

CASCADIA COMPOSERS PRESENT

PULLING OUT ALL THE STOPS

new music for the organ

THREE ORGANISTS

Tom Curry, Greg Homza & Corina Hughes

WITH THE **RESONANCE ENSEMBLE**

directed by Katherine FitzGibbon

**PERFORM WORKS BY
LOCAL COMPOSERS**

Daniel Brugh, Michael Johanson, David C. Leetch,
Bonnie Miksch, Jan Mittelstaedt, Art Resnick,
Paul Safar & Tomas Svoboda

SUNDAY, FEBRUARY 24, 2013 AT 3 P.M.

St. Anne's Chapel, Marylhurst University

17600 Pacific Highway (Hwy. 43), Marylhurst, Oregon

admission \$20 / working artists \$15 / seniors \$10 /
students \$5 / under 12 free

www.CascadiaComposers.org

Cascadia Composers is a chapter of the
National Association of Composers, USA





Cascadia Composers

Mission Statement

Cascadia Composers will promote the composition and performance of contemporary classical music by regional composers, stimulate national and international awareness of this music, and gather composers to disseminate information pertinent to its members and the community. *Cascadia Composers* serves northern Oregon and southern Washington and was founded in 2008.

Website: www.CascadiaComposers.org

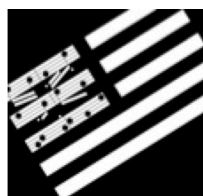
Governing Board

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Greg A Steinke, Tomas Svoboda, at large

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) and fundraisers sponsored by Cascadia Composers.



NACUSA

CASCADIA COMPOSERS

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

present

PULLING OUT ALL THE STOPS

new music for the organ

CONCERT

Sunday, February 24, 2013 at 3:00 p.m.
St. Anne's Chapel, Marylhurst University

Psalm Daniel Brugh

Tom Curry, *organ*; Daniel Brugh, *piano*

You asked me for a poem that first day David C. Leetch

Flora Sussely, *soprano*; Tom Curry, *organ*

Do not press me to leave you Bonnie Miksch

Rachael Marsh, *soprano*; Tom Curry, *organ*

Offertories (Vol. 1), Op. 52a Tomas Svoboda

XVII. Variation on "How Sweet the Name of Jesus Sounds" V. Lento maestoso
Corina Hughes, *organ*

* INTERMISSION *

The Swan Jan Mittelstaedt

Resonance Ensemble; Greg Homza, *piano*

Resurrection Jan Mittelstaedt

I. The Tomb II. The Women III. Triumph
Greg Homza, *organ*

Memento Michael Johanson

Reed Wallsmith, *alto saxophone*; Greg Homza, *organ*

Four Horsemen Art Resnick

Greg Homza, *organ*

The Vast Expanse Paul Safar

Resonance Ensemble; Greg Homza, *organ*

PROGRAM NOTES

Psalm (organ & piano) by Daniel Brugh

The word *psalms* is derived from the Greek *Ψαλμοί (Psalmoi)*, perhaps originally meaning "music of the lyre" or "songs sung to a harp" and, later, referring to any piece of music. The structure of this piece was inspired by the inverted parallelism, or Chiasmus, that is used throughout the psalms. This piece is the first in a set of three where I combine my love for the piano and organ with the spiritual blessing I receive from reading the psalms.

You asked me for a poem that first day (soprano & organ) by David C. Leetch

This piece sets to music the poetry of Flora Sussely. *You Asked Me For a Poem That First Day* is the first poem from her book of poetry entitled *Hard Drive*. It was published in 2010 and is used with her permission.

Flora's comments regarding the poem: Date on the beach in southern California. Visiting my sister. He told me he wanted a poem. I was in Portland, he was in LA, we were going to be words alone. Blue words and not pink flesh.

