

Cascadia Composers present

Collaborations 2022:

Re/emergence



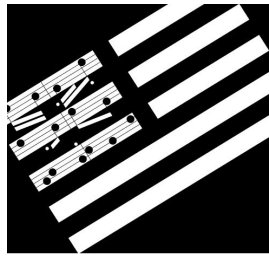
Saturday
May 14, 2022
7:30 pm

Lincoln Hall Room 75
Portland State University
1620 SW Park Avenue
Portland, OR 97201

*Strive...dream...
wake...flourish!
Our present moment
in music, poetry,
image & dance.*



THE OREGON
COMMUNITY
FOUNDATION



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 composers connected with the Pacific Northwest.

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

Website: 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.



Program cover design by Jennifer Wright

CASCADIA COMPOSERS

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

presents

Collaborations 2022:

Re / emergence

Saturday, May 14th, 2022 @ 7:30 pm PDT

Lincoln Hall, Room 75, Portland State University, 1620 SW Park Ave.,
Portland, OR

Program

Part I: Struggle and Strive

ADAGIETTO DOLOROSO: *in memoriam Frederic Rzewski* Gary Lloyd Noland
Asya Gulua, piano

CHIMNEYS Brian Field
Nicholas Meyer, baritone; Marcia Garcia, piano

WRITE US A BLACK GIRL POEM Bella (Hall)
and Theresa Koon
*Gerrin Delane Mitchell, tenor & actor; Anthony Dyer, violin & actor;
Bella, poet; Jonathan Hernandez, actor & percussion;
Nailah Barrett, Kayla Kelly and Josie Seid, actors*

A PRAYER FOR THOSE WHO LOOK AWAY Noam Faingold
Diane Chaplin, violoncello

Part II: Rest and Recharge

WindRiders l'ana S. Cotton
Anthony Dyer, violin; Diane Chaplin, violoncello; Ben Milstein, piano

LIVE WIRE FIREFLIES Nicholas Yandell
*Anthony Dyer, violin; Diane Chaplin, violoncello;
Johnny Barker, percussion; Ben Milstein, piano*

INTERMISSION

TREES DREAMING Daniel Brugh
Alexis Evers, flute

CRICKETS

Lisa Neher

Nicholas Meyer, *baritone*

Part III: Awaken and Flourish

RAINBOW NATION for Video, Spoken Word, Piano and Toy Piano

Jennifer Wright

Jennifer Wright, *pianos*

THEME and VARIATION for MOVEMENT

Timothy Arliss O'Brien

Conrad Kaczor, *Popper*; Esther Shim, *violin*; Ben Milstein, *piano*

I WANT EVERYTHING from *If Only I Could Give You the Sun*

Brian Dang
and Drew Swatosh

Adrian Rosales, *baritone*; Maria Garcia, *piano*

HOMAGE to bell hooks

Paul Safar

Big SnubB, *Krumper*; Adrian Rosales, *baritone*;
Anthony Dyer, *violin*; Rebecca Stager, *piano*

Program Notes

ADAGIETTO DOLOROSO: in memoriam Frederic Rzewski

by Gary Lloyd Noland

I composed *Adagietto Doloroso* in memory of Frederic Rzewski, who left us last year on 26 June. I first became aware of Rzewski's music shortly after moving from Berkeley to Boston in 1981. A composition instructor at the conservatory I attended first mentioned his name to me when he favorably compared some settings of Brecht I had written for soprano and piano to the maestro's works. Quite naturally, such a comparison drew my curiosity, so I began looking into Rzewski's music at the time. I finally got a chance to meet the maestro after attending a concert of his at Mills College in Oakland in 1992. (I actually attended a talk of his at Harvard several years prior thereto that almost ended in a fistfight, which was not an environment altogether conducive to reaching out to him at the time.) The most memorable thing I remember Rzewski saying at the restaurant in downtown Oakland, where we had dinner together after his concert, is something to the effect that he felt a strong need to consult a faith healer to cure him of his cynicism (!). Suffice it to say, he was one of the most powerful and influential musicians of his generation; the sense of loss is therefore deeply felt by many of us whose orbits he happened to cross.

CHIMNEYS

by Brian Field

Chimneys – presented here – is an excerpt from a longer cycle of songs for baritone with a piano accompaniment with texts from the E.E. Cummings' collection *Tulips and Chimneys*. Cummings' bleak poetry is set in a through-composed manner with every verse getting an original treatment revealing the poet's original train of thought.

i. when you rang at Dick Mid's Place

when you rang at Dick Mid's Place
the madam was a bulb stuck in the door.
a fang of wincing gas showed how
hair, in two fists of shrill colour,
clutched the dull volume of her tumbling face
scribbled with a big grin. her sow-
eyes clicking mischief from thick lids.
the chunklike nose on which always the four
tablets of perspiration erectly sitting.
—If they knew you at Dick Mid's
the three trickling chins began to traipse
into the cheeks “eet smeestaire steevensun
kum een, dare ease Bet, an Lee lee, an dee beeg wun”
her handless wrists did gooey severe shapes.

ii. goodbye Betty, don't remember me

goodby Betty, don't remember me
pencil your eyes dear and have a good time
with the tall tight boys at Tabari'
s, keep your teeth snowy, stick to beer and lime,
wear dark, and where your meeting breasts are round
have roses darling, it's all i ask of you—
but that when light fails and this sweet profound
Paris moves with lovers, two and two
bound for themselves, when passionately dusk
brings softly down the perfume of the world
(and just as smaller stars begin to husk
heaven) you, you exactly paled and curled
with mystic lips take twilight where i know:
proving to Death that Love is so and so.

iii. when thou hast taken thy last applause

when thou hast taken thy last applause, and when
the final curtain strikes the world away,
leaving to shadowy silence and dismay
that stage which shall not know thy smile again,
lingering a little while i see thee then
ponder the tinsel part they let thee play;

i see the large lips vivid, the face grey,
and silent smileless eyes of Magdalen.
The lights have laughed their last;without,the street
darkling awaiteth her whose feet have trod
the silly souls of men to golden dust:
she pauses on the lintel of defeat,
her heart breaks in a smile-and she is Lust....
mine also, little painted poem of god

