

# Cascadia Composers Presents

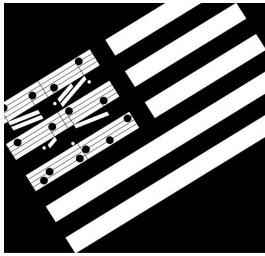
Saturday  
May 12, 2018  
7:30 p.m.

## Our Waters Big River to the Pacific

Music by Six Northwest Composers  
In Honor of Our Waters' Defenders  
Storytellers Will Hornyak and Ed Edmo  
Art by Bonnie Meltzer

[www.cascadiacomposers.org](http://www.cascadiacomposers.org)





National  
Association of  
Composers  
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# Cascadia Composers

## Mission Statement

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

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

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

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

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



**A note from the Program Organizer  
of  
Our Waters: Big River to the Pacific**

It's easy to take clean water for granted when you can drink it from the tap. Just as it is easy to take the land for granted when you get food from a store.

But I was lucky and as a child caught the magic of water on my grandparents' farm at Skamania about an hour's drive up the Washington side of the Columbia River from Portland. In 1903 my great-grandfather put a ram pump in a running cold spring that sourced nearby and pushed water up the 100-foot hill to the kitchen faucet in my grandmother's homestead cabin. That sweet tasting water flowed past the kitchen to the cooling room where it went through two half barrels which acted as their refrigerator, a constant slow little stream. From there a pipe led outside to another barrel which overflowed for plants and chickens — and later channeled from there down to the barn for animals. Grandpa told me how the water went through the cows and turned into milk. I helped grandma churn the cream into butter. When young she rowed across the Columbia to sell butter on the Oregon side.

All day, all night you heard the ram pump from down the hill, like a beating heart. I still don't take clean water for granted.

Before The Dalles Dam went in I stood with my parents on the bank at Celilo watching the Indians fish and smoke their salmon. The tradition of at least 15,000 years was lost when the roar of the river went silent. No way could I ever come close to what these people were feeling. They didn't get their food from a store. For all this time, their fish, their water, animals, berries and healing plants were gifts from nature of which they were a part. This wasn't the "New World", it was simply kept like new by remembered wisdom and a sense of belonging — what some might call philosophical, religious and practical attitudes toward their environment.

Again and again indigenous peoples lead the way, calling attention to problems and getting others involved, as in the courage and selflessness of the Water Protectors of Standing Rock. Last year also, the government of New Zealand granted the Whanganui River the status of a person under law with representatives from the Maori as part guardian. In Ecuador, the Constitution now enshrines nature's "right of integral respect", giving nature itself legal standing in their courts. Tonight we honor our local and regional water protectors and their allies. Who knows what breakthroughs they'll achieve in the years to come?

Cynthia Stillman Gerdes, May 12, 2018  
Cascadia Board Member  
Program Organizer  
for  
**Our Waters: Big River to the Pacific**

# CASCADIA COMPOSERS

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

*presents*

## Our Waters: Big River to the Pacific

Saturday, May 12th @ 7:30 pm

Native American Student and Community Center, Portland State University  
Portland, OR

### Program

#### **OPENING WORDS**

Ted Clifford

President of Cascadia Composers

#### **NOOTKA MORNING CHANT**

Ed Edmo with Nico Wind Cordova

#### **WATER & STONE**

Brent Lawrence

Grace Skinner, *soprano*; Jesse McCann, *guitar*

#### **OREGON RIVER REVERIE**

Will Hornyak

#### **KIOWA LULLABY**

Jack Gabel

Grace Skinner, *soprano*; Brett Paschal, *percussion*; Paul Owen, *marimba*

#### **CREATION OF THE WORLD** - Shoshone-Bannock Legend

Ed Edmo

#### **FROM THE DARKNESS, We Sing the Mighty Land Into Being**

Jennifer Wright

(Video by Jennifer Wright)

Laura Kuhlman, *alto flute*; Justin Bulava, *bass clarinet*; Paul Owen, *percussion*

#### **COYOTE MAKES COLUMBIA RIVER** - Colville tribe Legend

Ed Edmo

#### **DASH-KA-YA** - Warm Springs Monster Legend

#### **PORCUPINE GOES HUNTING** - Shoshone-Bannock Legend

#### **SHE WHO WATCHES** - Wishram Legend

#### **SHE WHO WATCHES**

Liz Nedela

Laura Kuhlman, *wood flute (recorder)*; Brett Paschal, *percussion*; Julie Asparro, *viola*;