You asked me for a poem that first day

Before pink, there is blue
of water before mammals
of air
Blue of dark veins
a baby before breathing
twilight before a new Jewish day begins
Blue mist and fog and foam
Blue I wore in necklace beads to dinner, in the fire
in snapshots against dark sky
Blue denies its own biology,
Its blood,
the heat of body
Blue is not pink, moist and warm and pulsing
It is not raw, slippery, intimate and vulnerable
Blue is the mind, imagination, logic;
cool-like a pearl
smooth and objective and determined
Pink encroaches and invades our dreams,
begins to warm our limbs
Blue seduces pink too briefly.
And in this violet hour,
Venus shines alone
against the blue moment of longing.

Do not press me to leave you (soprano & organ) by Bonnie Miksch

Do not press me to leave you is a piece for soprano and organ based on a biblical text from Ruth. I wrote this piece in 1999 in the midst of a personal crisis when life circumstances separated me from someone I thought I couldn't live without. Ironically, this text is often sung at weddings, but my interpretation is full of the anguish of separation, longing, and hopelessness. The text follows:

*Do not press me to leave you
or to turn back from following you.
Where you go, I will go
Where you lodge, I will lodge.
Your people will be my people
and your God, my God.
Where you die, I will die.*

*There I will be buried.
May the Lord do thus and so to me,
and more as well,
if even death parts me from you!*

Selections from **Twenty Offertories (Vol. 1), Op. 52a** (organ solo) by Tomas Svoboda

This collection of twenty offertories for organ solo was written between 1949 and 1996 by one of Cascadia Composers' founding members, Tomas Svoboda. Tomas' music is known and performed throughout the world. We miss Tomas today, as he is recovering from a stroke that he suffered in December 2012. Cascadia Composers is honored to present music by our esteemed colleague and wish him a speedy and complete recovery.

The Swan (SATB choir & piano) by Jan Mittelstaedt

Gene Jackson, a former medical doctor, started writing poetry when he was a student at Rice University. It was here that he studied literature, classic poetry, and creative writing. Although I had been a friend of Gene's for over 35 years, it was only a few years ago that I learned of his literary talent. My husband and I now own seven volumes of his poetry. *The Swan* appears in his "Lyric Verses" which is published by iUniverse, <www.iuniverse.com>. I chose *The Swan* for the words of my song, because I think Gene paints a beautiful word picture of beauty, truth, the soul and essence of each of us, and the mystery of God. I have changed a few words at the end of the poem to fit my musical idea. However, Gene's original words are much superior to the ones I have substituted. Gene was expecting to be at this world premiere of his song today. Tragically, he was killed in a horrific automobile accident on February 6, 2013, while he and his wife were vacationing in Hawaii. With his family, we mourn his sudden death.

The Swan

Serene upon the surface of the lake
The swan is present, absolute and pure
With beauty that exists for its own sake,
Reserved and quiet, stately and demure.

To glide unhurried, without urgency
But also not displaying indolence
Shows great awareness and security
And indicates its matchless confidence.

When elements like these are in alignment
And features fit together to enhance
The synergy resulting in refinement,
Then this plus beauty equals elegance.

The color of the purest beauty, white,
Untarnished, free of stain, immaculate,
Expresses all the hope, the pure delight
Which we can sense but not articulate.

As black absorbs the light, so white reflects,
And thus the swan gives back what it receives,
The uncorrupted image it projects
Is mirrored in the memory it leaves.

If truth is beauty, beauty truth, the swan
Is all we need in life to understand
Our soul and essence, which depend upon
The complex mystery of God's own hand.

Resurrection (organ solo) by Jan Mittelstaedt

Resurrection was completed in 2012. The first movement, *The Tomb*, was my first piece for organ. It has been played, under a different name, in a few churches as part of the service. The second movement, *The Women*, uses the same theme as the second movement of my saxophone quartet. Since I thought that these two pieces would work in a set of music about the Resurrection of Jesus Christ, I wrote the third movement, *Triumph*, in 2012. I am indebted to Helen Hollenbeck for helping me better understand the capabilities of the organ. She also helped me edit the second and third movements of *Resurrection*.