— **E. E. Cummings**

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WRITE US A BLACK GIRL POEM

by Bella (Hall) and Theresa Koon

Several years ago, Portland actor and poet Eric Hull invited me to join a spoken voice ensemble he was founding called VOX. Eric would arrange poems from many different periods of English Literature, layering the voices, using repetition of phrases, words and even single letters to create choral works for speaking voices—reminiscent of Greek choruses. Our small ensemble would rehearse the pieces for weeks, refining aspects of inflection, dynamics, tempo, rhythm and diction—in preparation for public concerts. The process was rich, varied, demanding and—for us—unforgettable.

In contemplating Bella's "Write Us a Black Girl Poem", I was inspired to combine Eric's approach with a bit of music. To do this, I needed to try to put myself in Bella's shoes, and listen. She told me about the experience that lay at the heart of her poem, and also about her dreams for the future of her work. My intention was to employ a group of voices to magnify her message so that people from differing backgrounds might potentially receive its impact more deeply. This process gave me the honor of engaging with seven inspiring human beings. Thank you for listening.

Write Us A Black Girl Poem

When a black girl cries.
And everyone's around to hear it.
Does she make a sound?
Or is it drowned out by shame?
Of how strong she was supposed to be?
Seeing how many stabs to the back she can take before she falls into a corpse resurrects
herself only so they can do it all again and tell their friends they've witnessed black girl magic.
Or does she have to remind you she's black in every poem she writes for you to remember you
killed her?
Or does the poem have to end in triumph for you to consider it black enough and woman
enough to make sense?
Show you what a fighter she is.
So strong.
So black.

So woman.
Or is depression not black enough to be her issue.
Only being black can be her issue.
Because her being black has everything to do with your place, your status, your privilege to
watch what you've done to her from the audience.
Then give her a ten for a job well done.
So they tell her to write a poem.
So she writes one about how one time she drove 80 miles per hour headed towards the edge of
a mountain and didn't want to stop.
And they tell her that it is okay.
But this poem is for black lives.
So tell us your struggles as a black woman.
And she can tell them she is.
But they'll say there's not enough blood on the page for proof.
Tell us how we've choked your works into silence.
Tell us how we've made you bleed.
Tell us how black you are by telling us how many times we've put you 6 feet under the ground.
Tell us how many times you've screamed.
And everyone was around to hear it.
But no one could recall the sound.
Must've been angry.
Must've been black.
Must've been woman.
Must've been you.
Must've been silenced by us.
But please remind us how we did it.
We wanna keep knowing how we did it.
How we turned your experience into our entertainment.
And fooled you into thinking we actually cared.
Your poem about your anxiety was okay.
But we wanna hear how you haven't been able to find a black therapist in this town to relate to
you.
Tell us how a part of your experience we are.
You oppressed
You black
You woman
Tell us your worth.
Write us a black girl poem.
Make us feel what it's like to wear your skin that's always in the palm of our hands.
Back of our pockets.
Always handy to present when the timing's right.
When we take your breath away.
So return the favor and remind us how that felt by taking away ours.
You token.
You black.
You woman.
So c'mon write us a black girl poem.
The one that shows us all the results of what we've done.

— **Bella**

A PRAYER FOR THOSE WHO LOOK AWAY

by Noam Faingold

A Prayer for Those Who Look Away for cello and fixed media was written with the Yom Kippur, Selichot, and related atonement services in mind. The work was written engaging with political speech whose context and structure can be critiqued through musical means. My goal is to make perceivable the tensions that lie hidden until musical contextualization intervenes. This work was informed by the separation of families and detention and abuse of vulnerable migrants at the border. I felt a personal resonance with this issue as a Hispanic Jewish person whose family had been treated in adjacent ways during Argentina's Dirty War and at various other points in the 20th century. My template for exploring musical narratives and forms arises from combining elements found in phenomenological texts like Gaston Bachelard's *The Poetics of Space*, and composer Annea Lockwood's idea of the sound map. Bachelard's text uses familiar shapes and motions to explore imagination's reliance on familiar images as a means to understand ourselves. Lockwood's maps record the sound profile of a geographic locale, such as a river, creating an aural impression of it. My sound maps account for shapes, gestures, and ideas in a philosophical/emotional space or inner world.

WindRiders

by I'lana S.Cotton

Modes continue to excite my ears – and as with the Indian raga system, and our own ancient church modes – I find that each change in scale degree quality changes the expressive nature of the mode itself. The mode in *WindRiders* is a variant on another I have used several times, and consists of: m2, m3, M3/d4, P5, M6, m7. The opening few measures introduce the melodic motion of this mode for this piece, similar to the *alap* of a classical Indian composition. What follows is the main composition, which is western in its construction, with themes and sections mirroring the imagery of soaring birds – *Dancing with air, Soaring, Cruising the contours*.

LIVE WIRE FIREFLIES

by Nicholas Yandell

This is the second of a set of three pieces I wrote for this instrumentation, begun in 2009, when I first moved to Oregon. Based on the mood and aesthetics I felt from experiencing Portland as a transplant, I first introduced in these pieces many of the characteristics that I've developed throughout much of the music I've written since. I notated voicemails of my friends (thanks Alex F. and Nick G.) and plugged in the rhythm and pitch directions of those messages into my melodic material. The use of spare textures, stark harmonies, sudden dynamic assaults, jagged rhythms, rock music influence and whimsical color choices, also give these pieces a special place in my catalog. They were also the first time I connected my compositions with companion poems including the following text for this piece:

After the dayglow disappears,
The city lights dance,
Like live wire fireflies,
Strewn across the firmament,
Carelessly singeing,
The crepuscular canvas,
Painting gleaming epitaphs,
Of the foregoing span.

