

# BLACK

CASCADIA COMPOSERS PRESENT

# OUT

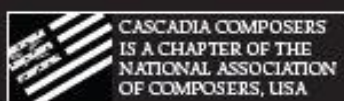


*A concert in the dark*

FRIDAY, JANUARY 24, 2014 AT 7:30 P.M.  
TEMPLE BAPTIST CHURCH  
1319 NE 7<sup>TH</sup> AVE., PORTLAND, OR 97232

*New music by*

SUSAN ALEXJANDER | KAREN BATES-SMITH | DAVID BERNSTEIN  
DANIEL BRUGH | JAY DERDERIAN | DENIS FLOYD | JACK GABEL  
LISA ANN MARSH | BONNIE MIKSCH | JAN MITTELSTAEDT | PAUL SAFAR



*In the dark? We'll shed some light on it at*  
[www.CascadiaComposers.org](http://www.CascadiaComposers.org) and/or  
[www.facebook.com/CascadiaComposers?ref=hl](http://www.facebook.com/CascadiaComposers?ref=hl)



# 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](http://www.CascadiaComposers.org)**

## Governing Board

Jan Mittelstaedt, President

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David S. Bernstein, Dan Brugh, Greg A Steinke, Ted Clifford, Jay Derderian at large

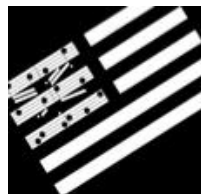
Tomas Svoboda, Honorary Member

**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*

## Blackout

Friday, October 24, 2014 at 7:30, Temple Baptist Church

**Fluid**

**Susan Alexjander**

Fixed media

**INTERTWINED** for flute, clarinet and narrator

**Jan Mittelstaedt**

Janet Bebb, flute. Barbara Heilmair, clarinet.

**Sea of Tranquility** for violoncello and piano

**Karen Bates Smith**

Jacob Consenz, cellist. Darlene Jost Babin, pianist. Brittney Hancock, dancer.

**Redacted** for viola and fixed media

**Jay Derderian**

Jordan Isaiah Whitney Dykstra, viola. Fixed Media

**Ocean** for voice and piano

**Paul Safar**

Nancy Wood, soprano. Paul Safar, pianist

**Turtle Portal**

**Bonnie Miksch**

Computer-realized sojourn

**Changeling** for flute and piano

**Lisa Marsh**

Sydney Carlson, flute. Lisa Marsh, pianist

## INTERMISSION

**Four Blossoms on a Single Stem** for flute solo

**David Bernstein**

Sydney Carlson, flute

**Metro Dreams**

**Jack Gable**

Fixed Media

**Sonata** for clarinet and piano

**Denis Floyd**

Colleen Adent, pianist. Jason Lazur, clarinet

**The Darkness Becomes a Voice** (*dedicated to Jennifer Wright*)

**Daniel Brugh**

Dwight Uphaus, bass voice. Daniel Brugh, pianist and fixed media,

## PROGRAM NOTES

**Fluid** for fixed media  
by Susan Alexjander

Fluid was created for a gallery installation of sound and visuals, in collaboration with sculptor Rebecca Kamen: Joan Hisaoka Healing Arts Gallery at Smith Center, Washington, DC April 13th-May 26, 2012.

Fluid reflects our visions of how light, shapes and rhythms inform our body as it communicates with itself, the Earth and the overall Matrix of life.

The soundtrack for Fluid uses the cranial-sacral model of healing. Our bodies are polyrhythmic beings, alive with tides, stillpoints, breath cycles, pulses and delicate surges of expression. Everything is entwined like root and flower. As the original 'Breath of Life' mysteriously enters the body through the third ventricle of the brain, it flows through the entire body, balancing and supporting our life force again and again. The Breath of Life informs our cells as intelligent rhythm and light. It can be especially perceived in the cranial-sacral fluids and piezoelectric, crystalline fascia of the body...a veritable symphony and light show within. Everything strives for balance, health and vigor. Water is the humble servant, divinely guiding and transmitting intimate connection through its liquid, crystalline resonance. As we head towards a vibrational breakthrough on this planet which involves sensuous, body intelligence, a new harmonic connection to creation is coming forth, and everything is jamming!