Four Horsemen (organ solo) by Art Resnick

The Four Horsemen has nothing to do with horses or men but the number four plays an important structural role in this piece. First of all, as the subtitle implies, the piece is predominantly constructed harmonically using intervals of a 4th (quartal harmony). There are 4 principle themes with different color and texture and all other material mutates from those 4 ideas. The quarter note (1/4th) is the main pulse in mostly 4/4 time. I used chords and melodies made up of intervals of a 4th because I was less concerned about cadences and resolutions than I was about the ebb & flow of the music. 4ths seem to

h a v e a w a n d e r i n g e f f e c t .

Memento (alto saxophone & organ) by Michael Johanson

Memento was written in response to an invitation from two dear friends (composer Mischa Zupko and organist Minkyoo Shin) to compose a brief work for alto saxophone and organ to be played at their wedding ceremony. The instrumental combination is one for which I had not written previously and am delighted to have explored. The knowledge that the work would be premiered by Frederick Hemke and Douglas Cleveland - performers whom I have long admired - added another layer of inspiration.

The overall mood of the work is one of delicacy and serenity; my aim was to write music appropriate to the occasion, yet that could exist independently in the concert hall as well. The piece is a “memento” in that it is in essence a musical commemoration of this special occasion.

The Vast Expanse (SATB choir & organ) by Paul Safar

The Vast Expanse (text by Paul Safar)

Our eyes gaze out at the vast expanse
Of shifting clouds and faulting lines
This stretch of land is a safe place, a comforting space
Almost devoid of time
Mother Earth is a powerful force
It is as intense as our lives
Full of weathering and winds
And yet it holds us and shapes us
As it itself has been oh so slowly shaped
I know that I am not alone
I hear the coyotes call surround me
I walk through the maze of animal paths
Past gnarled juniper and rabbit tracks
Across the dried up lakebed and into the arms of an awaiting soul
We know the feel of wind against skin
We've all smelled the sweet scent of sage
We sense them the same despite station or name
We open our hearts to a more peaceful age
Someday out into that vast expanse we may finally put our differences aside
And view a brother as a brother
A sister as a sister
The raincloud like a father
And the soft sandy earth as our caring, beloved mother

The inspiration to write “The Vast Expanse” came while staying two nights at Summer Lake Hot Springs in Eastern Oregon. I had been there many times before but this occasion brought some especially unique occurrences. The first night I saw my first “moonbow”, a night rainbow created by moonlight and rain or snow vapor. The following night I experienced an incredibly powerful and rather scary wind storm that actually knocked over the airstream trailer next to me. The biggest

impression upon me, however, came from talking to the caretaker of the grounds who reminded me how many different types of people come to this remote place and how the differences seem to wash away in the expansiveness of the desert. I was immediately taken to writing a poem, something I hadn't done in quite some time. It felt like a call for peace and seemed like the right fit for a choir composition.

COMPOSER BIOGRAPHIES

Daniel Brugh

Daniel Brugh was born and raised in Portland, Oregon where he began his music studies with Ruth Roper. A graduate of Interlochen Arts Academy (1979), Dan studied composition with Doy Baker and, during the summers, with Andrzej Dutkiewicz. Daniel was the recipient of the *Close Award* in 1984 and earned a Bachelor of Music degree from the University of Oregon, where he studied piano with Victor Steinhart and composition with Dr. Harold Owen and Dr. Derek Healey. After earning his degree, Daniel continued to study composition with Dr. Walter Saul. Dan was honored with the Oregon Music Teachers Association *Composer of the Year Award* in 2009/2010. Currently he teaches piano and music composition in Beaverton, Oregon and is a member of the governing board of Cascadia Composers.

David C. Leetch

David Leetch played trombone in his early years, learning music from his father, who was a music teacher and played trombone in the Quad City Symphony. David found himself drawn to voice. He received a music education degree in voice at Illinois State University and studied voice with James Parks. While his career took him down a different path, music has always remained important. As with most kids growing up in the 60s, David was also drawn to guitar and is largely self-taught. Along the way he received classical guitar training with Scott Kritzer. David has spent much of his musical life playing and composing for classical guitar. David has received no formal training as a composer. In recent years, he has been exploring the color and expression of other instruments. While he is a long-standing member of Portland Guitar Society, David is also regularly involved in Portland Classical Revolution.

