

CASCADIA HITS ON THE WORLD



**with percussionists
Florian Conzetti & Ian Kerr**



**7:30 pm, Friday, April 10
Temple Baptist Church
1319 NE 7th Ave. • Portland (97232)**

Cascadia Composers

www.CascadiaComposers.org

a chapter of the National Association of Composers USA





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Mission Statement

Cascadia Composers promotes the composition and performance of contemporary classical music by regional composers, stimulates national and international awareness of this music, and gathers 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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David S. Bernstein, Greg A Steinke, at large

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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), fundraisers sponsored by Cascadia Composers and by a generous grant from Meyer Memorial Trust.



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CASCADIA COMPOSERS

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

presents

Cascadia Hits on the World

Friday, April 10th, 2015, at Temple Baptist Church,
1319 NE 7th Ave., Portland, Oregon, 97232

Knall-Spielzeug mit Stöcken by Timothy Arliss O'Brien

I. Water II. Happenings III. Exit

Florian Conzetti, percussion / Ian Kerr, percussion

Whispers of the Lakota by David S. Bernstein (lyrics by students at Red Cloud Indian School, SD)

I. Tell Me Your Story II. A Better Life III. Where Life Never Ends IV. My Definition

Asya Gulua, piano / Sophia Tegart, flute / Nancy Wood, soprano / Ian Kerr, percussion

Wide-eyed in the Neon Light by Nicholas Yandell

Ben Milstein, piano / Parkpoom Aempoo, trumpet / Lars Campbell, trombone /

Florian Conzetti, percussion

I Have Cut Bamboo by Mark Vigil (lyrics by Paul Celan)

Asya Gulua, piano / Michelle Mathewson, viola / Sophia Tegart, flute / Catherine Olson, soprano /

Florian Conzetti, percussion

4 Phases by Art Resnick

I. Very Slow II. Allegretto III. Andante IV. Largo

Dianne Davies, piano

RagaPlay by I'lana Cotton

Dianne Davies, piano / Hannah Hillebrand, cello / Patrick McCulley, saxophone /

Ian Kerr, percussion

INTERMISSION

In Next Spring by Lisa Ann Marsh

Hannah Hillebrand, cello / Ben Leinfelder, flute / Florian Conzetti, percussion

This is the Night & All its Falling Stars by Tristan Bliss

Deborah Cleaver, piano / Adrienne Welsh, cello / Florian Conzetti, percussion / Ian Kerr, percussion

Within Earshot by Paul Safar (texts collected and arranged by the composer)

Cindy Bartel, Laurie Brandt, Theresa Schumacher, Ben Farrell, clarinets /

Paul Safar, Nancy Wood, Kim Still, voices / Ian Kerr, percussion

Piano Quartal by Liz Nedela

I. Jazzy II. SlowDown III. RunAway

Ben Milstein, piano / Adrienne Welsh, double bass / Florian Conzetti / Ian Kerr, percussion

Program notes

Knall-Spielzeug mit Stöcken by Timothy Arliss O'Brien

"Dearest,

I feel certain I am going mad again. I feel we can't go through another of those terrible times. And I shan't recover this time."

- Virginia Woolf

The three movements of this song outline the process of considering the point and validation of one's personal life when their sanity is in question.

Whispers of the Lakota by David S. Bernstein

The impetus for the creation of the composition WHISPERS OF THE LAKOTA was a brochure that came to me in the mail one day, sent by the Oglala Lakota College in South Dakota. As I read through this collection of poems by young students of Red Cloud Indian School, I was very moved by the thoughts, moods and expressions detailed in their poetry. Three of the poets are in the 10th grade; the fourth is a 2006 Red Cloud graduate.

The poems are all short. Indeed, the second one - A Better Life - is so concise that I set the text backwards first, then forward. And the combination of a mezzo soprano voice with a flute, various melodic percussion and piano seemed appropriate for a musical setting of these texts.

1. Tell Me Your Story

Tell me your story
Was there blood, sweat or tears?
Maybe there was glory
Over your last 100 years
Within your homeland
Prisoners they were
A powerful people
A powerful prayer
See the strength
Feel the pride
Run with nature
Nothing to hide.