**INTERTWINED** for flute and clarinet with narrator  
by Jan Mittelstaedt

The theme of *Intertwined* is the interconnection of all people and forms of life. In this music, I have attempted to musically intertwine the flute and clarinet, two instruments of contrasting colors, through visual effects, and musical conversation. The end of the piece is uplifting, symbolizing a positive future for the world.

### **INTERTWINED**

Intertwined, interwoven,  
winding through time,  
spinning through space,  
We are all interconnected.

Tangled threads telecommunicate.  
Eskimos, Asians, Africans,  
are braided into a rope  
with a tangled texture.

networking: a friend of a friend,  
all are interlaced  
by less than seven steps.  
Mexicans, Moravians, Americans mesh.

Threads stretching through space  
shrink the size of the earth  
and shine forth a message of hope  
for peace between brothers and sisters.

**Sea of Tranquility** for violoncello and piano  
by Karen Bates Smith

"Sea of Tranquility" for Violoncello and Piano was originally written as a piano solo, but a cello line was later fully integrated into the piece. The cello line adds a haunting melody with ample use of harmonics. Originally, it was part of a set inspired by celestial bodies such as Ursa Major and the planet Mercury. "Sea of Tranquility" breaks a cardinal rule in composition: Avoid parallel fifths at all costs!

**Redacted** for viola and fixed media  
by Jay Derderian

My latest work, ominously titled [REDACTED], for amplified viola and tape (with optional percussion), serves as the second electro-acoustic work I've created.

As I was conceiving this work and writing this work, news of the NSA Prism Scandal was beginning to dominate the news cycle. Talk of privacy, personal information, and how it relates to national security, foreign policy, and the limits of government oversight were all I could hear, and it began to saturate the concept of this piece as it was developing.

Fear is becoming a currency in our nation's need to feel secure and protected from our enemies. Fear is the motivation for increased military budgets. Fear is the reason we have a military at all.

But at what cost?

At what point does the need to feel secure over ride our sense of self, our sense of confidence, our sense of who and what we are and our worth as citizens and as people? When we succumb to fear of prosecution, even if innocent, we begin to censor our true selves for the sake of safety. What is it to be said about a place where simply being you is grounds for prosecution? How much of yourself are you willing to hide just to be treated as if nothing were at stake?

If nothing else, [REDACTED] is about what we withhold within ourselves from the world, for whatever the reason may be.

**Ocean** for voice and piano  
by Paul Safar

Paul Safar's composition Ocean is one of several pieces created as underscoring for an audio book by Richard Leebrick entitled A Journey to PeggySioux. Paul's music is evocative and haunting-- perfectly suited for the soundscape of a playful modern epic."

**Turtle Portal** for Fixed Media  
by Bonnie Miksch

A computer-realized sojourn

**Changeling** for Flute and Piano  
by Lisa Marsh

"Changeling" is the third movement of a three movement suite for flute and piano. The music tells the story of a child who wanders into the forest at night and is changed by the fairies into a wild child.

**Four Blossoms on a Single Stem** or Flute solo  
by David Bernstein

The composition **FOUR BLOSSOMS ON A SINGLE STEM** is for one performer playing three different flutes: the alto flute, the C flute and the piccolo.

There is a great deal of symbolism in this work. It is a composition based upon a vision described by the Oglala Sioux Indian Black Elk in the book *BLACK ELK SPEAKS*. In one chapter of this book Black Elk describes an incredible vision he had when he was 9 years old and at a time when he was very ill. In this chapter he speaks about the six grandfathers: four of the six represent the East, West, North and South. The fifth grandfather is representative of the Sky; the sixth is the Earth.

There are four ascents described by Black Elk, and in the last one things turn to tremendous despair: the Sacred Tree...a tree which symbolizes joy, peace and happiness...is dead. Near the end of the fourth ascent, Black Elk talks of an herb that comes up in the same place where this sacred tree grew. This herb sprouts four beautiful stems: scarlet, yellow, white and blue. These are the subtitles used for each of the movements in the work.