TREES DREAMING

by Daniel Brugh

Two things inspired this piece. The first was sounds from a flute, when Amelia Lukas was testing the acoustics of the outdoor venue for Cascadia Composers' concert last fall. The second is the book *The Hidden Lives of Trees* by Peter Wohlleben. The energetic flute solo is the centerpiece, and the fixed media is painted sound filling the spaces around the flute. The video images were created as I was working on the piece.

CRICKETS

by Lisa Neher

This piece explores themes of individuality and community, connection and anonymity, the beauty and hope of the music of the natural world—both animal and human. Danusha Laméris's exquisite, aching poetry inspired me to write melodic, lyrical lines in the resonant low and medium register of the voice. This is the range I associate with the gut, the enteric brain, where we feel life's big emotions. Contrasting sections set in a high register using lighter vocal colors evoke the sounds of crickets using vowels only. The concept of many voices combining to create music across wide distances is particularly poignant two years into a global pandemic, during which much of my music making, not to mention my socializing, was and continues to be remote.

Crickets

Who can say if they are one
or many? They make
a sudden voice
lift from the dark,
an orchestra
that trembles
through the vines.

And then-
as if drawn to a close
by an unseen hand-
it comes to a just
as sudden end.

I don't know whether to envy
or pity them
their merged sound.

A hundred
unknown players
in the moonlit grove.

I try to raise my one voice,
say a thing so singular
it holds.

To what end?

Wouldn't I rather
be the music that scores
the night?

Song that stirs the lovers,
lulls the wakeful
back to sleep?

Invisible,
and yet.

Though perhaps
I have it wrong:
Each cricket
frets its legs
into place.

While, from a distance,
all our voices make
one melodious
common sound.

— **Danusha Laméris**, used by permission of the poet

RAINBOW NATION by Jennifer Wright

Filmed in early 2021 in the midst of the Covid pandemic, "Rainbow Nation" began with an impulse to create art in deep response to the moment, relinquishing control and preconceived notions in favor of being still and listening to allow truths to emerge. In need of a positive vision, I invited young friends and their families to paint a communal mural imagining their ideal future. What wonderful creatures, plants, objects, people, stories, and ideas would populate this perfect world? Two videographers roamed freely as we painted, moving intuitively between perspectives and the spontaneous, beautiful moments that arose. As I slowly sifted through the many hours of resulting material to discover the story embedded therein, a trinity of film, spoken text, and music emerged, each element growing in symbiotic relationship with the others.

The title is inspired by the words of Archbishop Desmond Tutu, South African bishop and anti-apartheid/human rights activist, and Nelson Mandela, South Africa's first Black president, to describe their vision of a just, equitable, multicultural, and peaceful post-apartheid South Africa. "Rainbow Nation" is an intimate narrative about the means by which new generations may absorb and rise to the challenges left to them by previous generations and circumstance and leave the world better than they found it.

THEME and VARIATION for MOVEMENT

by Timothy Arliss O'Brien

Theme and Variation for Movement is a composition for violin, piano, and dancer written as a study of how to execute the theme and variation classically and flawlessly. Dipping, diving, and deriving from the theme, each variation takes the violin, piano, dancer, and audience on a wild ride across what the composer's imagination can do with one simple theme.

I WANT EVERYTHING

by Brian Dang and Drew Swatosh

In a nonbinary/trans, utopic reimagining of the original myth, Icarus finds themselves entrapped in a never-ending maze played by the instrumentalists and an aleatoric chorus of unstable, disembodied voices. The maze beckons them to submit to the societal expectations of their body/gender or fall to their death in the same way we know the myth ends. Daedalus, shifting in and out of different roles they've played in Icarus's life, pushes Icarus to take risks and figure out what they want for themselves. "I Want Everything" speaks to the emergence of one's identity through taking agency within the face of fear. With acceptance and the willingness to take the leap of faith, Daedalus and Icarus build the wings together and Icarus flies up and away, claiming life and agency for their body/gender beyond the myth and beyond expectations.

It was important to us that the role of Icarus be accessible to anybody regardless of birth assigned gender. Icarus was composed and designed to be flexible about what octave it's sung in, making it accessible to a wider variety of trans and/or nonbinary singers. Finally, in this queering of the myth, in which we insert our own agency as nonbinary artists over the music + myth, we made sure to subvert the idea that queerness results in tragedy and instead turn to utopia. In the end, we believe that we can have self-autonomy, the support of our family and friends, and continue to live life to the fullest.

I Want Everything (sung by Icarus)

Is mine.
Everything.
The sun
the heat on my skin
the light of its rays
is mine.
The moon
that dances in step
luminous and glowing
and its power that
manifests in waves
is mine.
The air
that flows in and out
of my lungs
and through every
living creature and tree
on Earth
is mine.

This sky
so open
so edgeless
it overwhelms
the eye of every beholder. This sky
that stretches
so tightly around our world it seeps into our dreams.
This sky
is mine.
And I do not need
a string to find my way
And I will fly as high as I want
And I will scream and bellow in joy
And laugh
and plant my future in the wind
Mutable, changing
I need not know where I am going
or fit into this or that
If all this
is mine.
You think you know
how this story ends
You've seen the pictures
of my body
dipping into the violent ocean
never to be seen again.
But this is not that
it will never be that
I will fall into joy
I will fall into life
And this
gift of being
alive
on Earth
in my very own body
is mine.

— **Brian Dang**

HOMAGE to bell hooks

by Paul Safar

I was very excited when the opportunity arose to collaborate with Krump dancer Snubb on a new work. When we were discussing what kind of piece I could write for him, given the intense times we are living in right now, Snubb suggested "let it be a roller coaster ride". That permission allowed me to structure the work vacillating between a rhythmic and somewhat angular instrumental section and a calm and quiet vocal section. Sometime during the summer of 2020 I noticed a quote on a telephone pole very close to my house here in Eugene. It was bell

hooks' "when we drop fear..." I was so taken by it that I came home and wrote it down. I felt it appropriate to set that text here in this piece, hence the title.