A little more heartache, it will never last
Strong in their ways, set in their path
Walking in beauty, all the way
Walking in beauty, the natives say.
Brought them home, home to stay

This is our story
Of blood, sweat, and tears
No, there is no glory
But we will be here
The next 100 years.

Lavelle — 10th grade

2. A Better Life

My dreams are endless
My passion is relentless
A better life is not hopeless.
Dillon — 10th grade

3. Where Life Never Ends

Never ending dream where life never ends-
where people live in perfect harmony
where color is not wrong
where we can walk and sing without
laughter of putdowns
where someone greets you with words
of joy
where loneliness, inequality become a
speck of dirt
in the winds of the past-
But reality must come first.

Red Cloud Graduate 2006

4. My Definition

Love is
the climax of my happiness.
and the pinnacle of my pain.

Love is
the fire in my heart with
an eternal flame.

Isabelle — 10th grade

Wide-eyed in the Neon Light by Nicholas Yandell

*We philosophize under city lights,
Casting our epiphanies into the night,
With a youthful spirit soothing insecurities,
For a few moments we're completely liberated.*

- Dedicated to Tristan Bliss

I Have Cut Bamboo by Mark Vigil

I've always admired art song. What little pearls they are. I found a text that I liked and felt an affinity for: Paul Celan's poem "Ich Habe Bamboos Geschnitten" or "I Have Cut Bamboo." Writing the music wasn't too difficult and neither was the orchestration. The poem is all about love a father feels for his son and how he wants to help his son have a nice life despite all the father's hard work that has to be done. When the text conveys the idea of work I used Sprechstimme or spoken song in the soprano part, to help get the idea of dreary work across. When the text conveys all the father's love the music is lyrical and beautiful. I love to write for percussion in general and I remember how much I enjoyed writing this piece way back in 1993.

Ich Habe Bambus Geschnitten
(Paul Celan)

I Have Cut Bamboo
(English translation by Brian Lynch & Peter Jankowsky)

Ich habe Bambus geschnitten:
Für dich, mein Sohn.
Ich habe gelebt.

I have cut Bamboo:
for you, my son
I have lived.

Diese morgen fortgetragene
Hütte, sie steht.

This hut, to be swept away
by tomorrow, today it stands.

Ich habe nicht mitgebaut:
du weißt nicht, in was für
Gefäße ich den
Sand um mich her tat, vor Jahren, auf
Geheiß und Gebot.
Der deine kommt aus dem Freien – er bleibt frei.

I was not one of the builders:
you don't know into what vessels
I put the sand around me,
in years past
at beck and call.
Yours comes from
free ground—it will remain free.

Das Rohr, das hier Fuß faßt, morgen
steht es noch immer, wohin dich
die Seele auch hinspielt
im Ungebunden.

The cane that gains a foothold here,
tomorrow still stands wherever
your soul will play you to,
in the Unbound.

4 Phases by Art Resnick

In some parts of the world human life is divided into 4 "seasons". For example in India the Hindu males can follow this script to get to peace and fulfillment: Birth/Childhood, Adult/Businessman (having a family etc), Old age/ascetic (tradition is to leave the family and go into the forest and meditate), and finally Death (and beyond).

1.) The use of harmonics in this movement represents the environment of the unborn child and the activity is the movement within the womb and growth of the infant.

2.) This movement coincides with the hectic active life of young adults through middle age where one establishes a career and family (householder). It is marked by an ostinato which one feels the excitement and energy of this period in life (25-65

ys). In the beginning of this movement one can hear the enthusiasm of youth finding its way into the complexity of life as a business/householder person. One who faces all the challenges and difficulties of mature adulthood. Toward the end of the frantic pitch we return to a variation of the initial theme but as an older adult.

3.) One would think that this period of life would be one of contemplation and peace but the truth is that there is often regrets, fear, and unfulfilled dreams that disturb our meditation.

4.) The knell announcing the final phase-the end of life-the resistance to dying, and finally the peace of death of the mind and body.

In general regardless of which phase of life one is in, there is always turmoil, joy, and sorrow until the final rest.

RagaPlay by I'lana Cotton

This work is based on a mode very similar to the Hindustani Rag Bhairav (Carnatic Rag Mayamalavagaula):



This noble rag has here been freely, but not irreverently, adapted to Western ways, such as modulation, chord progressions, counterpoint, and small incursions of chromaticism.