My interpretation of this sprouting herb is that it represents a sense of hope; that Black Elk as an individual saw his people decimated and dying and he didn't see much to live for except for what was contained in this vision. To him it means that sometime, in future generations perhaps, the Indian people would rise again. He has this hope due to this extraordinary vision that came to him as a boy...the hope that this can and will happen.

The title of this work, **FOUR BLOSSOMS ON A SINGLE STEM**, is used as a symbol of hope: that from the death of the sacred tree an herb sprouts with these four colored stems. The poetic beauty of his vision is indeed stunning, although there is nothing in the music itself that is used as a literal translation of the vision he describes.

Three quotations occur in the music, all meant to symbolize a sense of resurrection and hope. At the beginning of both entrances for the C flute and the piccolo, short quotations from Mahler's second - Resurrection Symphony are found, and near the end of the work there is a two measure excerpt from an Indian song titled THE EARTH ONLY ENDURES.

Black Elk was an extraordinary prophet, medicine man and spiritual leader of his people. He was but 13 at the time of the Custer "Battle of the Little Big Horn," but he lived long enough to see the beginning, a middle and an end to what happened to his people.

**Metro Dreams** for fix media  
by Jack Gable

**METRO DREAMS** (1994) reflects nightmares of country folk, their first night in a big city - recycles material from Auto-Tomy (1987). METRO DREAMS premiered as the title work in a 1994 multimedia performance at the Corvallis Art Center, Corvallis, Oregon.

**Sonata for Clarinet** for Piano  
by Denis Floyd

Sonata for clarinet and piano, in one movement. It has the usual elements of first movement sonata form, namely exposition, development, recapitulation and coda. It is to be played as an adagio, with great passion. Although very chromatic, it is a tonal piece, in e minor, and is written for an A clarinet.

**The Darkness becomes a voice** for Bass Voice, Piano, Organ, and Fixed Media  
by Daniel Brugh

This piece was written for this concert and scored to be performed in the dark. It is dictated to Jennifer Wright whose vision it was to have a concert in the dark. Words are by Rapper G# "G double flat".

The composer invites the audience to participate toward the end of the piece by playing instruments of any kind or making sound of any kind when the bass sings "Rejoice in the Noise"

## COMPOSER BIOGRAPHIES

### **Susan Alexjander**

Susan Alexjander, aka: Susan Alexander, holds a Masters degree from San Jose State University in Music Composition and Theory. She has taught at the university level (San Jose State University, Goddard College, The Union Institute, and Cogswell College in Sunnyvale, California). Her compositions have been performed throughout the United States and Europe, including collaborations with sculptors, dance companies and film. She is director of Science & The Arts, a company which furthers scientific research into the 'musical' universe of frequency, honors a holistic, vibrationally connected vision of creation, and

supports outreach through lecturing, writing and composition. Sequencia is internationally known for its pioneering work with the molecular frequencies of DNA rendered into sound. It has been featured on CNN, BBC Radio, Wisconsin Public Radio, and has been on exhibit at the Boston Museum of Science, the San Francisco Museum of Modern Art, the Art Museum of Santa Barbara, and Universal Concepts Gallery in Manhattan, New York. A former California Bay Area resident, she now lives in Portland, Oregon and performs and lectures widely in the US and Europe.

### **David Bernstein**

David Bernstein's music has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music is published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., and most recently, Clear Note Publications. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University.

### **Daniel Brugh**

Daniel Brugh is the recipient of the Close Award in 1984 and earned a Bachelors 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, Dan continued to study composition with Dr. Walter Saul. Currently he teaches piano and music composition in Beaverton, Oregon. He was the 2009/2010 OMTA Composer of the Year.

### **Jay Derderian**

Composer/guitarist Jay Derderian's (b.1986) body of work has developed into a diverse and eclectic sound world, and to date has compiled a catalog of compositions that includes chamber music, electronic and electro-acoustic works, solos, and symphonic pieces.