Collin Oldham, *violoncello*

### Stretch Break

#### **LISTEN TO THE WIND, LISTEN TO THE RIVER**

Dawn Sonntag

Laura Kuhlman, *flute*; Paul Owen, *marimba*; Dawn Sonntag, *soprano*;

Andrew Ehrlich, *violin*; Collin Oldham, *violoncello*

**THE TASTE OF RAIN AND THE SALMON OF KNOWLEDGE, A Celtic Tale, and  
Bonnie Meltzer and her rain cape** Will Hornyak

**I COME FROM WATER** Theresa Koon  
Grace Skinner, *soprano*; Nicholas Meyer, *baritone*; Laura Kuhlman, *alto flute*;  
Justin Bulava, *clarinet*; Danielle Goldman, *bassoon*; Andrew Ehrlich, *violin*;  
Collin Oldham, *violoncello*

**CELTIC BLESSING** Will Hornyak

**PRAYER** Ed Edmo with Nico Wind Cordova

## Program Notes

### **WATER & STONE** by Brent Lawrence

*Water & Stone* (2017) for soprano and guitar was inspired by the remains of an 18th century boat lock I found while hiking on the shore of the Yadkin River in North Carolina. In particular, I was in Pilot Mountain State Park, about 100 miles north of Charlotte. I feel obligated to confess that I probably hiked passed this structure (which is somewhat remote within the park) several times before realizing what I had seen. Nevertheless, I stumbled upon a plaque, some distance from the aforementioned remains, that explained that there had once been plans, during the 1700s, to build boat locks on the Yadkin River that would aid in the transportation of goods. While this plan was never fully realized, the remains of the lock's foundation are still in place to this day. I was struck that such remains are simply exposed to the weather, and further, anyone who happens to pass by. There are even train tracks that run atop them, now. I would think a historic structure such as this, which people painstakingly built by pulling rocks out of the river and fitting them together, largely goes unnoticed. These thoughts inspired a poem, and this song, which takes the rock's point of view. The rock begins its story in the river. Then it is extricated from its environment and stacked into a wall where it now remains; only seen by the occasional hiker who wanders into this remote section of the State Park. The original poem follows:

The water flows swiftly  
in current cold and stone. The waters give me comfort, I can be nothing else.

I only know water  
owing over centuries.  
The waters gave me my shape, I can be nothing else.

The hands and tools come down into the depths below.  
With violence water leaves me; instead of current there is void.

I am judged. In the stacking  
I am a judged. Placed by size and shape;  
I feel the weight on top of me. The stacking must go on, there must be work, the stacking must go on!  
In the distance water gurgles, in current, time has passed. As time is lost I whisper  
and all moments are one.

## **KIOWA LULLABY** by Jack Gabel

This lullaby, composed in 1995 for Wild Cheetahs (DeeAnn Sands, Mark Goodenberger and Joel Bluestone) is an extended setting, for soprano, percussion and marimba, of the combined lyrics from two similar Kiowa lullabies, as notated (ca. 1900) by pioneer ethnomusicologist Natalie Curtis and published in her collection, *The Indians' Book*, 1987 Bonanza Books, N.Y.

Natalie Curtis took down the songs as sung by Owik'uyain (The Home-Comer). Whether the translations are literal or fanciful is not clear.

### No. 1

OKUM BAAGYA

A-ha wa-ha wu  
A-go-go  
T oph'o goan-kontono,  
T anba ok' un-balita

LULLABY

A-ha wa-ha wu  
Hush thee, child —  
Mother bringeth an antelope,  
And the tidbit shall be thine.

### No. 2

Nonsense-Rhyme

OKUM DAAGYA

A-ha wa-ha wu  
I'pagy'mainte koain-ko,  
Zotom tonsäd'l,  
Tsainyi tonsäd'l  
Polainyi tonsäd'l.

