be learned at Dan-Senn.com.

Barbara Skipworth

Barbara Wester Skipworth has appeared internationally as recitalist and concert artist, with performances in New York, Washington, D.C., Florence, Munich and Bern, including engagements at Weill Hall, CAMI Hall, Heinz Hall, the Smithsonian Institute, the Teatro Petrarco and the Accademia Dell'Arte. Extensive concert tours in Germany, Austria, Yugoslavia, Switzerland and England have demonstrated her affinity for repertoire of the Renaissance and Baroque to avant-garde premieres of leading American and European composers. Ms. Wester Skipworth has been a featured soloist with the Sinfonia dell'Arte in Florence and Arezzo in 2001; in the Dublin International Symphonic Festival in 2004; and in the Aegean Verdi Festival in 2006. Locally, she can frequently be heard in performances of new works in Portland and Seattle. Ms. Wester Skipworth studied with Ioanna Sfekas-Karvelas, Walter Schollum of the Vienna Hochschule and Susan Boardman at Penn State University. She holds a master's degree from Reed College and teaches voice in Portland, Oregon.

Susan DeWitt Smith

A native of Portland, Oregon, pianist **Susan DeWitt Smith** has an active career as both a soloist and chamber musician. She has performed as soloist with the Oregon Symphony, 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. 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. She is a member of Portland's Third Angle New Music Ensemble, and teaches at Lewis and Clark College. Dr. Smith has recorded extensively on the KOCH International Classics label.

Greg Steinke

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); National Chairman of the Society of Composers, Inc. (1988-97); Secty/Treas of NACUSA Cascadia. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally. Recent composition honors

include: Finalist (of 4)- '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '02. Honorable Mention - '02 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention – '03 USA International Harp Competition (Solo Harp). Finalist/Winner – '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar). Co-winner of First Prize – 2008 Areon Flutes International Chamber Music Competition (Flute Duet). Holder of 2009 Oregon Individual Artist Fellowship. Co-winner – '10 of 5th NACUSA Texas Composition Competition for my From ARMGART for Soprano and Piano.

Celine Thackston

Celine Thackston is a doctoral student at the University of Oregon, studying flute performance with Molly Barth. Before moving to Oregon, she lived in Nashville, serving for four years as an adjunct lecturer in flute and general music at Fisk University and Middle Tennessee State University. Celine received her master's degree in performance from New York University, where she was a student of Robert Dick. She has performed with the Nashville Chamber Orchestra, the Memphis Symphony, the New York New Music Ensemble, and the Robert Dick Quartet, among others. Currently, she serves as Principal Flutist for Opera Theater Oregon and performs frequently around the region.

Dawn Weiss

Dawn Weiss, highly acclaimed soloist and orchestral musician, has been featured artist with the Oregon Symphony, Vancouver Symphony, Pasadena Symphony, and Oregon Mozart Players, among others. She has concertized in California, Oregon, Utah, Washington, Bolivia, Costa Rica, Italy, and Mexico. Ms. Weiss was the Principal Flutist of the Oregon Symphony for 25 years, and performed in the Mexico State Symphony Orchestra and Miami Philharmonic. Dawn recently released her CD "Trillium Winds." Her upcoming Weiss Family Woodwinds CD will include two world premiers. Ms. Weiss teaches for Flute Alliance, presenting summer camps for teens and adults, and teaches private students in NW Beaverton.

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at UC Berkeley, finally getting serious about composition in the mid-90's. When not playing piano or composing, he hikes, on trail and off, or works at his new dream job - principal engineer at Stilwell Baker. His work has been performed by fEARnoMUSIC, and also at Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, often with the composer at the piano. A recent piano work, "Lied ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music.

Nancy Wood

Nancy Wood's musical career spans everything from musical theater to jazz, pop and vaudeville. She has found her classical home performing the works of living composers, many from Cascadia. She has sung work by Jack Gabel, Gary Noland, John McKinnon, and in November 2010 will perform a song cycle written specially for her by British composer Derek Healey as well as a song cycle by Tomas Svoboda. She collaborates most frequently with her husband, composer Paul Safar, and also with Jeff Winslow, whose music inspired her to write the text for "Cat Tale" (on a lark).