A native of the Pacific Northwest and an abettor of the power and inherent accessibility of music, Jay's music is written under the contention that the deepest structures, relationships, and mysteries of sound/music and the world around us are not mutually exclusive. His music aims to unite (at times) seemingly contradictory ideas, forms, and concepts woven within a musical language that endeavors to blur the frame that surrounds the picture. Jay cites his influences as John Corigliano, Tan Dun, Aaron Jay Kernis, Witold Lutoslawski, and Claude Debussy among others.

Jay completed his undergraduate work in composition at Portland State University where he studied with Dr. Brad Hansen and Dr. Bonnie Miksch. Jay recently completed his Masters of Science in Music at PSU (graduating cum laude), during which he studied composition with renowned composer Bryan Johanson.

Jay's music has been performed all over Oregon. He has received commissions from Third Angle New Music Ensemble, The Contemporary Portland Orchestra Project (CPOP), Bus Stop Opera, and collaborated with New York-based artist Scott Wayne Indiana on the "album in a day" project, where a full length CD of 12 tracks was written, rehearsed and recorded in 8 hours, all using musicians who have never met or played with each other before.

Jay's music has been performed by Cascadia Composers, The Third Angle New Music Ensemble, Portland New Music Society, CPOP, Bus Stop Opera, Portland Classical Revolution, Portland State New Music Ensemble, and has had his music featured in the Monmouth New Music festival, Portland International Piano Festival, March Music Moderne, the College Music Society, and the Think Lincoln Concert Series.

He is actively involved in a number of new music groups in Portland including Cascadia Composers, CPOP, and Portland Classical Revolution. All of these organizations are devoted to the performance and promotion of new music in the community and abroad.

### **Denis Floyd**

Denis Floyd was born in 1938, in Los Angeles, California. He received an A.B. from Reed College in 1960 and a PhD in mathematics from the University of Washington in 1966. For most of his life Denis has taught mathematics at the college level. Music has always been a hobby, and toward the end of his career he decided to study it seriously. In 2003 he received an M.A. in music from San Jose State University. Since his retirement in 2005 he has been living in Portland, and has continued to compose music. He has been a member of Cascadia Composers for five years.

### **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. An experience perhaps only surpassed by performances of his recent dance theatre scores, THE FALL '01 and LAMENTATIO, while working 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.*"

### **Lisa Marsh**

Lisa Marsh is a member of the adjunct piano faculty at Portland State University, Marylhurst University, and Portland Community College. As Director of the Coordinate Movement Program for Pianists at Portland State University she specializes in retraining injured pianists and training teachers using proven somatic principles. Her class "Body Mapping for Musicians" provides information about the body and movement to all instrumentalists and singers. Ms. Marsh combines her experience as a Registered Nurse with study of the Taubman Method and Alexander Technique in her classes and lessons. An active performer, she is Principle Keyboard with the Columbia Symphony Orchestra

### **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. Her works have also been performed by FearNoMusic, Third Angle Ensemble, 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.



### **Jan Mittelstaedt**

Jan Mittelstaedt holds Bachelor degrees in education and music from Bucknell University and Marylhurst University and a MM in composition from The University of Portland. In 1993, Jan participated in the Ernest Bloch Composers Symposium, and in 1994, she was chosen Composer of the Year by the Oregon Music Teachers Association (OMTA). She has also won ASCAP special awards since 1994, and her biography is included in *Who's Who of American Women* and *Who's Who in America*. Some of her piano music has been included in the National Federation of Music Clubs (NFMC) Junior Festival bulletins which contain lists of compositions by American composers. Jan is also President of Cascadia Composers NACUSA.

A teacher of piano and composition, Jan Mittelstaedt has an active studio in Portland, Oregon. A member of the OMTA piano syllabus adjudicating staff, she also adjudicates student compositions, is a program presenter for OMTA, chair of OMTA's Extended Study of Musicianship and Repertoire (ESMAR) program, and is in co-chair of scheduling her districts Junior Festival (OFMC). Jan and her husband have two sons and a daughter and eight grandchildren.

### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Having received his B.Mus from the College-Conservatory of Music in Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating various popular styles like jazz and rock. Paul is smitten with Haiku these days. He will be premiering an extended vocal-chamber work at the Oregon Music Teachers Conference in Newport this summer with a setting of haiku from Basho.