LULLABY

A-ha wa-ha wu  
Baby swimming down the river,  
Driftwood leggings rabbit leggings  
Little rabbit leggings

## **FROM THE DARKNESS, We Sing the Mighty Land Into Being** by Jennifer Wright

Composed in three and a half days as part of the 2017 "Composing in the Wilderness" program in the wilds of Alaska, this musical creation myth was inspired by five unforgettable days of backcountry hiking in the vast, untouched landscape of Denali National Park. Pondering the sense of timelessness and stillness the wilderness offered, I was struck by a heartfelt exclamation made by Denali soundscape ecologist Davyd Betchkal as we hiked together: "I don't see any reason," he exclaimed, "that myth and science could not overlay each other and coexist to describe the magical nature of the wilderness!" Indeed, Denali is a very special place, one of the few left on earth where I feel that the ancient songs still ring and it is quiet enough to hear them. This led me to dream of an energetic, deep proto-music: the sounds of before-language, before-creation – before everything apart from the mighty and magnificent creator spirits themselves.

The landscape of Denali is constantly being recreated from above and below. Rising where a massive tectonic plate comprised of 'young' volcanic mountains bends beneath another, more ancient, plane of earth and forces it skyward, the mighty Alaskan Range is swathed in massive ice sheets that carve away at its shoulders. In this piece, I imagined these gigantic forces - volcanism, subduction, and glaciation - as three titans who combine to birth and shape the land. With the breath of gods they sing from the void, calling a work of magic into existence. Much like the liquid-voiced Great Raven of the native Athabaskan legends (shape-shifter, Keeper of Secrets, and Shaper of the World), these three voices combine their elemental powers to bring form from the scattered particles of space, creating the country of the gods.

I created the accompanying video from images I took in Denali, where one is surrounded by the interrelationship of elegant patterns that reflect one another at scales from the minute to the gigantic. The striations in broken pebbles echo the keeling strata decorating the flanks of their brothers, the massive mountainsides; the delicate gestures of the pale lichens patiently inhabiting their tiny crevasses are repeated in the proud sweep of the caribou's many-fingered antlers.

The traditional moosehide frame drum used in tonight's performance (as well as for the premiere performances in Denali and Fairbanks in 2017) was hand-made by Alaskan native Harold Northway, the son of an Athabaskan songmaker in a long line of tribal songmakers, who described to me how he bent the birch frame over the flame of his gas stove.

***SHE WHO WATCHES The Legend of Tsagaglalal, Tribute to Chinook*** by Liz Nedela

"Long ago, Chief Tsagaglalal, a woman who was chief of all who lived in this region, lived up in the rocks where she could watch what was going on in the village. Eventually, she was changed into a rock so she could watch over her people and the river forever" (Oregon Cultural Heritage Commission).

This piece portrays the ancient Chinook chief: her love for her people as she watches over them in idyllic times, her helplessness as they perish, and her hope as they are reborn into a new life. The music begins with unifying calmness; becomes chaotic; and transforms from a surviving thread into emerging new life.

Early explorers described Chinook music in detail: meter in 5/4 and 3/4; irregular rhythms developed by interaction between voice and instruments; pentatonic melodies sung and played by wood flutes in bending, breathy tones; harmony in the form of "heterophony", where women voices (viola here) stayed on a high single note while others sang, creating unusual tonality; melodies repeated a half step higher, then another half, then another half or whole step higher, creating excitement, tension, or spirituality. "The people were always singing! There was a song for everything! ...and the words described every aspect of their life." "The Paddle Song" (appearing here in 3/4) has a feeling of happily floating through the river with downward scale movements to signify when to change paddling sides.

Characteristically, while initially seeming repetitious and simple, there are deeply complex independent entities with a basis of contrapuntal unity -- "Heterophony". The music is exciting, spiritual, mystical, comforting, challenging but serene and rewarding to experience; and it intensely depicts Chinook history.

***LISTEN TO THE WIND, LISTEN TO THE RIVER*** by Dawn Sonntag

Water was an important part of my childhood; I grew up a mile from Lake Michigan, often running along its shores, and my grandparents lived on a smaller lake where I spent summers swimming, fishing, and canoeing. As a young teenager, I spent hours paddling alone, and since then I have canoed in many rivers and lakes, always finding peace and new perspectives on life. "Listen to the Wind, Listen to the River" was conceived while sitting high in tundra after a strenuous hike up a steep mountain slope in Denali National Park along with a group of nine other composers during the 2015 Composing in the Wilderness program in Alaska. From the high slope of the mountain, where the only sound was the wind and my own tinnitus, I could see the river and road below winding behind another slope, and it struck me how this picture reflected the uncertainty of life and the fear of the unknown that we all face.