In Next Spring by Lisa Ann Marsh

In Next Spring brings hope for a new spring where air and water are clean and flora and fauna abundant. A Native American song arises near the middle, remembering a past time when humans lived in harmony with the earth.

This is the Night & All its Falling Stars by Tristan Bliss

“O Pitiful, lovable, soon-to-be-departed earth, —
That’ll do.”

... excerpt from *Visions of Gerard* by Jack Kerouac

Within Earshot by Paul Safar

Within Earshot is a piece developed from my interest in eavesdropping! I often find it interesting catching random snippets of conversation or monologue when I am out and about. The piece began by my jotting down phrases I had heard over a period of time (whether in a coffee shop, the airport or walking down the street). Some of these phrases became the seeds for musical development. Others were placed in connection with one another to form various textures of spoken sound. Most of the three voice parts are spoken while a few are sung. I hope the piece to be both whimsical and serious in its tone. In addition, I am interested in the musical colors of the clarinet quartet in combination with percussion.

Piano Quartal by Liz Nedela

In keeping with the theme of the concert requiring percussion instruments with a possible mixture of non-percussion, I have included three mallet instruments, each with a different timbre: Vibraphone, Marimba, and Temple Blocks. I have also included Bongos, which is the drum sound I felt was needed in the first movement. Since there is a limitation of two percussionists, I met with Florian Conzetti to be sure one player can play the Vibraphone and Temple Blocks in the first movement; and one player can play the Marimba in two movements and can also play the Bongos in the first movement.

Florian concurred that both combinations are possible, since percussionists are adept in all these instruments. He also gave me advice regarding phrasing and articulation notation, so as to be uniform among all the instruments.

I chose piano to be the predominant instrument; however, the percussion instruments are used heavily and all instruments interact throughout the entire piece, creating rhythmic interaction, counterpoint and unity. The string bass acts as a sustaining instrument with a timbre very different from the piano and percussion.

Composers

Timothy Arliss O'Brien's composition life started at the age of 5, grew through his musical studies at a Harding charter prep high school in Oklahoma, matured from his time as a music major at Oklahoma Wesleyan University, and is now flourishing in the city of Portland, Oregon. Many of his early works were for the instruments he plays: trumpet and piano, but in the past years, his catalogue of compositions has expanded to include everything from operas, sacred works and choral works, to brass quintets, percussion duets, and sonatas that include the toy piano and theremin.

David S. 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, Poznan, Krakow, 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 has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications and Forton Music Publications (England).

Dr. Bernstein moved to the Portland, Oregon area in 2006, a move that he describes as being one of the best decisions of his life. Since coming to this region, he has joined a group called CASCADIA COMPOSERS in which he is active as an organizer for new music concerts. He continues his work as a free-lance composer.

Nicholas Yandell was born July 24th, 1982 in Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. He writes: "I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others experience them too. This desire tends to manifest itself into classical concert works, film scores, post-rock songs, and electronic music, sometimes amalgamating with fiction and poetry into meshes of lyrics, stories, and sound. So in the end, I'm just a sound-sculptor, taking my small vial of talent, casting it into the winds of the world, and discovering what the visceral power of musical expression can accomplish."

Mark Vigil was born in Spokane Washington in 1954. He writes: "I grew up with a massive love for the music of the Beatles and other rock bands of the 1960's. I also greatly loved classical music. Specifically the music of Chopin, Ravel, Beethoven, Anton Arensky just to name a few. I attended Cornish School of the Allied Arts in Seattle Washington from 1976 to 1981. My major was piano performance but later became piano and composition. I attended the University of Oregon school of Music from 1991-1996. I received my Master's degree in composition in 1996. Later I studied composition with Portland's Tomas Svoboda for ten years."

Art Resnick is a professional jazz pianist and composer who has toured and recorded with some of the best known jazz dignitaries in the world. Although Art's professional career has been exclusively in jazz, he has always had a profound love of classical music, and especially an interest in modern classical music which he has composed throughout the years. Since joining Cascadia Composers Art has begun to spend more time developing his skills as a modern classical composer. While teaching classes at San Diego State University he earned a BM degree in piano performance (of classical repertoire). As a composer he is mostly autodidact although he did take courses and studied with R. Murray Schafer (soundscapes), Robert Shallenberg (U of Iowa, electronic music), Dan Lee Mitchell (Harry Partch instruments at SDSU), Robert Priest, and Tomas Svoboda in Portland, OR. He was named the 2015 composer of the year by the Oregon Music Teachers Association and has written a piano trio to be debuted in June.