Bonnie Miksch

Bonnie Miksch is a composer who writes both acoustic and electroacoustic works. Her music explores the distinctly human realms of emotions, dreams, and states of consciousness, and combines diverse elements with an ear for coherence. Her music has been performed in Asia, Europe, Canada, and throughout the U.S. She has received commissions from the Meet the Composer, The Fireworks Ensemble, Beta Collide, and The Oregon Music Teacher's Association who awarded her "Oregon's Composer of the Year" in 2011. In 2012 she received an international award from the Sejong Cultural Society for her piano trio, *Song a Sanshin*. Her works have also been performed by FearNoMusic, newEar, and the Portland Vocal Consort, and presented at international, national, and regional venues including ICMC (China, Greece, Singapore, Denmark), The International Contemporary Music Festival (Korea), SEAMUS, the Third Practice Electroacoustic Festival, the Society for New Music, the New World Arts Electroacoustic Festival, Electrogals, and Cascadia Composers. Her music is available on the North Pacific Music and Aca Digital labels. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as the Coordinator of Composition Studies at Portland State University, where she has taught music theory, composition, and computer music since 2004.

Tomas Svoboda

Born in Paris of Czech parents, December 6, 1939, Tomas Svoboda composed his first opus at age nine and was admitted to the *Prague Conservatory* five 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 University of Southern California in 1966, graduating two years later with honors. In 1981, the 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. During the 2008-09 season, major orchestral performances include **Concerto for Two Violins and Strings, Op.191** with the Dayton Philharmonic; and the *World Premiere* performances of Svoboda's commissioned **VORTEX for Orchestra, Op. 197** with the Oregon Symphony Orchestra. Current recording projects underway include Svoboda's **SONATA for Viola & Piano, Op.36** [[Joel Belgique](#) and Tomas Svoboda]; as well as a recording of chamber works with strings [various artists].

Jan Mittelstaedt

Jan Mittelstaedt holds a BS in education from [Bucknell University](#), a BA in music from [Marylhurst University](#), and a MM in composition from the [University of Portland](#). She has studied composition with Sister Anne Cecile Daigle at Marylhurst University and with Dr. Walter B. Saul II at the University of Portland and independently. Nationally Certified in piano by the [Music Teachers National Association](#) (MTNA), Jan is on the syllabus adjudicating staff of the [Oregon Music Teachers Association](#) (OMTA). She also is a program presenter for OMTA districts. Besides adjudicating piano syllabus exams, she adjudicates student compositions.

Ms. Mittelstaedt is the composer of numerous educational pieces for piano. Among these, The Boston Music Co. (Music Sales USA) has published four collections. *Solo Snips; Splashes Of Color* (featured in *Piano and Keyboard* magazine: May/June 1993); *Sonatina For Youth*; and *Fabric And Frills*. Schaum Music also published two titles: "Beehive" and "Animal Antics." Other piano music is available through Alberti Publishing (www.albertipublishing.com). Jan also composes chamber music and sacred compositions. In 1993, she participated in the Ernest Bloch Composers Symposium with her *Saxophone Quartet* (AATB) and in 1994, she was chosen Composer of the Year by OMTA. Her commissioned composition for flute and piano, *Journey Through A Shadow*, was performed at the OMTA state convention in June of that year. She has also received many [ASCAP](#) Special Awards. Jan is president of Cascadia Composers (NACUSA). She is also a member of the [Oregon Federation of Music Clubs](#) and is co-chair of her area's Junior Festival. She is a member of [Mu Phi Epsilon](#), and the [Christian Fellowship of Art Music Composers \(CFAMC\)](#). Her biography is included in the *Marquis Who's Who of American Women* and *Marquis Who's Who in America*. Jan and her husband are parents of two sons and a daughter and have eight grandchildren.