"When we drop fear, we can draw nearer to people, we can draw nearer to the earth, we can draw nearer to all the heavenly creatures that surround us." — **bell hooks**

Poet Biographies

Bella

Bella (Bella Hall) is a local spoken word artist, published author, and award winning performer. Over the years Bella has performed across the country and has been featured in zines, podcasts, and campaigns. Overall she hopes that her art reaches people and helps everyone feel a little less alone.

Brian Dang

Brian Dang (they/them) is a Vietnamese/Chinese playwright, poet, and teaching artist based in Seattle. They are a resident playwright at Parley and were a 2020-21 Hugo House Fellow. For Brian, writing is an act of envisioning an eventual communing, an opportunity to freeze time as we know it, and a reaching for joy. Their writing has been supported by 4Culture, Seattle Office of Arts and Culture, and workshopped with Seattle Opera, Pork Filled Productions, Mirror Stage, Karen's Secret Army, Theatre Battery, and the Sewanee Writers' Conference. They teach with Writers in the Schools & Arts Corps.

bell hooks

Writer, teacher, and cultural critic bell hooks was born Gloria Jean Watkins on September 25, 1952, in Hopkinsville, Kentucky, to a working-class family. Her father, Veodis Watkins, was a janitor for the local post office, and her mother, Rosa Bell Watkins, was a homemaker, raising Gloria and her six siblings.

Gloria Watkins attended racially-segregated public schools in Hopkinsville as a child. She performed poetry readings for her church community and was heavily influenced by her maternal great-grandmother, Bell Blair Hooks, who was known for her sharp opinions. As a writer, she chose the pseudonym bell hooks in tribute to her mother and great-grandmother. She decided not to capitalize her new name to place focus on her work rather than her name, on her ideas rather than her personality.

Her first published book was a collection of poetry, *And There We Wept*, in 1978. In 1981, she published *Ain't I a Woman: Black Women and Feminism*, which was perhaps her most significant scholarly work. In this book, she centralized the intersection of race, sex, and class at the core of black women's lives. She argued that each identity has the ability to produce and perpetuate systems of oppression and domination. The book established her as a formidable critic and intellectual and set out some of the central themes that characterized her later work.

A passionate scholar, hooks was among the leading public intellectuals of her generation. She published over forty books and scholarly articles, on topics such as masculinity and patriarchy, self-help and engaged pedagogy, feminist consciousness and community creation, and representation and politics.

(Condensed from www.blackpast.org. For full bio see <https://www.blackpast.org/african-american-history/hooks-bell-gloria-jean-watkins-1952/>)

Danusha Laméris

Danusha Laméris' first book, *The Moons of August (Autumn House, 2014)*, was chosen by Naomi Shihab Nye as the winner of the Autumn House Press Poetry Prize and was a finalist for the Milt Kessler Award. Some of her work has been published in *The Best American Poetry*, *The New York Times*, *The American Poetry Review*, *The Gettysburg Review*, *Ploughshares*, and *Orion*. She's the author of *Bonfire Opera*, (University of Pittsburgh Press, Pitt Poetry Series, 2020), and the recipient of the 2020 Lucille Clifton Legacy Award. Danusha teaches poetry independently, and was the 2018-2020 Poet Laureate of Santa Cruz County, California.
www.danushalameris.com

Composer Biographies

Daniel Brugh

Daniel Brugh, Composer Visionary Colorful Daring Fantastical... Deemed Portland Classical Music's Resident Misfit by *Willamette Week*, Daniel Brugh is one of Oregon's most idiosyncratically fascinating composers. (*Oregon ArtsWatch*) Combining unbounded creativity, stage savvy and tech geekery with a childlike sense of playfulness (*Willamette Week*), Brugh writes music and curates performance experiences that are visionary, daring, unexpected and fantastical. His wide-ranging output spans from powerfully haunting [and] seductively shadowy fixed media music (*Oregon ArtsWatch*) to dazzling neo-Romantic choral and chamber music. Chosen as the Oregon Music Teachers Association's Composer of the Year in 2010, Brugh has enjoyed performances of his music throughout the Pacific Northwest, and as part of the 29th Annual Contemporary Music Festival in Havana, Cuba. As the Vice President of Cascadia Composers, the National Association of Composers USA's largest chapter, Brugh curates imaginative and offbeat concerts that bypass the obstacles of elite-ness and conventional thinking, [are] entertaining on all fronts,... [and offer] compelling moments of musical magic, exuding a spirit of fun and adventure. (*Oregon ArtsWatch*) A Portland native and graduate of the School of Music at the University of Oregon, Brugh also attended the music academy at Interlochen, Michigan. He offers piano and composition lessons through his private studio in SE Portland.

I'lana S. Cotton

Composer I'lana Cotton (www.notimemusic.com) has created works for a broad range of genres, from solo piano to small chamber groups to large choral and instrumental ensembles. She holds a Master of Arts degree in composition from the UCLA. A California resident for many years, she was active in multi-art collaborations and performance. Since moving to southern Oregon in 2003, she has written over 30 works for Rogue Valley ensembles, including four commissions for the Siskiyou Singers. The Rogue Valley Symphony commissioned *Cantus*, a large-scale work for orchestra, in honor of its 50th anniversary season, which was premiered in October, 2017.