I'ana Sandra Cotton is an active composer, improviser and pianist, with an ongoing interest in combining Eastern and other modalities with Western musical structures and conventions. Recent performances of her concert music include those by Siskiyou Singers, Rogue Valley String Quartet, Composers Performance Ensemble, Delphi Piano Trio, North/South Consonance, Cascadia Composers, clarinetist Lori Calhoun, oboist Kristin Kessler, SyZyGy, Mazama Saxophone Quartet, Leuwi Asih Gamelan Degung, and the Southern Oregon Univ. Percussion Ensemble. Her work appears on recordings by Max Lifchitz at North/South Recordings, Menlo Brass Quintet, and Masterworks Chorale, and her piano improvisations can be heard on her CD entitled "Songs for the Journey." She holds an M.A. in composition from the UCLA, with undergraduate music study at the San Francisco Conservatory of Music, and she also studied north Indian classical vocal technique with Pandit Pran Nath. For over 20 years she was on the music faculty of the College of San Mateo, in California. Since moving to Medford, Oregon in 2003, she has been instrumental in forming the Southern Oregon chapter of NACUSA (National Assn. of Composers/USA), and is music director of the Threshold Singers Southern Oregon, which serves the Rogue Valley hospice community. For more information, please visit her website at www.notimemusic.com.

Lisa Ann Marsh is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well being for musicians and mind-body connections for increased artistry and creativity. As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principle Keyboard with the Columbia Symphony Orchestra. Her original compositions reflect diverse influences and are often inspired by her environment and the artists she collaborates with.

Tristan Virgil Tobia Bliss is an undergraduate composer currently studying with Dr. Whitley at Western Oregon University. He doesn't believe knowing random details about his studies will enlighten his music for you, but here is some other random information he believes will. Tristan loves: Dostoevsky (especially Raskolnikov in Crime and Punishment), skinny dipping in the ocean, philosophical discussions about his equal disbelief in predetermination and chance – which opens up a lot of room for existential crises about the nature of the universe, which coincidentally he also loves. In short, Tristan doesn't and does take everything and nothing seriously, but on the forefront is music, and music's ability to express what language just turns into nonsensical contradictions. Like this bio.

Paul Safar is a versatile composer/performer and music educator living and working in Eugene, Oregon. In addition to a busy private piano teaching studio, Paul also performs as an accompanist to the soprano Nancy Wood. Paul and Nancy are the co-founders and artistic directors of Cherry Blossom Musical Arts, a performing arts non profit organization that produces original, collaborative, live performances. 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. He has had his chamber music performed in New York City's CAMI Hall, choir music in Seattle and a folk opera in Ohio. His most recent large scale work is a "Concerto for Electric Guitar and Chamber Orchestra". Paul is a member of Cascadia Composers, the northwest chapter of NACUSA as well as BMI. Paul was awarded the Oregon Music Teachers Association Composer of the Year Award in 2013.

Liz Nedela, BA, MEd, MM, teaches piano and composition. She is fond of ethnic, modal, early music, counterpoint, and contemporary techniques, weaving these aspects into her compositions. She writes in many genres, instruments and voice. Educational emphasis: music and the gifted and the at risk; piano, composition, theater.

Our percussionists for the evening...

Florian Conzetti is artistic co-director of Northwest New Music, a Portland-based contemporary chamber music ensemble, has appeared as a chamber music collaborator at the Music@Menlo Chamber Music Festival (David Finckel and Wu Han, artistic directors), the Astoria Music Festival, Cascadia Composers Concerts, CalPerformances, and Stanford Lively Arts, and has recorded solo and chamber music works for the Innova, Albany, and Music@Menlo LIVE labels. He is the timpanist of the Vancouver Symphony Orchestra. Conzetti was formerly on the faculty of the UC Berkeley and currently teaches percussion, musicology, ethnomusicology and music theory at Portland State University and Linfield College. He studied at the Konservatorium für Musik in Bern, Switzerland, the Eastman School of Music, and the Peabody Conservatory, where he earned a Doctor of Musical Arts degree as a student of musicologist John Spitzer and marimbist Robert van Sice.