Listen to the wind,  
Listen to the river,  
Listen to the whistling in your mind,

Steady and sweet,  
A pedal point from which you are suspended,  
Surveying the valley below  
Like the eagle circling above,  
A counterpoint of earth and sky.  
Listen to the wind.

Listen to the wind,  
Listen to the river,  
Silencing the jagged clatter  
Of stone and breath and fear.  
This is not the end,  
Nor is it the beginning,  
There is no other way  
Except across this steep and stony field.  
The distant road below  
Curves beyond its shadowed slopes  
To places unknown.  
Do not fear the descent.  
There are no endings:

The wind who breathed you into life,  
Who causes you to bow to its power,  
Who carries you across the skies  
Has neither beginning nor end.  
Like the river, you carry stone and gem.  
Like the wind, your path has no end.  
Listen to the river,  
Listen to the wind.

### ***I COME FROM WATER*** by Theresa Koon

*I Come From Water* was inspired by news that the US may be planning to perform missile tests in the Pacific Ocean in the vicinity of the Hawaiian island of Kauai. Scientific research is leading to speculation that these tests could be harmful to water creatures over a large area surrounding the testing sites. In particular, scientists are concerned that the tests may cause animals who orient themselves via sound waves, such as dolphins and whales, to become permanently deaf.

The music is intended to evoke impressions of a life in water, beginning with non-verbal communication between fish in streams. Images, sensations and sounds of water are expressed throughout the piece as salmon make their way from streams to rivers to the ocean. Eventually, we hear a sense of quiet communion in the ocean, which is interrupted by three explosions. The water creatures respond with panic, followed by silence. The ending is intended to express grieving. Lyrics by Theresa Koon:

Ah  
Ah

Above is water  
Below is water



I come from—  
I go to—  
Water  
Water to water

Sliding through our womb  
This cold and flowing home—  
World of stream  
Awake, dreaming light  
Filled with night.

Sound in color  
Waves in gray-  
Blue through a fluid sluice of green  
Woven of day.

No time  
No tomorrow calling  
No yesterday falling  
Only now.

Now, and only  
Hovering slowly beneath the deep,  
Rolling in this holy elixir of molten gold,  
Soaring in liquid memory of flight.

Pouring towards a weir of motion,  
An ocean;  
Surge of dark and bright,  
An ark, carrying wild—  
Song sharing the silence,  
Sigh burying dying,  
Cry of cold fieriness:  
The call of our kind to being.

Ah  
Ah

## Composer Biographies

### 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.

Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts, as perhaps his most memorable musical experience, the impromptu jam session he had with an Afghan tribesman in a Herat tea house in 1972 — the composer on mouth organ and the local talent holding forth on his handmade, rough-hewn, 3-string lute. The

two miraculously found a common modality straight away and carried on for several hours, a musical moment perhaps only surpassed by performances of his recent dance theatre scores: THE FALL '01 and LAMENTATIO, both composed while serving as Resident Composer and Technical Director for Agnieszka Laska Dancers — a position he's held since the company's inception, 2003.

David Stabler of The Oregonian wrote in 2005, "*Jack Gabel is the most unpredictable composer in Portland. No one else mixes humor, theater, dance and electronics with live, acoustic music in quite the same chamber combinations.*"

### **Theresa Koon**

Theresa Koon composes music primarily for the voice, emerging from a performance career in Germany, Canada and the US. Operas and song cycles for solo voice and choir make up the center of her work, generally with chamber ensemble or piano accompaniment. Influences include J.S. Bach, Samuel Barber, Kurt Weill and Arvo Part. Collaborators have included Fear No Music, 45th Parallel, Artists Repertory Theater, Sinfonia Concertante Orchestra, The Ensemble of Portland, the Resonance Ensemble, Nautilus Music Theater, (Minnesota), the Detroit Institute of ART, and the National Opera Association. <http://www.promisetheopera.wordpress.com>.

### **Brent Lawrence**

**Brent Lawrence** is a composer and guitarist native to Salem, Virginia. As a creator of both instrumental and vocal works, he is noted for his use of lush harmonies, earworm melodies, and genre-bending compositional style. In particular, Brent holds an affinity for music featuring the guitar and voice, a nod towards his background is jazz, blues, and American folk music. For his keen sensibility towards the genre, he has been called the "Schubert of guitar". In addition to purely musical influences, Brent enjoys composing about the outdoors. As an avid enjoyer of nature, many of his recent works have been inspired by narrative interpretations of landscapes.