Art Resnick

Art Resnick has been a professional jazz pianist/composer for over 50 years now and a closet contemporary classical music composer. In the past few years he's turned his attention more to the classical genre incorporating his jazz experience in it-not to mention that his jazz compositions have always been influenced partially by his knowledge of classical form. He is mostly self-taught but did study composition with R. Murray Schafer and Robert Schallenberg (U of Iowa). He has a Bachelor of Music degree in performance.

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 works have been performed at numerous concerts and festivals throughout the United States and abroad by distinguished soloists and ensembles. Awards and fellowships he has received have come from institutions such as the American Music Center, ASCAP, the MacDowell Colony, Virginia Center for the Creative Arts, and the Wildacres Residency Program. Johanson's composition "Earth Dweller" was awarded the Gil Seeley Prize in Composition, an award given by the Oregon Repertory Singers. Johanson was the Composer-in-Residence at the 2012 Jubilus Music Festival. Recent commissions have come from the International Beethoven Project, the Northwest Horn Orchestra, the Portland Chamber Orchestra, and the March Music Moderne festival. Johanson's music is published by Dorn Publications and September Hills. Mr. Johanson holds degrees from the Eastman School of Music and Indiana University. Formerly on the faculties of Indiana State University, Williams College, and Stetson University, he is Assistant Professor of Music at Lewis and Clark College in Portland, Oregon, where he also serves as Artistic Director of Friends of Rain, Lewis & Clark's faculty new music ensemble.

Paul Safar

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, Ohio, he draws upon his classical music training while incorporating various popular styles. He has produced six CDs 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, Ohio. He wrote the music for the children's theatre musical "Nisse's Dream" (Book by Nancy Wood) premiered at the Lord Leebrick Theatre, Eugene, OR in 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, video and circus artists to live original music. Paul is a member of Cascadia Composers, the Oregon area chapter of NACUSA. He has had his pieces performed in Portland by Fear No Music and at the Portland International Piano Festival. 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.

PERFORMER BIOGRAPHIES

Thomas Curry is an internationally known artist and church musician. A native of Ohio, he began his formal training at the age of seven and held his first church position as organist-director at twelve. He is a concert artist, accompanist, and organ performance workshop facilitator. For many years, he was the associate organist and handbell director at Portland's First United Methodist Church in addition to numerous other positions throughout his career and travels. Mr. Curry has concertized throughout the United States and Europe including performances at St. Anne's Cathedral in Belfast, Northern Ireland. He has performed as organ soloist for the Organ Historical Society's national conventions and regional conventions for the American Guild of Organists. He has made solo appearances with the Columbia Symphony Orchestra of Portland, the Vancouver Symphony Orchestra of Washington, and with Bravo! Chorale. Mr. Curry studied and holds a certificate from the Royal School of Church Music in Croydon, England. He counts Dr. Marilyn Mason of the University of Michigan; Dr. Donald Williams, Ann Arbor; Odile Pierre, la Madeleine, Paris, France; and Dr. D. Deane Hutchison of Warner Pacific College among his coaches. With a busy schedule of concerts and appearances, he maintains an active teaching schedule. He is a member and past dean of the Portland Chapter of the American Guild of Organists and the Board of Directors of The Old Church Society of Portland, Oregon. He is presently a member of the Detroit, MI chapter. He presently holds the position of Director of Music (Traditional) at First Presbyterian Church, Mount Clemens, MI where he oversees a very active music program including directing three choirs and teaching on the staff of the Arts Academy. He is also active in the theatre community, presently as Music Director for "Wizard of Oz" at the Clintondale Community Theatre.

Daniel Brugh (see Composer Biographies)

Soprano **Flora Sussely** began training her voice at the age of 17, learning bel canto technique from Theo Verlyn and later coaching with Maestro Mario Carta and working with Martial Singher, Mona Paulee and Blanche Thebom. Flora worked in television programming and as performance art critic in Los Angeles. Now, as a Portlander for the past 14 years, work in non-profit arts administration, advertising and talent promotion are among the hats she wears. Her two favorite hats are Poet and Singer.