Ian Kerr is the newly appointed Principle Timpanist of the Eugene Symphony, also serving as Principle Percussionist of the Newport (OR) Symphony and is Adjunct Instructor of Percussion at Pacific University. Ian is also an active chamber musician and advocate of new music and has played with such groups as New Music Tampa, Northwest New Music and The McCormick Percussion Ensemble on which he is featured on several premiere recordings under the Capstone label. As a busy freelance musician, Ian has performed with such stars as Styx, Clay Aiken, Smokey Robinson, Steve Lawrence and Eydie Gorme and orchestras such as the Florida Orchestra, the Portland Ballet, Portland Opera, and the Oregon Symphony.

And their intrepid collaborators...

Parkpoom Aempoo, trumpet

Parkpoom Aempoo graduated from Lane Community College in 2013 with an Associates Degree in Trumpet Performance. He is currently continuing his trumpet education at the University of Oregon. He performs frequently in Eugene and Portland with Roselit Bone, Medium Troy, an ElectroSwing Orchestra, and busks regularly.

Laurie Brandt, clarinet

Laurie Brandt is a retired educator with a BA degree from CSU Long Beach. She also performs with the Eugene Symphonic Band, the Eugene Community Orchestra, the Lane Chamber Orchestra, and the Riverside Chamber Symphony.

Lars Campbell, trombone

Trained in both the classical and jazz repertoires, trombonist Lars Campbell performs with the Oregon Symphony and Oregon Ballet Theater orchestras; he also plays many of the national touring shows that pass through Portland. Lars is the co-founder of the Portland Jazz Orchestra. His discography includes appearances on Pink Martini's "Hang on Little Tomato", Pepé and the Bottle Blondes' "Pambrosia", and Portland Jazz Orchestra's "Good Morning, Geek". He has also composed and arranged numerous works for large jazz ensemble, trombone quartet, and jazz sextet. In addition to his performing career, Lars is the Chair of the Music Department at Clackamas Community College.

Deborah Cleaver, piano

Deborah Ingram Cleaver holds a Master of Music degree in piano performance from Boston University where she studied with the renowned pianist and pedagogue Leonard Shure. She then worked closely with Shure as his teaching assistant at New England Conservatory. Ms. Cleaver has also spent many years studying the performance practice of the Baroque and Classic periods with such luminaries as Sandra Rosenblum, Edward Parmentier, and Elisabeth Wright. Her broad interests have resulted in lectures for universities and music teachers' organizations, ranging from the expressive aspects of Baroque performance practice to the correlation between Romantic literature and music. Ms. Cleaver teaches at Lewis and Clark College and Reed College as well as in her private studio. An avid performer, she has appeared with the Fear No Music Ensemble, the DeRosa Chamber Players, Cascadia Composers, and Friends of Rain, and has had performances aired on the classical music program PLAYED IN OREGON. She will be performing in the Makrokosmos Project, a new contemporary music festival, in June 2015.

Dianne Davies, piano

Dianne is hungry for the stage. Her career includes teaching piano and performing polar opposites. Half of her time is spent on her musical comedy routine titled “Dianne Davies has Fallen off her Bench”. Her show is classically funny with traces of Victor Borge, Liberace, P.D.Q. Bach, Igudesman & Joo, Weird Al and The Piano Guys. From “Soleful” playing with her feet to performing upside down and backwards she can make any crowd laugh. The other half of her time is consumed with devouring brand new music by living local Composers. She helps coordinate the “In Good Hands” concert that connects living composers with young piano students and their teachers. It has become her passion to share this new music with the next generation.