### **Liz Nedela**

Liz Nedela, MEd, MM-Composition, teaches piano and composition in Vancouver WA. She writes music that is accessible to musicians and varied audiences. She is fond of experimental scales, modes, ethnic music, counterpoint, and the quest for melody in any style of music. Former WSMTA Commissioned Composer of the Year.

### **Dawn Sonntag**

Dawn Sonntag's works are imbued with lyricism reflecting her background as a singer. Her opera *Verlorene Heimat*, which is based on the true story of East Prussian and Ukrainian-Jewish refugees during World War II, was featured in the 2018 Cleveland Opera Theater's New Opera Works Festival; scenes have also been performed by the Hartford Opera Theater and ContempOpera Cleveland. Her 10-minute opera based on Longfellow's epic poem *Evangeline* was premiered at the *Opera from Scratch* festival in Halifax, Nova Scotia and was recently featured in the Women Composers Festival of Hartford Connecticut. Her chamber music and choral works have been performed by ensembles across the country. She was the 2010 MTNA-Ohio's Distinguished Composer of the Year and was composer-performer in residence of the Youngstown State University's New Music Festival. She has also been a resident composer at the Visby International Centre for Composers in Visby, Sweden. Sonntag is currently Lecturer in Composition and Theory at Gonzaga University. She has also taught composition at Hiram College, where she was Associate Professor of Music. For more information regarding her compositions and performances, please visit her website at <http://www.dawnsonntag.com>.

## Jennifer Wright

Jennifer Wright is a keyed-instruments performer, composer, teacher, event producer, instrument destroyer/creator, and graphic artist. She holds two degrees in classical piano performance with studies in London and Germany. Her works have been heard at the 29th Annual Contemporary Music Festival in Havana (part of the 1<sup>st</sup>-ever USA/Cuba composer exchange), in numerous concerts across the U.S., U.K. and Finland, on KBOO/XRAY radio, and on KGW TV. She is a co-founder of the intrepid female composer/performer trio *Burn After Listening* and the adventurously-minded *Heave-Ho Productions*.

Jennifer has collaborated with artists such as Agnieszka Laska Dancers, filmmaker Takafumi Uehara, aerialist Jordie Campbell, the Venerable Showers of Beauty Gamelan Orchestra, Ensemble Interactivo de la Habana, XX Digitus Piano Duo, PLACE studios, textile artist Ree Nancarrow, and sculptor Melita Westerlund. More info about her projects, obsessions, and various whims can be found at [jenniferwrightpianostudio.com](http://jenniferwrightpianostudio.com) and [skeletonpiano.com](http://skeletonpiano.com)

## Special Guest Biographies

### Ed Edmo

Ed Edmo is acclaimed poet, performer, traditional storyteller and lecturer on Northwest tribal culture, consultant to the Smithsonian Museum of the American Indian, and recipient of a National Endowment for the Arts grant. Ed Edmo conducts writing workshops, storytelling performances, and informational lectures.

A Native American with Shoshone-Bannock-Nez Perce tribal affiliation, Ed served as a consultant to the Native American architects of the Smithsonian Museum of the American Indian. Ed narrated the production "Children of the Raven" for the Eugene Ballet Company. In 1995, Ed joined the Eugene Ballet Company's world tour performing "Through Coyote's Eyes: A Visit with Ed Edmo," in Syria, India, and Jordan. Ed adapted the Klickitat legend, "Bridge of the Gods" for the Tears of Joy Puppet Theatre in 1997, with a National Endowment for the Arts Grant, marking his success in playwriting. In 1998, Ed taught "Legend as Drama" at the Longhouse of Evergreen State College.

Edmo's poetry, short stories, and plays have been published in: *A Nation Within*, Outrigger Press, Hamilton, New Zealand, 1983; *These Few Words of Mine*, Blue Cloud Quarterly, Marlin, South Dakota, 1985; "After Celilo" *Talking Leaves*, Dell, New York, N.Y., 1991; "Walking On Water" *Headwaters*, A Leftbank Book, Blue Heron Press, Hillsboro, Oregon, 1994. "Through Coyote's Eyes: A Visit with Ed Edmo" took first place at the Interstate Firehouse Cultural Center play festival, 1990; "Raintree: The Play" won a staged reading, 1986. His poem, "Indian Education Blues" appears on Tri-Met Busses in the program *Poetry in Motion*, 1997 and in stone at The Valley Library, Oregon State University, Corvallis, Oregon.