Soprano **Rachael Marsh** has been performing and singing since the 2nd grade. Most recently she has been the lead in several operas at Portland State University. She covered the role of Alice Ford in Verdi's *Falstaff* in 2009, played Anna Glavari (aka The Merry Widow) in Franz Lehar's *The Merry Widow* in 2010, also played Anna Maurant in Kurt Weill's *Street Scene* in 2011, and Blanche in Poulenc's *Dialogues of the Carmelites* in 2012. Currently she sings as a soloist and in the choir at Trinity Episcopal Cathedral in Portland.

Corina Jones Hughes is a native of Beaverton, Oregon, where she developed a love for the piano and organ in her home. She went on and earned a Bachelor of Arts degree from Brigham Young University with emphasis in Organ, studying with Dr. Don Cook. She now resides in Beaverton where she is the mother of four, soon to be five, children and runs a piano studio of 20 students.

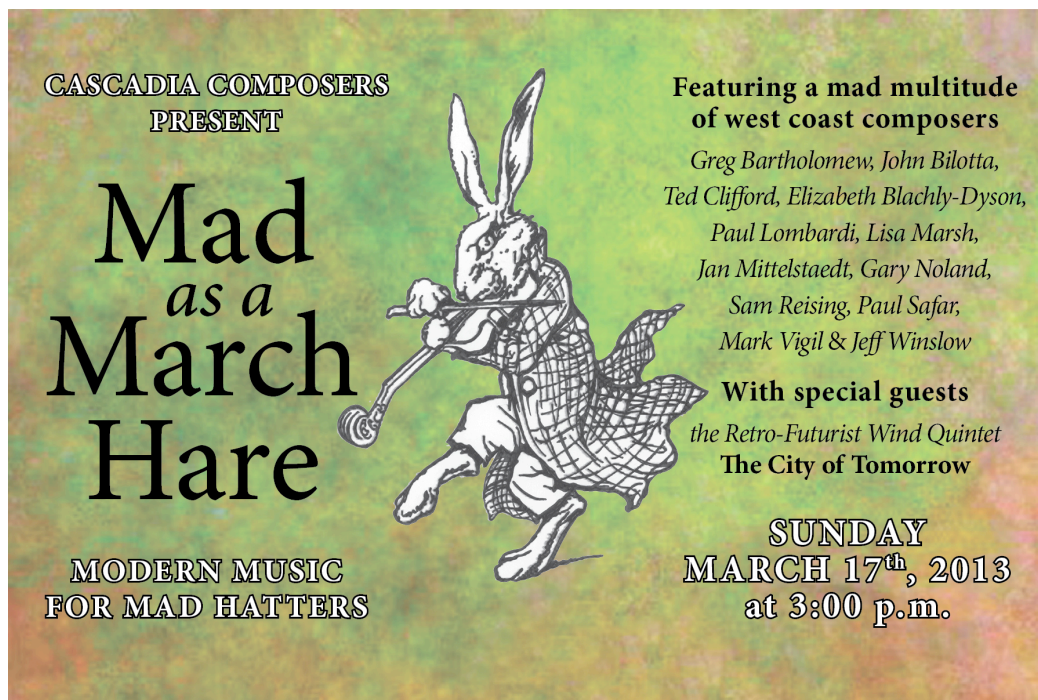
Resonance Ensemble is a high-level professional vocal ensemble in Portland that specializes in innovative thematic concerts that explore the resonance between music of all eras and art, politics, history, literature, and culture. Called "one of the Northwest's finest professional choirs" by Oregon Arts Watch, Resonance combines creative programming of unusual music with extraordinary vocal sound. Under the direction of **Dr. Katherine FitzGibbon**, Resonance Ensemble has developed a reputation for excellence and bold musicianship, collaborating with ensembles including Third Angle and the Portland Chamber Orchestra, as well as visual artists, dancers, actors, and poets, including the Oregon Poet Laureate. We are delighted to collaborate for the first time with Cascadia Composers. **Resonance Ensemble** is comprised of sopranos Catherine van der Salm, Maria Karlin, and Stephanie Kramer; altos Kristen Buhler, Liz Bacon, and Nan Wagner; tenors Brian Tierney, Daniel Burnett, and Jon Garrow; basses Paul Elison, Austin Daniel, and Adam Steele; and organist/pianist Greg Homza.