### **Karen Bates Smith**

Karen Bates Smith is a "true Oregonian," as they say, being born and raised in this state. She returned to composing late – while raising a family, working as a psychologist, and taking up cello in mid-life. She studied cello with Naomi Blumberg, now retired from the Oregon Symphony. While doing so, Karen developed a passion for composing. She subsequently earned her Bachelor of Music degree at Marylhurst University in 2003. Karen continues to study with Dr. John Paul at Marylhurst. Her compositions focus on mixed or women's chorus, sometimes with piano, and sometimes with other instruments. Additionally, she writes for piano and cello, often whimsical pieces as well as more serious ones. She has had few performances so far, but enjoys playing her own pieces with her piano partner, Darlene Jost Babin.

## **PERFORMER BIOGRAPHIES**

### **Colleen Adent, pianist**

A versatile soloist, arranger, and accompanist, Colleen Adent began her formal musical training at the age of four, after the discovery that she had perfect pitch and the ability to play by ear. She received a Bachelor of Music degree in Piano Performance from Biola University, where she was twice named Outstanding Pianist of the Year. She has studied with Harold Gray, Artistic Director of Portland Piano International, Lina Baranov of Moscow Conservatory and Prof. Choong Mo Kang of Juilliard School of Music.

Colleen has performed with Professional Christian Wind Ensemble, Sapporo Philharmonic Orchestra, and Newport Symphony, under the direction of Norman Leyden. She has appeared as a guest soloist with Oregon Pro Arte Chamber Orchestra, Newport Symphony, Jewish Symphony Orchestra, and with the Westwood Wind Quintet. She has enjoyed collaborating with both locally and internationally known artists such as classical saxophonist Harvey Pittel, Robert Hale of the New York Metropolitan Opera and Julie Davies of Staatstheater Darmstadt.

Accompanying various vocal and choral groups, as well as solo appearances, have taken her throughout the United States, Canada, Europe and Australia. Her arrangements and accompaniments appear on numerous recordings.

Colleen has published *Fount Of Every Blessing*, a collection of original hymn arrangements with Fred Bock Music Co., and those arrangements can be heard on her CD, *Count It All Joy*. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio.

### **Darlene Jost Babin pianist**

Darlene Jost Babin began playing the organ with Mrs. Pliny Clark at the age of 5, requiring a special adaptor in order to reach the pedals. She has played piano since her early teens, studying with Karleen Huddleston. Ms. Jost Babin was church organist at Barbers Point, Hawaii, and Camp Lejeune, North Carolina. She was choir organist at St Charles Church in Arlington, Virginia and organist and choir director at St. Peter's

parish in Newberg, Oregon. Currently she is practicing with composer Karen Bates-Smith. Ms. Jost Babin is a mental health provider and resides in Newberg.

**Janet Bebb**, flute.

Flutist Janet Bebb grew up playing flute with her family in Oklahoma and has studied flute in Boston, Honolulu and Florence Italy. She was a music major at the University of the Pacific conservatory and a graduate student in ethnomusicology at Tufts University. She has studied south Indian flute in India, sax and dance in Turkey, and recorders in Italy. For the past 15 years she has been a dedicated chamber music player and has performed in the Portland area. She is a founding member of The Mousai.

**Jacob Consenz**, cellist

Jacob Consenz first began playing cello during 6th grade in the orchestra at his middle school. He only started to take private lessons his freshmen year of high school and began to pursue his musical career more seriously. By the end of his senior year he had been part of the Oregon All-State Orchestra twice and placed 8th at the state level of the Oregon Solo/ensemble competition. Since then, music has not been a main priority of his; it has given rise to near full-time work in an effort to put himself through college. Jacob is now attending George Fox University where he is pursuing a degree in Mechanical Engineering, participating in Track & field, and continuing to study music in a limited fashion.

**Jordan Isaiah Whitney Dykstra**, Viola

Jordan Isaiah Whitney Dykstra was born and raised in Sioux City, Iowa, educated in Southern California, and re-educated in the Pacific Northwest. He has played viola and composed for strings throughout.