Noam Faingold

Washington DC based composer/educator Noam Faingold's music has been described as "...lyrical...", "...exhilarating...", and "...a tour-de-force of Jazz melded with Classical..." by sources as varied as *The New York Times*, *The BBC*, and *Downbeat Magazine*. Faingold is passionate about composing for traditional instruments and multi-disciplinary and cross-genre projects. Highlights include works for cellist Inbal Segev and New York Philharmonic oboist Rob Botti, collaborating with 20th century poet Yevgeny Yevtushenko's family on an orchestral elegy in his memory (Janáček Philharmonic Orchestra, Navona Records), and composing one of the first

original virtual orchestra pieces collaborating with the George Kaiser Family Foundation and the Tulsa Symphony. As an educator, Faingold is excited about providing composition mentorship and generating enthusiasm for new music. He currently does so as composer-in-residence with Washington Musica Viva, and as a teacher through Baltimore City Public Schools. He also did so as a Visiting Artist in Composition at The University of Tulsa and creator of the composition program at Tulsa Community College. Faingold holds composition degrees from King's College London (PhD) and New York University (MM) as a Jack Kent Cooke Graduate Fellow, with additional fellowships through the Salzburg Global Seminar and the Bowdoin and Atlantic music festivals.

Brian Field

Brian Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College. At Connecticut, he studied composition with Noel Zahler.

Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate and studied composition with George Edwards and Mario Davidovsky.

Theresa Koon

Theresa Koon composes music primarily for the voice, emerging from an international performance career as a singer and actress. Operas, song cycles and choral music make up the center of her work, generally inspired by texts that explore psychological themes or current issues of social concern. When not composing, Theresa enjoys teaching Vocal Music Appreciation Classes for Friends of Chamber Music, and voice for PCC. She is the founding director of Opera for the Hesitant, dADa and other eclectic adventures. *Mother of Exiles*—her choral adaptation of the poem inscribed on the Statue of Liberty—was released on the Navona Records label in 2020. <https://tikkunmusic.com/>

Lisa Neher

New music powerhouse Dr. Lisa Neher is an award-winning composer, mezzo-soprano, and actress on a mission to transform audiences through sound, story, and vulnerability. Described as a “visionary composer” (*Willamette Week*), “maestro of beautifully wacky noises” (*Oregon ArtsWatch*), and a composer of “varied and imitable” vocal lines (*Contemporary Classical*), Neher writes music inspired by female athleticism, the tender love of friends, the ambiguities of death, and the eerie mystery of deep ocean life. Her EP *Of Wind and Waves* explores the currents of air, water, and emotions that define our natural and psychological world. Neher’s commissioners include Third Angle New Music, Opera Elect, Opera Theatre Oregon, and Dinosaur Annex. She is the winner of the ICDA/ICF Choral Competition and the Mirror Visions Ensemble Young Composer Competition, and is a NATS Composer Mentee, working with Tom Cipullo.

Gary Lloyd Noland

Gary Lloyd Noland was born in Seattle in 1957 and grew up on a plot of land three blocks south of UC Berkeley known as People's Park, which has distinguished itself as a site of civil unrest since the late 1960s. As an adolescent, Noland lived for a time in Salzburg and Garmisch-Partenkirchen (home of Richard Strauss), where he absorbed a host of musical influences. Having studied with a long roster of acclaimed composers and musicians, he earned a Bachelor's degree in Music from UC Berkeley in 1979, continued his studies at the Boston Conservatory (1981-83),

and transferred to Harvard University, where he added to his academic credits a Masters and a PhD in Music Composition in 1989. His ever-expanding catalogue consists of hundreds of works, which include piano, vocal, chamber, orchestral, experimental, and electronic pieces, full-length plays in verse, chamber novels, and graphically notated scores such as his comic book opera *Cafe Ritardando* (Op. 89). His critically acclaimed, award-winning 77-hour long Gesamtkunstwerk *JAGDLIED: A Chamber Novel for Narrator, Musicians, Pantomimists, Dancers & Culinary Artists* (Op. 20) was listed by one reviewer as the Number One Book of 2018.

Timothy Arliss O'Brien

Timothy Arliss O'Brien is an interdisciplinary artist in music composition and writing. He has premiered with The Astoria Music Festival, Cascadia Composers, and ENAensemble's Serial Opera Project. He has published several books of poetry (*The Art of Learning to Fly, Dear God I'm a Faggot, Happy LGBTQ Wrath Month*), and has written for Look Up Records (Seattle), and Deep Overstock: The Bookseller's Journal. He also hosts the podcast *The Poet Heroic*, and manages the digital space The Healers Coven.

He also showcases his psychedelic makeup skills as the phenomenal drag queen Tabitha Acidz. Check out more at: www.timothyarlissobrien.com

Paul V. Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He has had commissions from ensembles such as the Delgani String Quartet. Paul's compositions have been performed by concert pianist George Lopez among others. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. He also enjoys cross cultural musical collaborations such as with the Catalonian hurdy gurdy virtuoso, Marc Egea. Paul received his Bachelors degree from The University of Cincinnati (CCM) and also did graduate study at the University of Oregon under Robert Kyr. When not musicking, he may be seen hiking, backpacking, alpine skiing, traveling, enjoying a glass of pilsner or pinot or spending time with his family and friends. For more information visit www.paulsafar.com.

Drew Swatosh

Drew Swatosh (they/them) is a Vancouver, Washington-based composer, vocalist, and multi-instrumentalist. Inspired by their background in arts-integrated education, they write eclectic, programmatic music and use composing as a means of processing the world around them. Drew's commissions include a trans/non-binary retelling of the myth of Icarus and Daedalus for the Seattle Opera Creation Lab; choral educator Stephanie Bivins; the Vancouver School of Arts and Academics Music Department; and vocalists Stephanie Lamprea, Marguerite McKean, and Carolyn Quick as part of the Dead Fires Anthology for Solo Unaccompanied/Self-Accompanied Voice. For more information, visit their website, www.drewswatosh.com.