Ed has been going to Coffee Creek Women's Penitentiary with Red Lodge on a regular basis, doing suicide prevention. He conducts writing workshops and performs his one man theater pieces throughout the United States.

### Will Hornyak

From Irish folktales and Native American legends to Russian fairytales, Greek myths and original material, storyteller Will Hornyak weaves a wide web of oral traditions into engaging performances, workshops and classes. He teaches storytelling in professional communication at Marylhurst University and assists corporate and non-profit organizations in telling the stories that reflect their values, vision and mission. Will has worked with the Portland based non-profit "Open Hearts Open Minds" to integrate dialogue groups, storytelling and theatre into Oregon

penitentiaries. A Young Audiences roster artist since 1997, Will was selected to perform at the National Storytelling Festival in October of 2016.

*The Oregonian*: "Storyteller par excellence....boundless wit...endless enthusiasm...takes listeners across a spiritual threshold..."

### **Bonnie Meltzer**

Bonnie Meltzer makes beautiful sculptures about ugly issues, especially the state of our air, water, and soil. As an activist she discovered that it is her artwork that best communicates ideas. Rather than a harsh visual that matches the content, the beauty of her artworks seduces the viewer to stick around for a look. They encourage comprehension, conversation, and activism. Her very mixed media artworks have been in exhibitions (Maryhill Museum, Hallie Ford Museum, Contemporary Crafts Gallery), collections (University of Washington, National Science Foundation, City of Portland), books ("The Fine Art of Crochet", "Crocheted Wire Jewelry", and "Artistry in Fiber: Sculpture"), and TV (OPB produced a video about Meltzer and her No Coal installation at Blackfish Gallery for their 2013 "Voices of Coal" series and was in an early episode of Oregon Art Beat). During October she will have several sculptures and an installation at Columbia Center for the Arts in Hood River.

## **Performer Biographies**

### **Julie Asparro, Viola**

Julie Asparro earned her degree in music from St. Olaf College, and M.A. in teaching from Lewis and Clark. In addition to teaching viola, she is a freelance violist in the Portland area. Some groups she plays with include Portland Opera and Newport Symphony, locally, and Milano Classica, in Milan, Italy.

### **Justin Bulava, Clarinet and Bass Clarinet**

Justin Bulava is an active performer, composer and teacher. He is interested in how chance manifests in life and art. He smiles every time the clock reads 4:33.

### **Andrew Ehrlich, Violin**

Andrew Erlich is in great demand as a klezmer musician. In between gigs he has found time previously to be concertmaster of the Portland Chamber and Columbia Symphonies as well as being the violinist in the contemporary chamber group fEAR no MUSIC in its first ten years. Andrew is also on the faculty of the Community Music Center here in Portland where he coaches chamber music groups. He founded the Klezmer group Hora Tsiganye with Martin Morgenbesser and they will be playing at Seattle's NW Folklife Festival later this month. Andrew has also performed with Kevin Burke on one of his CD's as well as being in the band for the Moody Blues when they came to Portland, twice!

### **Danielle Goldman, Bassoon**

Danielle Goldman is a Portland native, who was once described as "one heck of a bassoonist" by Lawrence Dutton of the Emerson String Quartet. Growing up, Danielle learned how to play bassoon from the well-loved Lyle Dockendorff before studying with local all-star Evan Kuhlmann at Portland State University, then went on to get her Masters in Music from Stony Brook University, under the tutelage of Frank Morelli, one of the leading bassoonists in the country. After returning home to Portland, Danielle has enjoyed a career playing with a wide range of orchestras, having played principal bassoon with the Oregon Ballet Theater, the Eugene Symphony, and for its brief existence, the Salem Symphony. She's played other bassoon roles and contrabassoon with the Oregon Symphony, Astoria Music Festival, and in all sorts of other groups. Currently she regularly serves as the second bassoonist of the Vancouver Symphony and the Newport Symphony. Danielle's a recovering saxophone player, and has had extensive playing experience in almost every musical genre and brings a vibrant enthusiasm to her playing that's informed by her strong theory background. Having done some composition and a lot of arrangements

herself, she takes particular pride in helping bring new music to life and is always thrilled to have an opportunity to do so.

