

Cascadia Composers &
Portland State University present

Crazy Jane prevails



COLORFUL STORIES OF
STRENGTH
BY LOCAL WOMEN
COMPOSERS

COMPOSITIONS BY

JENN BINKLEY • ELIZABETH BLACHLY-DYSON • CYNTHIA GERDES
LISA ANN MARSH • BONNIE MIKSCH • JAN MITTELSTAEDT
LIZ NEDELA • STACEY PHILIPPS • CHRISTINA RUSNAK

FRIDAY, NOVEMBER 13, 2015 at 7:30 p.m.

PSU • LINCOLN HALL ROOM 75 • 1620 SW PARK AVE. • PORTLAND, OR 97201



Who was the original Crazy Jane?

“Crazy Jane” is the name of an earthy character invented by the Irish poet W. B. Yeats and based on a real person whom Yeats admired for her audacity, lust for life and satirical eye. She is a passionate old woman who flies in the face of convention and propriety to speak her mind about love, war, character and freedom. She shakes her fist at generals and bishops alike. She acts as a mouthpiece for unpopular truths and thus upholds the tradition of strong, mythical Celtic women in her own unorthodox way. The only reason she gets away with it (in early 20th Century Ireland, anyway) is because, well...she’s crazy.

The women of Cascadia Composers adopted “Crazy Jane” as their muse because her bold spirit and fearlessness in expressing herself is an inspiration to women composers – a group that has been marginalized throughout Western musical history. Some of the older composers in our group grew up during a time when women were barred from playing in professional orchestras and those few female musicians (especially composers and conductors) who had existed barely merited a footnote in traditional music education. While that atmosphere is increasingly a thing of the past, its traces linger. The image of “Crazy Jane” urges us on to take the risks necessary to create and share our music.

Program

First Blast of the Trumpet *..... **Jan Mittelstaedt**
I. Attack, II. Offence, III. Sovereignty

Jeffrey Snyder, *Trumpet*; Jennifer Harrison *horn*; John Warton, *trombone*; John Walling, *Tuba*

Fairy Bells and the Calypso Orchid * **Elizabeth Blachly-Dyson**
Tatiana Kolchanova, *violin*; Hannah Hillebrand, *cello*; Susan McDaniel, *piano*

Prevailing Winds * **Stacey Philipps**
Benjamin Leinfelder, *flute*; Reina Abolofia, *clarinet*; Joel Kleinbaum, *bassoon*

Hokku on a Modern Theme for Mezzo-Soprano **Jenn Binkley**
Elizabeth Winship, *mezzo-soprano*; Hannah Hillebrand, *cello*;
Susan McDaniel *piano*

Dark Waters **Lisa Ann Marsh**
I. Waves, II. Journey Home

Ben Leinfelder, *flute*; Tatiana Kolchanova, *violin*; Hannah Hillebrand, *cello*;
Jackie Miclau, *piano*; Tyler Bragg, *percussion*

————— *INTERMISSION* —————

Eve's Version **Cynthia Gerdes**
Dr. Nicole Leupp Hanig, *soprano*; Susan McDaniel, *piano*

Marija **Liz Nedela**
I. Longing, II. Panic, III. Acceptance
Ben Leinfelder, *flute*; Hannah Hillebrand, *cello*

Allow my heart to ache **Bonnie Miksch**
Bonnie Miksch

The Way Through* **Christina Rusnak**
Andrew Chavez-Kline, *clarinet*; Tatiana Kolchanova *violin*;
Hannah Hillebrand, *cello*; Tyler Bragg, *percussion*

* indicates a world premiere performance

Composers and Program Notes

Jan Mittelstaedt holds a BS in education from Bucknell University, a BA in music from Marylhurst University and a MM in composition from The University of Portland. President of Cascadia Composers, NACUSA, Jan is published by Schaum Publications, and Music Sales International. She was selected to participate in the 1993 Ernest Bloch Composers Symposium, was Oregon Music Teachers Association (OMTA) Composer of the Year in 1994, and has received many ASCAP Plus awards. Nationally Certified by Music Teachers National Association, Jan serves as a member of the OMTA syllabus adjudicating staff. In 2013, she received Portland District's Honorary Lifetime membership (OMTA).