Jennifer Wright

Jennifer Wright has been described as "a real force of nature" (FearNoMusic artistic director Kenji Bunch), "[One] of [Cascadia Composers'] most creative producer/composers" (Brett Campbell, *Oregon ArtsWatch*) and "brassy, nutty, classy...mad, quite mad" (Matthew Neil Andrews, *Oregon ArtsWatch*). She is a performer, composer, educator, multidisciplinary artist, event producer, and culture-maker. She holds two degrees in piano performance (M.M., Trinity College of Music, London, England; B.M., Hartt School of Music, Connecticut) and studied for

two years at the Music Conservatory in Stuttgart, Germany. She teaches piano at Reed College and in her private piano studio in Portland, Oregon.

Jennifer's eclectic compositions include acoustic, electroacoustic, fixed media, and found-sound works for solo instruments, voice, mixed ensembles, choir, dance, experimental instruments, and film. Much of her work features alternative keyed instruments like typewriters, toy pianos, prepared piano, amplified harpsichords, and her deconstructed creations "The Skeleton Piano" and "Chimaera". Jennifer's compositions have been performed across the U.S., England, Finland and Cuba and on KGW TV and Cuban National TV by herself, FearNoMusic, Resonance Ensemble, Delgani Quartet, The Venerable Showers of Beauty Gamelan Orchestra, Ensemble Interactivo de la Habana, 20 Digitus Piano Duo, CORVUS, and Free Marz String Trio, among others. www.jenniferwrightpianostudio.com & www.skeletonpiano.com

Nicholas Yandell

Nicholas Yandell is a Portland, Oregon-based composer, musician, writer & visual artist. Musically, he dwells in numerous sound worlds, and whether he's writing classical concert works, psychedelic emo synth pop, building electronic works with found sounds from the Portland streets, or something entirely different, he often seeks to blur the line between the visual, verbal, and musical realms. He has composed or collaborated on a number of scores for short films and film projects and has had works performed by such artists as the Pyxis Quartet (with Oregon Symphony percussionist Sergio Carreno), the Delgani String Quartet, and Oregon Symphony cellist Marilyn De Oliveira. He holds a Masters of Music Composition and a Bachelor of Music from Five Towns College in Dix Hills, NY, and has been named the 2020 Composer of the Year by the Oregon Music Teachers Association. His creative aim is to capture the joys, challenges, and anxieties of 21st century life in art that you feel, that makes you think, and something you'll enjoy too. You can check out his creations at www.nicholasyandell.com and thanks for listening!

Performer Biographies

Johnny Barker, Percussion

Johnny Barker is an emerging percussionist based in the Portland area. He is a senior at Portland State University studying under Dr. Chris Whyte, Jon Greeney, and Dr. Joel Bluestone. Johnny has been playing with the PSU percussion ensemble, their wind ensemble, and orchestra for 4 years. He has played with groups such as the Oregon Mozart Players, Vancouver Master Chorale, and is section percussion in the Vancouver Symphony Orchestra. Johnny is also a solo performer who has performed solo recitals and been featured with the PSU percussion ensemble, their wind symphony, and orchestra. Johnny is very excited to play chamber music created by Cascadia Composers!

Nailah Barrett, Thespian

Nailah Barrett is a 20 year old thespian. She is a Sophomore at Portland State University who was born in Oakland, California and has been raised in Portland, Oregon. Her career is to pursue acting professionally. She knew she wanted to become an actress ever since she was in 4th grade because it gives her a chance to channel her inner feelings into another character artistically, physically, spiritually, emotionally, and mentally.

Bella (Bella Hall) Please see **Poet Biographies** above.

Big SnubB, Dancer

Big SnubB (Joshua Dudley) is a Portland native & living legend in his city and well known in the dance world especially KRUMP. If you've been around the city or on the MAX, chances are you have seen him krumping or with his krew the RipCityKingz in the PBOT (Portland Bureau of Transportation) commercial that went viral in 2021. Growing up SnubB took to Art (drawing) as his main outlet outside of martial arts that he continues & always had a love for dance that he pursues today. KRUMP is a style of dance that is hard-hitting and powerful yet is graceful, like drawing he has found a way to create the same way he does on paper through movement. 18 years of KRUMP have guided Big SnubB through a journey allowing him to not only be inspired by the creators of KRUMP but also inspire them & many others in his city and across the globe. SnubB continues to share his art of dance being an instructor at HipHop Soulsation Academy & STEPS PDX!! Follow SnubB's journey on Facebook: Joshua Bigsnubb Dudley Instagram: snubbaluficuss Instagram: baighysick6 TikTok: Bigsnubb7 www.baighysick6.com

Diane Chaplin, Violoncello

Diane Chaplin is a solo artist, chamber music cellist and nurturing music educator who lives Portland, Oregon. She has been a member of the Portland Cello Project for 11 years and frequently tours with them around the U.S. as a featured artist. She can also be heard in solo and chamber music performances across the globe. Diane has taught at Yale University, Bard College, Oberlin Conservatory, and has given master classes in the U.S., Canada, Mexico, The Netherlands, Bosnia and Russia. In the Portland area she has taught at Lewis and Clark College and Linfield University. Diane holds a BFA degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School. As a member of the Colorado Quartet for twenty years, she performed in more than 20 countries; she holds a Special Prize from the International Cello Competition in Viña del Mar, Chile, and a Certificate from the International Tchaikovsky Competition in Moscow. A prolific arranger and composer, her works are available on her webpage at www.cellochaplin.com. In 2022 she continues to perform a "First Tuesday" solo cello livestream concert every month on the PCP Facebook page.

Anthony Dyer, Violin

Anthony Dyer is a professional violinist and pedagogue who resides in Portland, Oregon. In 1990, he moved to Oregon to earn his Masters in Violin Performance and Literature from the University of Oregon. He has been a first violinist in the Eugene Symphony Orchestra for 31 years along with enjoying a successful freelance career. Presently he's also Professor of Violin and Viola at Community Music Center and the Artist Violin Studio, and has been for almost 20 years.