### **Laura Kuhlman, Flutes, Recorder**

Laura Kuhlman recently moved from the flatlands of Chicago to the lush, beautiful landscape of Portland, OR and the PNW. Schooled in the art of flute performance, Laura has traveled the United States and parts of Europe performing and teaching. Laura has been a longtime advocate for early music and spent eight years on the national board of the American Recorder Society, with three years being president. Now she plays anything from Medieval to Jazz on the forty some historical instruments she owns. When not playing music, which is usually never, you can find Laura riding her bicycle up and down the hills surrounding Portland.

### **Jesse McCann, Guitar**

Jesse McCann is an award-winning classical guitarist and a member of the critically acclaimed group, Oregon Guitar Quartet. McCann studied the guitar at an early age while living in the deep south, building his chops on the electric guitar to the sounds of rock and blues. Several years in and a change in locale, he discovered classical guitar. Within a year of study, he was winning top prizes in local competitions and hasn't looked back! Jesse has over twenty-five years of experience performing nationally and internationally. He now runs the guitar studies program at Portland State University.

### **Nicholas Meyer, Baritone**

Nicholas Meyer, baritone, is a diverse singer who maintains an active singing and teaching career in Portland, OR. He is also the Artistic Co-Director of Opera Theater Oregon where in September of 2017, he made his debut performance with the company, creating the role of John Muir in its world premiere production of *Two Yosemite's*. Nicholas was praised by Oregon ArtsWatch for his "whiskey-smooth baritone" and that he "interpreted [Muir] to perfection." NW Reverb wrote he "superbly captured Muir's dignity and vision for the great outdoors...Meyer's beautiful mellow baritone was at its best in the upper range." Other previous credits include Tarquinius (*The Rape of Lucretia*), Papageno (*Die Zauberflöte*), The Stranger (*Martin's Lie*), Indiana Elliot's Brother (*The Mother of Us All*) and covering the principal role of Beaumarchais in Corigliano's *Ghosts of Versailles*. Nicholas will join the Aquilon Music Festival this July as a Resident Artist, singing the title role in Mozart's *The Marriage of Figaro*.

Nicholas has a great interest in contemporary music and frequently collaborates with long-time friend and colleague Justin Ralls. He also premiered a song cycle by Italian composer Paolo Marchettini for baritone, cello solo and orchestra in 2012 and again in 2016 in New York City. Nicholas holds a Master of Music degree from Manhattan School of Music and a Bachelor of Music degree from Lawrence University. He currently studies with renowned voice teacher David Jones in New York City. Nicholas is based in Portland, OR and lives with his wife Bernice and their dog Rajah.

### **Collin Oldham, Violoncello**

Collin has performed and recorded with alternative musical groups like the Decemberists, Richmond Fontaine, and the Portland Cello Project. He has also performed with the National Symphony, the Oregon Symphony, the Louisville Orchestra and the Washington Opera. He studied violoncello with Hans Jørgen Jensen at Northwestern University, Susannah Smith Onwood at the University of Louisville, Dmitry Miller at the Moscow Conservatory, and Ronald Leonard at the University of Southern California. He maintains a private teaching studio and also teaches at the Multnomah Arts Center and the Community Music Center.

### **Paul Owen, Percussion**

Paul Owen is a percussionist, drummer, and educator who maintains an active teaching and performing schedule in a wide variety of musical styles ranging from contemporary art music to jazz, rock, and world percussion influenced drum set.

As a performer, Paul has served as drummer for the double platinum selling artist, Cherry Poppin' Daddies, with who he has performed throughout the United States, Europe, and Asia. He is also a member

of the Portland Percussion Group, a contemporary percussion ensemble, which strives to promote percussion performance through concerts, educational outreach, and the commissioning of new compositions. Regional performance credits include the Salem Chamber Orchestra, the Eugene Symphony, the Portland Chamber Orchestra, the Vancouver Symphony Orchestra, the Oregon Coast Music Festival, and the Oregon Festival of American Music. In addition to being in demand locally as a performer and clinician, Paul has performed and educated throughout the United States and China, where he has worked with classical percussion and jazz ensembles alike. He has performed at such renowned events as the Lionel Hampton Jazz Festival, Detroit Jazz Festival, New Music Detroit's Strange Beautiful Music, Reno Jazz Festival, and Northwest Percussion Festival.