Katherine FitzGibbon conducts the [Lewis & Clark College Choirs](#) and teaches music history, choral music education, and conducting. She has served as Director of Choral Activities at Clark University, Interim Director of Choirs at Cornell University, and has conducted undergraduate choirs at Harvard University, Boston University, and the University of Michigan. Dr. FitzGibbon has been Assistant Conductor of the professional ensemble Boston Secession, Chorusmaster of the Windsor Symphony Chorus in Windsor, Ontario, guest conductor of the Windsor Symphony Orchestra, and a staff conductor at the Rome Opera Festival in Rome, Italy. Dr. FitzGibbon holds a Bachelor of Arts degree in music from Princeton University, Master of Music degree in conducting from the University of Michigan, and Doctor of Musical Arts degree in conducting at Boston University.

Gregory R. Homza, AAGO, serves as Director of Music Ministries at First Presbyterian Church, Portland. Before coming to Portland in December 2012, he was the Director of Music at The Church of Saint John the Beloved (RC) in Summerville (Charleston-area), South Carolina for eight years. Greg completed course requirements for the degree of Doctor of Music in Organ and Church Music at the Indiana University Jacobs School of Music, where he also earned a Master's degree in organ performance and a Bachelor's degree in cello performance. Greg has played recitals throughout the US, and is in demand as a guest choral accompanist, having recently performed Bernstein's *Chichester Psalms*, and the *Requiems* of Duruflé and Fauré. While living in South Carolina, he was a frequent performer in the annual Piccolo Spoleto festival, played regularly in programs sponsored by the Charleston Chapter of the American Guild of Organists, and was active as a freelance cellist in both chamber and orchestral settings. Greg and his wife, soprano Leah Papay, are ardent vegetarians and recyclers, as well as craft beer enthusiasts. They are looking forward to being active members of Portland's musical and cultural life, and welcome freelance opportunities.

Saxophonist and composer **Reed Wallsmith** lives and works in Portland, Oregon. He performs regularly with Blue Cranes, Battle Hymns and Gardens, and AU. He has collaborated onstage or in the studio with Wayne Horvitz, Eyvind Kang, Timothy Young, Ethan Rose, Laura Gibson, Deelay Ceelay, Matana Roberts and Tere Mathern Dance. He is the proud father of a one year old and loves going on walks.

UPCOMING EVENTS



**CASCADIA COMPOSERS
PRESENT**

**Mad
as a
March
Hare**

**MODERN MUSIC
FOR MAD HATTERS**

**Featuring a mad multitude
of west coast composers**
*Greg Bartholomew, John Bilotta,
Ted Clifford, Elizabeth Blachly-Dyson,
Paul Lombardi, Lisa Marsh,
Jan Mittelstaedt, Gary Noland,
Sam Reising, Paul Safar,
Mark Vigil & Jeff Winslow*

With special guests
*the Retro-Futurist Wind Quintet
The City of Tomorrow*

**SUNDAY
MARCH 17th, 2013
at 3:00 p.m.**

Mad as a March Hare: Modern Music for Mad Hatters
*New chamber music by Cascadia Composers
(part of March Music Moderne)*
Sunday, March 17th, 2013 at 3:00 p.m.
Colonial Heights Presbyterian Church
2828 SE Stephens St., Portland, OR 97214 (3 blocks south of Hawthorne Blvd.)

In Good Hands Concert
Piano Music by Cascadia Composers performed by
OMTA (Oregon Music Teachers Association) students
Thursday, July 11th, 2013 at 4:00 p.m.
Location TBD (in Portland)

Check out the details, join our mailing list, or make a tax-deductible
donation to support the future of classical music at

www.CascadiaComposers.org