Asya Gulua, piano

Asya Gulua holds degrees from The Juilliard School (BM), Indiana University’s Jacobs School of Music (MM), and the University of Oregon (DMA). Her primary teachers have included Jerome Lowenthal, Edward Auer, and Alexandre Dossin, as well as Marjorie Janove, Dmitry Rachmanov, David Riley, and Paul Schenly. She began studying piano at the Gnssin School of Music in her native Moscow. In 1996 she immigrated to the United States and attended the Interlochen Arts Academy as a student of Stephen Perry, where she was a three-time winner of the Interlochen Concerto Competition. Since then, she has performed in concert halls throughout the US, including Alice Tully Hall in New York City and Davies Symphony Hall in San Francisco. She has also appeared in duo piano performances with her husband, pianist and composer Arsen Gulua, whose compositions she premiered at Lincoln Center. Her interest in new music has led to collaboration with and performances of works by David Bernstein, Lori Laitman, and Samuel Zyman.

Hannah Hillebrand, violoncello

After eight years of working as an ICU nurse, Hannah decided to pursue her passion and recently completed her master’s degree in cello performance with Hamilton Cheifetz at Portland State University. She continues to work part time as a nurse while enjoying a busy freelancing schedule. In addition to private teaching, she enjoys working with the adult group cello classes at the Community Music Center in Portland and teaching as adjunct faculty at Portland State University. She is also regular member of the Vancouver Symphony.

Benjamin Leinfelder, flute

Benjamin Leinfelder, flutist, is originally from Florida, and much of his formal musical training and experience was during his tenure with the South Florida Youth Symphony, where he served as principal flutist and also performed as concerto soloist. In more recent years, he has studied with professor Jill Felber as a continuing student in her studio at UC, Santa Barbara. Having moved to the Pacific Northwest last year, Mr. Leinfelder is excited to be participating in Portland’s rich chamber music scene performing with various ensembles and serving on the Classical Revolution PDX board of directors. When not playing music, he is a software engineer at the National Center for Ecological Analysis and Synthesis focusing on data-driven, long-term ecological and environmental research initiatives.

Michelle Mathewson, violist

Michelle Mathewson, violist, is a member of the Portland Opera Orchestra, founding member of the Delphinium String Quartet performing at McMenemy’s Pubs, plays with the Siletz Bay Music Festival and is Principal Violist with the Oregon Coast Music Festival. She received her Bachelors and Masters degrees from the University of Cincinnati, College-Conservatory of Music. Prior to moving to Portland in 1987, she was a member of the Omaha Symphony. Michelle performs frequently in different ensembles, recitals, and is an avid performer with composers presently creating their music.

Patrick McCulley, saxophone

Saxophonist, educator and composer Patrick McCulley is originally from Oakridge, Oregon and currently teaches and performs in Portland, Oregon. After completing his Bachelors of Arts in Music at the University of Oregon, where he studied under Dr. Idit Shner, he completed his Masters of Music at the University of Idaho while studying with Dr. Vanessa Sielert. In addition to maintaining an active teaching studio, McCulley performs around Portland as one half of the McCulley-Falconer Duo, as a solo saxophonist, and in a variety of chamber, new music and jazz ensembles.

Ben Milstein, piano

Ben Milstein is a pianist, composer, and teacher with a wide range of musical interests and experience. Ben has been a Portland resident for more than a decade and he currently serves as accompanist for Satori Men's Choir, the West Hills Unitarian Universalist Fellowship choir, and Shine Children's Chorus. In addition, Ben teaches piano both privately and at the Hoffman Academy of Music. Ben is also a composer of electronic music with many vinyl and digital releases on several local and international record labels. In 2001 he received his MFA in New Media Composition from the California Institute of the Arts where he studied with Mark Trayle, Morton Subotnick, and Tom Erbe. In 1997 he earned his BA in Composition from Bard College where he studied with Daron Hagen, Joan Tower, and Richard Teitelbaum. Ben has studied the Taubman approach to piano since 1986 with Robert Durso, John Bloomfield, and Deborah Cleaver.

Catherine Olson, soprano

Soprano Catherine Olson grew up amongst vineyards and hazelnuts not far from fair Portland. Since this nutty upbringing, her stage work has ranged from Italian Baroque monody to contemporary opera, and hilarious musical theatre. Recently, she sang contemporary Italian works with Third Angle New Music at the Portland Art Museum, including music by Luciano Berio and Salvatore Sciarrino, as well as *La fabbrica illuminata*, an anti-capitalism piece for Soprano and Tape by Luigi Nono. For something completely different, come see her in *Mame* at Lakewood Theatre this May/June. Catherine is happy singing, dancing, acting, and bringing music to life that is both interesting and relevant (and fun!). More at TinySoprano.com.