In 1558, John Knox, a Scottish church reformer, published his controversial work, *The First Blast of the Trumpet Against the Monstrous Regiment of Women*. He argued that the rule by females (monarchs) is against the teachings of the Bible. ***The First Blast of the Trumpet*** is a musical rendering of Knox's opinions and the women regent's triumph. The first movement, *I. Attack*, musically portrays Knox's attack. *II, Offence*, paints a picture of the women's reaction, especially that of Queen Elizabeth I. The final movement, *III, Sovereignty*, celebrates Queen Elizabeth's reign and the women's win over Knox.

Elizabeth Blachly-Dyson is a molecular biologist turned composer who started writing music after several years of accompanying her son to his composition lessons. She has played the cello in the Marylhurst Symphony and the Pacific Crest Youth Sinfonietta for several years, and both orchestras have performed her compositions. Several of her chamber music works have been performed at concerts organized by Cascadia Composers (chapter of NACUSA), and she is a founding member of Crazy Jane Composers. Elizabeth teaches cello and music theory at the Music and Arts Academy in Vancouver, Washington. She has studied composition with Dr. Robert Priest, Tomas Svoboda, and Jonathan Newman, and is currently studying with Kenji Bunch. www.blachly-dysonmusic.com

Fairy Bells and the Calypso Orchid is about the coming of spring in the Douglas fir forests of the Pacific Northwest. Hooker's fairy bells and the Calypso orchid are two indicator species of the old growth Douglas fir forest, and I am always delighted if I come upon them blooming when I hike in the Columbia River Gorge.

Stacey Philipps writes music of close, lush harmonies and contrapuntal textures, exploring the timbre of voices and instruments in minute detail and sweeping gestures. A lifelong choral singer, Stacey is an early- and new-music devotee currently singing with the Oregon Repertory Singers. Her vocal interests extend to a love for composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles. Stacey earned a BM in music composition from Portland State University and a BA in philosophy and math from St. John's College, Santa Fe. Find out more about her music at www.staceyphilipps.com.

Prevailing Winds explores the predictable and unpredictable nature of the winds typically described in weather patterns: the unrelenting, wintry *Westerlies*; the delicate, weak, and irregular *Easterlies*; and the hurricane-driving *Trades*. The piece is fittingly performed by a woodwind trio in this seven-part rondo. The delightful ambiguity of the intervallic relationships of the octatonic scale – comprised of eight notes alternating between half and whole steps apart – creates a mood both familiar and exotic, as this scale offers a rich palette of harmonic expectations and surprises.

Jennifer Binkley was drawn to composing as a career when she heard American choral composer, Morten Lauridsen, speak about his own musical journey while he was guest conductor-in-residence at Portland State University in 2011. Her compositional style is focused on contrapuntal textures, rich harmonies, and motivic ideas. She is drawn to working with emotionally compelling poems and stories in her choral and vocal works as well her instrumental compositions. In 2014, Jennifer was the recipient of Seattle-based chorus, Opus 7's Student Composition Award where they premiered her choral piece *Wind and Silver* (2013). Jennifer is currently pursuing her Bachelor of Music in Composition from the Portland State School of Music where she studies with Renée Favand-See. She also has a Bachelor of Science degree in Biology and Pre-Medicine from Oregon State University.

Twenty-Four Hokku on a Modern Theme is a collection of haiku poems by 19th century American poet Amy Lowell (1874-1925). I felt like the poems reflect on the ups and downs of romantic relationships. I chose five of the "hopeless" poems to arrange for mezzo-soprano, cello and piano in an attempt to characterize the beauty in the hardships we face in relationships. The final two movements of the song cycle presented here are where Lowell speaks to the magnitude of the despair she feels yet still clings to a small speck of hope in love.

IV. XII

As a river wind
Hurling clouds at a bright moon,
So am I to you.