Alexis Evers, Flute

Portland-based flutist Alexis Evers performs as a member of the Rogue Valley Symphony, Eugene Concert Orchestra, and Oregon Mozart Players. She has also performed with the Eugene Symphony Orchestra, Newport Symphony Orchestra, and Orchestra NEXT. An avid performer of new music, she was a 2018 Guest Artist for the Oregon Bach Festival Composers Symposium, and was a featured performer at the 2018 SEAMUS (Society for Electro-Acoustic Music in the United States) national conference. She holds a Master of Music degree from the University of Oregon and a Bachelor of Music degree from the University of Illinois.

Asya Gulua, Piano

Asya Gulua received her initial musical training in her native Moscow at the Gnessin School of Music. In 1996 she immigrated to the United States and enrolled at the Interlochen Arts Academy. Asya holds degrees from the Juilliard School (BM), Indiana University's Jacobs School

of Music (MM), and the University of Oregon (DMA). She has frequently appeared in duo piano performances with her husband, pianist and composer Arsen Gulua. Ms. Gulua lives in Salem, Oregon where she teaches private students and collaborates with musicians and composers on a local and national level.

Maria Garcia, Piano

Selected as All Classical Portland's 2022 Artist-in-Residence, Maria Garcia began piano studies in her native Puerto Rico at the age of four, making her debut with the Puerto Rico Symphony Orchestra at ten. She received a Bachelor's of Music with Distinction in Performance from the New England Conservatory of Music and a Master's Degree and Doctoral Studies from SUNY at Stony Brook. Her principal teachers have been Luz Hutchinson, Victor Rosenbaum, and Gilbert Kalish. María has performed throughout North America, Europe, Latin America and the Middle East and appeared in international festivals such as the Bergen and Casals Festivals. She has taught at Manhattan School of Music Pre-College Division, CUNY Pre-College, New Jersey City University and the 92nd Street Y School of Music. Now a Portland resident, she is a sought after performer, music coach and teacher performing regularly with 45th Parallel Universe, Third Angle Ensemble, Oregon Symphony, and 20 Digitus Piano Duo.

Jonathan Hernandez, Actor

Jonathan Hernandez has been making movies, creating theater, and telling stories since 2005. While pursuing his education at Arizona State University he trained with Firebirds; a performance group specializing in myth and rituals of the Medieval Religious stage through the scope of Native American performance practices. In 2009 he partnered with Theater In My Basement creating original work, such as The Brink of Insanity, and The Lydia Project.

In 2013, Jonathan moved to Portland, Oregon to pursue a master's in Theater Arts. He continues to perform with local theaters such as Milagro Theater, Oregon Children's Theater, Profile Theater, and Shaking the Tree.

In 2021 he wrote, directed, and starred in Heaven Resources, a comedy about an Angel who chooses to leave heaven to go work for Death. He now spends his time writing comedy, refining his storytelling skills, and being a leader in the arts community.

Conrad "Icon" Kaczor, Dancer

Conrad "Icon" Kaczor is known as one of the most innovative Poppers that specializes in the geometric shape-shifting dance style called Tutting. Conrad's versatility as a dancer, along with his creativity and extensive knowledge of Popping and Tutting, have enabled him to guest perform and teach at national music festivals, judge dance battles on both the West and East coasts, and study with respected street style innovators across the world. Conrad also performs with Heidi Duckler Dance, a site-specific based dance company located in both Los Angeles and the Pacific Northwest.

Kayla Kelly, Actor

Kayla Kelly is excited to be a part of Cascadia Composers Theater. Kayla is from Houston, Texas, and holds a Bachelor of Arts from Stephen F. Austin State University. She enjoys dabbling in stand-up comedy, writing, and acting. And finding creation in everyday life. Representation truly matters!

Nicholas Meyer, Baritone

Nicholas Meyer is a multi-faceted musician who maintains an active singing and teaching career in Portland, Oregon and is also the co-owner of Lydian Music Studios in SE Portland. Nicholas is the former Artistic Director of Opera Theater Oregon where he produced and

performed in critically acclaimed operatic productions. In September of 2017, he made his debut performance with the company, creating the role of John Muir in its world premiere production of the environmental opera *Two Yosemite* by Justin Ralls. Nicholas was praised by Oregon ArtsWatch for his "whiskey-smooth baritone" and that he "interpreted [Muir] to perfection." Nicholas made his directorial debut with OTO in 2018 in their production of Portman's *The Little Prince*. Nicholas now serves on the board of Renegade Opera.

Nicholas has also sung at the Aquilon Music Festival, Astoria Music Festival, Oregon Bach Festival, Manhattan School of Music, Arlene Schnitzer Concert Hall, Friends of Chamber Music, Cascadia Composers, and The Franz-Schubert-Institut in Austria. Other previous credits include Figaro (*The Marriage of Figaro*), 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*.

Ben Milstein, Piano

Ben Milstein is a Portland-based pianist, piano teacher, composer of electronic music, DJ, and post-production audio engineer. He has a diverse musical background with more than 35 years of performing experience. Ben has studied the Taubman approach to piano with Robert Durso since 1986. He has a BA in Composition from Bard College, an MFA in New Media Composition from the California Institute of the Arts, and attended Oberlin Conservatory of Music. For more information visit www.benmilstein.com.

Gerrin Delane Mitchell, Tenor and Actor

Gerrin Delane Mitchell is a graduate of Dell'Arte International and the University of Central Oklahoma. He has worked as a performer with Oregon Children's Theatre, Northwest Children's Theatre, Broadway Rose Theatre Company, Shaking The Tree, CoHo, Portland Center Stage, Action/Adventure Theatre, Red Door Project, Third Rail Repertory, Profile Theatre, Prismagic Circus, Fuse Theatre Ensemble, Lakewood Performing Arts and countless Fertile Ground Projects. Gerrin was also commissioned to create original work based on the pandemic for the Oregon Community Foundation and Miller Foundation.

Adrian Rosales, Baritone

Adrian Rosales is a lyric baritone and a native of Portland, Oregon who has performed with various companies and music festivals in the US and Europe. He received his Master's Degree in Vocal Arts/Opera from the University of Southern California under the tutelage of renowned baritone, Rod Gilfry.