Theresa Schumacher, clarinet

Theresa Schumacher earned her music degree at the University of Southern California School of Music, studying under Mitchell Lurie and David Schifrin. She currently is a member of the Portland Opera Orchestra and performs with other orchestras around Oregon. She also plays piano, celtic harp and Native American flute, and plays occasionally for various churches and events in the Eugene area.

Kim Still, voice

Kim Still was raised by artists in the woods at the edge of south Eugene, making art, singing in church and school choirs, creating puppets and performing in Van Family Puppet Theater shows. Now she appears weekly next to the stage at the Eugene Saturday Market, as the market's stage and promotions manager. Kim loves supporting and enabling local musicians through her job as music booker, and as a graphic designer and photographer for many concerts and cd projects. Kim has been a piano student of Paul Safar for several years, is on the board of Cherry Blossom Musical Arts, and is a willing participant in all kinds of musical adventures.

Sophia Tegart, flute

Sophia Tegart is a Yamaha Performing Artist who has led a varied and award-winning career as a flutist, musicologist, and clinician throughout the United States and Europe. She can be seen regularly performing at the National Flute Association Conventions, College Music Society Conferences, The Florida Flute Association, and in guest recitals at various universities throughout the United States. She has been flute soloist with the Spokane Symphony, the Washington-Idaho Symphony, and piccolo soloist with the Kansas City Civic Orchestra. An avid orchestral musician, Sophia has held positions in the Oregon Mozart Players, Washington-Idaho Symphony, and the Des Moines Metro Opera, and she has performed regularly with the Kansas City Symphony. As flutist and co-founder of the Blue Box Ensemble, a chamber music collective, Sophia regularly concertizes throughout the Pacific Northwest. Currently, Sophia is principal flutist of the Portland Festival Symphony, co-principal flute of the International Festival of Conductors, Composers, and Collaborators Ensemble, and flute/piccolo with the Colorado Mahlerfest. Sophia teaches music history and applied flute at George Fox University, as well as applied flute at Pacific University and Concordia University-Portland. Sophia received her Doctor of Musical Arts in Flute Performance from the University of Missouri – Kansas City Conservatory of Music and Dance.

Adrienne Welsh, violoncello and double bass

Adrienne Welsh earned her degree in cello performance from Trinity College of Music, London, and taught and played cello in London and the Southeast of England before moving to Colorado. There she began a career in Information Technology while continuing to play cello with regional orchestras and chamber ensembles. After moving to Portland in 1996, she spent over 12 years in corporate IT management before “going solo” to achieve a better balance between music and technology. She performs extensively in and around Oregon, including the Newport Symphony, Vancouver Symphony, Portland Columbia Symphony, Mock’s Crest, Washington Chamber Orchestra, Trio Intime, Amedei Cello Ensemble, Veritas Quartet, and Duo Con Brio. She teaches cello and bass for Rose City Music Academy at a studio in Garden Home and at the Catlin Gabel School.

Nancy Wood, soprano

Nancy Wood’s musical career has included everything from musical theater to singing in jazz clubs. After years of classical study, she has found her vocal home interpreting work by living composers. She has performed works by many Cascadia composers, including Jeff Winslow, Tomas Svoboda, Dan Senn, Jack Gabel and Gary Noland. She has been extremely blessed to have had two works composed specifically for her by British composer Derek Healey, who now resides in NYC. The most recent, a dramatic monologue for (mezzo) soprano and chamber ensemble, premiered in 2012. But most often she can be found singing works by her husband and chief collaborator, Paul Safar. Through their non-profit, Cherry Blossom Musical Arts, Nancy and Paul created and produced “Visual Music - The Art Music Vaudeville Show” which has been performed at the Oregon Shakespeare Festival and the Oregon Country Fair, and “Art Music Live in the 21st Century” a contemporary classical concert series, the goal of which is to bring new music to a wide audience, including young people.

UPCOMING EVENT

In Good Hands Concert

Students perform Cascadia Composers’ piano works

Thursday, July 16th at 4:00 PM

The Old Church

1422 SW 11th Ave, Portland OR 97007