V. XVII

Foolish so to grieve
Autumn as its coloured leaves,
But before they turn?

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 Principal 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. www.LisaAnnMarsh.com.

Dark Waters was written in 2012 while at Yachats on the Oregon Coast. Yachats means "dark water at the foot of the mountains," and comes from the Siletz language. I was watching the ocean when I heard a faint tinkling sound that I followed to a shrine for two teenage boys who had been swept out to sea. The two movements of this piece - *Waves* and *Journey Home* - represent their capture by the waves and their journey to the light of after life.

Cynthia Stillman Gerdes writes chamber music inspired by the natural world, which includes the wild, the vagaries of human nature, as well as what goes on with the living characters she finds flying, swimming, and crawling in her own backyard. She loves to collaborate with fine musicians, poets, and artists. In off-hours she explores what history might teach us. Cynthia grew up in the northwest and has taught piano in her private studio and at several colleges, including a twenty-year stint at Portland State

University. Cynthia is past vice president of Cascadia Composers and is a founding member of Crazy Jane Composers. This wonderful women's group happens to be named after one of her compositions, "Crazy Jane," thanks to Yeats' poetry using that name. It is included on her "Solo and Chamber Music" CD released in 2011.

In Friar Kilian McDonnell's provocative poem "*Eve's Version*" we are given access to Eve's mute pondering in the garden. What is so important about those forbidden "gnostic" apples? Meanwhile Adam, busy with his assignment naming things, doesn't seem to notice. The snake, now thought by some modern scholars to be the demonized ancient feminine goddess principal, nudges her towards the tree. Eve questions why is she being left out of the narrative? Is she, the mother of all humanity, merely an afterthought? And what's so special about Adam if he is so susceptible? The fun for me was imagining Eve's ponder music in keeping with the now 93 year old Father Kilian's light touch. (Eve's Version is used by permission from the author and the Liturgical Press.)

EVE'S VERSION by Friar Kilian McDonnell

That tree in the middle of the garden
spreads its roots like claiming a kingdom,
its top pierces above the canopy
to spread cool glory on the floor below,
yields gnostic apples to those who stretch
to pluck autonomy and taste the pain.
The serpent knows where the power is
and speaks to Eve alone when death
is on the day's agenda. Behind the beauty
there's the clout.

"I consult no man
before I eat, when I am not consulted
in the giving of the names to cattle, birds,
and every beast that moves upon the earth.
I do not ask permission. So I am weak?
This man of mine does not theologize
nor calculate the dare. Without a question
he follows me and bites. So he is strong?"

LIZ NEDELA, BA, MEd, MM, NCTM, teaches piano and composition in Vancouver WA. She strives to write music that is accessible to musicians and audiences of varied preferences: educational, avant garde, religious, instrumental and vocal. She uses a wide variety of styles creating solo, ensemble, orchestral and choral music. She is fond of experimental scales; modes and pentatonic; ethnic music; counterpoint; and the continued quest for melody in all styles of music. As a result, many commissions have ensued from Chapters of MTNA, two art galleries, church music, and concert music. As the 2014 WSMTA Commissioned Composer of the Year, a piano duet resulted from an in-depth study of pentatonic scales, ranging from ancient to present day jazz influence.

Marija: Marija Nedjelja fled Croatia to the U.S. with her young family in 1913. She visited twice, but now she would never return to her homeland. ! She and her husband developed a successful business; she endured his death, carried on the business, only to lose everything in the Great Depression. !This piece depicts Marija's memories, sorrow and adjustments in the style of Tamburitza: "Music of the Heart" - hardship, conflict, perseverance, survival. Melismatic melodies, rhythmic motifs and drone bass show conflict and resolution between flute and cello

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 Meet the Composer, Fireworks Ensemble, FearNoMusic, 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, 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. *Somewhere I have never traveled*, a recording project with FearNoMusic will be released in Winter 2016. With degrees from CCM at the University of Cincinnati and Syracuse University, she serves as Director of the School of Music at Portland State University, where she has taught music theory, composition, and computer music since 2004.