**Brittney Hancock**, dancer.

Brittney Hancock has been acting professionally in the Portland theatre scene for the last 5 years and has started to make the transition to film acting, with a few small film projects and a brand new television series. Her dance experience had been primarily based in the theater but 3 years ago was given the opportunity to freelance dance with the band The Small Arms. She danced with them for over a year before stepping back to work on modeling and acting more. She is thrilled to have this opportunity to dance again with wonderful musicians and most thankful to Karen for writing a beautiful piece.

**Barbara Heilmair**, clarinet

Clarinetist Barbara Heilmair Tanret is Assistant Professor of Clarinet & Music History and Woodwind Area Coordinator for the Portland State University Music Department.

She maintains a versatile career as performer, educator, and scholar. A native of Germany, Barbara Heilmair has played with symphonic orchestras such as The Bavarian State Theater in Munich, The Salzburg Mozarteum Orchestra, The Tyrol International Music Festival (IOE), as well as The Santa Barbara Symphony, The Santa Barbara Choral Society, The Opera Pasadena, The Mozart Classical Orchestra, The New Valley Symphony, and The Brentwood-Westwood Symphony as examples.

**Jason Lazur**, Clarinet

Jason Lazur: A native of Portland Oregon, Jason is pursuing graduate studies in Clarinet Performance at Portland State University. Previous studies include completion of a Bachelor of Music Education degree from the University of Puget Sound. He seeks to build a career as both a performer and educator in the Pacific Northwest, and is always looking for ways to advocate for music education and other arts as part of a complete education.

**Nancy Wood**, soprano

Nancy Wood's musical career has included everything from sacred music to pop and jazz. After years of classical study, she has found her vocal home interpreting work by living composers. She has performed works by many living composers, including Jeff Winslow,, Jack Gabel, Tomas Svoboda and Gary Noland. She is most often found performing the work of her chief collaborator, Paul Safar. Through their non-profit, Cherry Blossom Musical Arts, Nancy and Paul have created concerts and shows such as "Visual Music" and "Art Music Live in the 21<sup>st</sup> Century", and the children's musical "Nisse's Dream". Nancy has also been extremely blessed to premiere two works composed specifically for her by British composer Derek Healey, who now resides in NYC. Both "Thy Distant Fire; an Edgar Allen Poe Songbook", and "The Coast of Oregon; The Quest for Aztlan" are gifts she will always cherish.

**Sydney Carlson, flute**

Highly sought after as a performer and teacher, flutist, Sydney Carlson joined the faculty of Portland State University in 2008. Currently a member of the Portland Opera Orchestra, she has appeared with the Oregon Symphony, Portland Ballet Orchestra and Portland Chamber Orchestra. She is a former member of the Houston Grand Opera Orchestra. While in Houston she performed frequently with the Houston Symphony, Houston Ballet Orchestra, and contemporary ensemble, Musiqa.

Dr. Carlson was previously on the faculty at the University of Houston and Stephen F. Austin State University in Texas. Her students have been accepted for further studies at Yale, Cal Arts, the Curtis Institute, Rice, Baylor, the Paris Conservatoire at Versailles and the Boston Conservatory.

International appearances include concerts in Europe, Mexico, China and Canada.

Sydney holds degrees from the Eastman School of Music, East Carolina University and the University of Houston. She was privileged to study with Byron Hester, Bonita Boyd, and David Shostac. She has recorded on the Mark, Delos, Albany, Guild, CIEM, and Urtext Digital labels.

**Dwight Uphaus**

Dr. Dwight Uphaus taught both instrumental and choral music for better than 4 decades in grades from junior high through college and seminary. He retired from Gresham HS after 12 successful years. Church music has also occupied his time and interest while serving a variety of congregations--including Portland's First Methodist--for nearly 50 years. As a singer he won awards from Oklahoma's McDowell Club and Cimarron

Circuit Opera Company; sang with the Oregon Bach Festival for 20 years and continues to sing with the Portland Symphonic Choir where he sometime serves as diction and voice coach. His most pleasant retirement activity is to teach teen-age singers, helping them to realize their vocal potential and advanced goals. His skills are quite in demand and his studio numbers from 25-30 each semester. Other activities include vocal/choral adjudication and clinics, baking and golf.