Paul currently serves as Instructor of Percussion at Willamette University, Linfield College, and Reed College, in addition to a supplemental role as Interim Instructor of Percussion at Western Oregon University during Fall 2017. He also maintains a connection to area schools functioning as a freelance percussion and drum set specialist.

Owen currently lives in Portland, Oregon and is a graduate of both the University of Oregon and the University of Michigan. His former teachers include Joseph Gramley, Jonathan Ovalle, Ian Ding, Eric Schweikert, Charles Dowd, and Gary Hobbs. Paul proudly endorses Vic Firth Drumsticks.

### **Brett EE Paschal, Percussion**

Brett EE Paschal is the Director of Bands & Percussion Studies at Lewis & Clark College in Portland Oregon. Paschal is an active soloist, composer, chamber musician, and contemporary music practitioner. He has performed with numerous Symphonic Orchestras throughout the United States including the *Oregon Symphony*, *Knoxville Symphony*, *Knoxville Opera*, *Spokane Symphony*, *Oakredge Symphony*, *Kingsport Symphony*, *Vancouver Symphony*, *Percussion Pops Orchestra 2000*, *Portland Baroque Orchestra*, and is currently Principal Timpanist with the *Portland Chamber Orchestra*. Paschal is also a founding member of the Portland Percussion Group ([portlandpercussiongroup.com](http://portlandpercussiongroup.com))

Brett is a published and internationally recognized composer. His recent composition for solo marimba entitled *Rosebush* has been required repertoire the past two years at Italy's *International Percussion Competition*. Most of his compositions are published by *PERMUS Music Publications* and *HONEYROCK Music Publications* ([www.honeyrock.net](http://www.honeyrock.net)). The Percussive Arts Society has selected ALL of his published compositions for review in their internationally distributed journal (*Percussive Notes*, all receiving outstanding reviews).

Paschal is also a published writer for *Percussive Notes* with his most recent article, "Stick Control for Marimba." Recently the Music Teachers National Association published his article "Braille Primer for the Sighted Music Educator" in their journal "American Music Teacher."

### **Grace Skinner, Mezzo-Soprano**

Grace Skinner, mezzo-soprano, is a recent graduate of Portland State University where she studies with Christine Meadows. There she has enjoyed performing the roles of Florence Pike in *Albert Herring* (2018), La Principessa in *Suor Angelica* (2017), Prince Orlofsky in *Die Fledermaus* (2016), and Samantha in the world premiere of *The Place Where You Started* (2016). In November of 2017 she received the title of regional finalist in the NATSAA voice competition. Grace currently teaches voice at Grace Skinner Studios and the Vancouver Music Academy. This fall she will be an associate voice instructor at the Jacobs School of Music at Indiana University while she works on her Masters of Music.

### **Dawn Sonntag, Soprano**

Dawn Sonntag, soprano, has performed art song, oratorio, and opera across the U.S. and in Germany, France, and Norway. In addition to performing her own works, she has performed recitals of new art song as part of a duo with pianist-composer Jonathan Kolm. As part of the eight-member Heidelberg-based Collegium Artium Solo Ensemble, she toured southern Germany and southwestern France performing repertoire that ranged from early music to spirituals. Her interest in Scandinavian art song led to a Foreign Language Area Studies fellowship to study advanced Norwegian at the University of Oslo. She has been a Metropolitan Opera and NATS Southwest Regional semifinalist; was awarded the Heidelberg Inge Pitler prize in Lied performance in both voice and piano; and was winner of the

Kenwood Symphony Masterworks and Aria competition. In addition to her activity as a singer and composer, Sonntag is a collaborative pianist and choral conductor. She has taught voice at Hiram College, the University of St. Catherine, and the University of Minnesota. Currently Sonntag is a lecturer in music composition and theory at Gonzaga University.

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**Will Hornyak**

**Bonnie Meltzer**

## CASCADIA UPCOMING EVENTS

### In Good Hands

Saturday, June 16 @ 3:00 pm (*corrected time*) | Lincoln Hall, Room 75,  
PSU, 1620 SW Park Ave., Portland, OR

### Astoria Music Festival

Wednesday, June 20 @ 7:30 pm | Venue and details TBA, Astoria, OR



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