Rosales recently made his Portland Opera debut in Robert Xavier Rodriguez's *Frida* as E.G. Robinson and Nelson Rockefeller. He received critical acclaim for his "...vibrant voice and keen acting..." from the Boston Musical Intelligencer and the Boston Classical Review for his portrayal of Tarquinius in Britten's *The Rape of Lucretia* with Opera Brittenica. Other highlights include Voltaire/Dr. Pangloss and Chino in the Aspen Music Festival's productions of Bernstein's *Candide* and *West Side Story*.

Rosales is a two time prize winner of the Henry and Maria Holt Scholarship Audition, hosted by West Bay Opera, and a two time finalist in the Annual International Opera Competition, hosted by the Utah Festival Opera & Musical Theatre. In 2019, Rosales was a national finalist at the NATS Convention Competition.

When he is not singing, Adrian enjoys a variety of hobbies including cooking, exercising, web-development, and video-gaming. (adrian-rosales.art)

Josie Seid, Actor

Born on the East Coast in Philadelphia but spending most of her life in Cincinnati, Ohio, Josie Seid embraced theater early and graduated from the Cincinnati School for Creative and Performing Arts with a Double Major in Technical Theater and a minor in Drama. She then moved to the Pacific Northwest and began spreading her wings in the artistically thriving Portland, Oregon. She is active in several aspects of the theater working both internationally and locally; as an actor/singer, director, playwright and teacher/coach of character development for acting and playwriting.

Esther Shim, Violin

Esther Shim grew up in Portland, Oregon studying violin with Kathryn Gray and piano with Sylvia Killman and playing with the Metropolitan Youth Symphony under Lajos Balogh. She attended DePauw University in Indiana for Violin Performance. Since returning to Portland, she has devoted her time to teaching, adjudicating, and coaching the next generation of musicians. She frequently performs with the Willamette Master Chorus, and subs with the Oregon Symphony, when she isn't playing with her own group, Northwest Piano Trio. In her spare time, she loves to cook for her friends and get lost in a book.

Rebecca Stager, Piano

Rebecca Stager is a collaborative pianist and vocal coach residing in the greater Portland area. Oregon born and bred, Rebecca received her bachelor's degree in Music from Oregon State University, and her Master's in vocal accompanying from the Manhattan School of Music in New York. Rebecca has been collaborating with musicians in the greater Portland area for nearly 20 years and enjoys playing everything from opera to choral works, from Schubertian Lieder to the Avant Garde, from Brahms trios to Broadway classics. Recent performances include a series of new instrumental works with the National Association of Composers USA, an original adaptation of *Orfeo in Underland* with Renegade Opera, and a workshop performance of a brand new opera by Dave Ragland, commissioned by Portland Opera (set to debut in the fall of 2022.)

ACKNOWLEDGEMENTS

In addition to our government and foundation supporters, the following individuals have made recent and generous cash contributions to Cascadia Composers:

Anonymous (2)

David S. Bernstein

Daniel Brugh

Ted Clifford

Jon Martin

Ellen Vanderslice & J. S. Parker

William & Ligia Toutant

Linda Woody

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Elizabeth Blachly-Dyson for anchoring the front desk, as she has so many times

Our intrepid **stage crew** led by **Judy A. Rose**

Ted Clifford (chair), **David Bernstein, Daniel Brugh, Judy A. Rose, Greg A Steinke, Jeff Winslow** and **Jennifer Wright** for divvying up production tasks as part of the concert planning committee

Greg A Steinke also for assembling the program copy, as he has so many times

David Bernstein, John Bilotta, Stephen Lewis, Paul Safar, and Dawn Sonntag, our selection committee for this concert

Jeff Winslow also for his many seasons as secretary and treasurer

CASCADIA UPCOMING EVENTS

In Good Hands 2022 (two concerts, different programs)

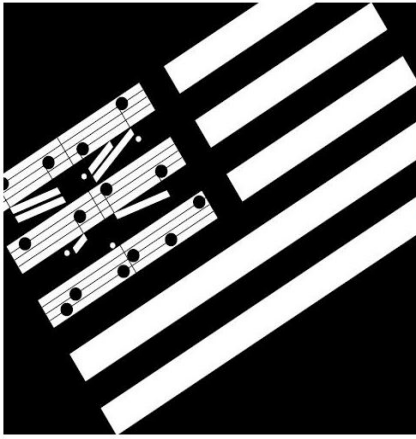
Saturday, July 9th at 2:30 PM & 4:00 PM | Lincoln Recital Hall, 1620 SW Park Ave, PDX

Talented young Oregon students perform a fabulous hodgepodge of works by Cascadia Composers in this 12th annual celebration of new music, including works specially written in collaboration with individual students by our composer members. This event forges new paths to the future of art music by bringing teachers, composers and gifted young performers together to learn, create and inspire each other and their audiences. Admission is free!

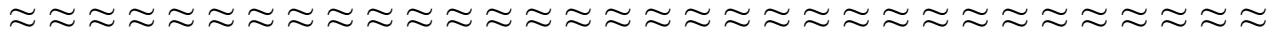
2022-2023 Season Opener

Sunday, August 28th at 5:00 PM | Leach Botanical Garden, 6704 SE 122nd Ave, PDX

Cascadia is excited to announce the opening concert of our 2022-2023 season! Like last year, this outdoor concert in Leach Botanical Garden's beautiful natural setting will feature a soloist on the Aerial Treewalk, plus new sounds like marimba, horn solos, and a Johnson Creek sound installation. Rose City Brass Quintet opens! The venue was filled to capacity last year. Mark your calendar now!



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Composers**
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A





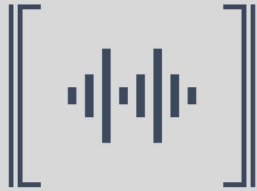
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