Allow my heart to ache: This piece is based on a poem by my friend and colleague Michael Barnhart and was written in response to the death of our composition teacher and friend, Allen Sapp, in January of 1999. The music aspires to capture the sincerity and beauty of his words.

Allow my heart to ache
for the world that could be
and to mourn the death of beauty
and to spend my time among the haunted
in search of Her.

Gods pour me out
until only an empty vessel remains
to host for a time
some corpuscle of your Infinity.

Christina Rusnak is a multifaceted composer whose work reflects a diversity of styles and viewpoints. She actively seeks to integrate space, landscape and artistic expression into her work. An avid hiker, Ms. Rusnak has explored many of our natural areas. In 2012, she composed *Free Land*, commemorating the 150th anniversary of the Homestead Act. *Canyon Voices* was commissioned by Oregon State Parks for Cottonwood Canyon. *The Life of Ashes* was created to commemorate the 50th anniversary of the Wilderness Act. In 2014, she was selected as Artist in Residence at North Cascades National Park. Her recordings are available on ERM and Parma Recordings.

The Way Through: North Cascades National Park is often described in superlatives. Located at the end of Lake Chelan, Stehekin defies description. Accessible only by boat, plane or foot, Stehekin translates as "The Way Through", referring to the centuries old trail over the glacial ridge into its Valley. Miners

and Homesteaders began arriving in the 1880s. In composing the piece, I kept coming back to the values and characteristics of the people who forged a life in this unforgiving landscape and those who continue to live here - their sense of unity in spite of differences, their perspectives – a way of seeing the world, a different sense of time – their interaction with the environment and each other. To convey the cohesion of community and landscape, I wove into my piece a favorite song from the festivities, “Will the Circle Be Unbroken?” composed by prolific gospel composer, Charles H. Gabriel in 1907. While he might not approve of my version, he never saw Stehekin.

Performers

Reina Abolofia, clarinetist, has appeared in recitals throughout the United States and Europe. She currently performs with the Mozart Trio, Harrison Hill Chamber Players, and Classical Revolution PDX. A passionate teacher, Reina will mark her tenth summer at the Woodwind Camp at Wallowa Lake in 2016. Her students have joined the Portland Youth Philharmonic and the Metropolitan Youth Symphony, received performance scholarships, and pursued music in college. Reina holds an MM from Portland State University, studied at the Eastman School of Music, and pursued graduate research on the history of early music and the intersection of music theory and mathematics.

Tyler Cameron Bragg began his musical career at the age of 12 by taking guitar lessons. He then gravitated toward percussion and eventually moved to Portland to study at Portland State University under Dr. Joel Bluestone. Graduating in 2010 with a BM in percussion performance, Tyler was awarded a graduate teaching assistantship at Central Michigan University to study under Dr. Andrew Spencer. After graduating from CMU with a MM in percussion performance, Tyler moved back to Portland where he now teaches privately, composes, arranges, and performs.

Canadian clarinetist, **Andrew Chavez-Kline**, is excited to return to his alma mater to premiere “The Way Through.” New music is a passion of his, premiering works at Vancouver, BC's Sonic Boom Festival, and for Portland-based composer Lisa Ann Marsh. Recent performances include principal clarinet for Lehár's “Die lustige Witwe,” with the Vancouver Academy of Music, as well as Mozart's “Requiem” with The Postmodern Camerata.

Soprano, **Dr. Nicole Leupp Hanig**, has appeared as a soloist with the Jussi Björling Festival in Sweden, the Maggio Musicale Festival in Italy, and the Pacific Music Festival in Japan. She has performed a solo recital at St. Martin's in the Field in London, Berg's Sieben Frühe Lieder at Durham Cathedral in Durham, England and was a soloist in Opera Galas for Amnesty International at St. James' Picadilly in London and for the Cairo Opera in Egypt which was recorded for Egyptian television. Opera roles include Die Feldmarschallin in Der Rosenkavalier. The Countess in Le Nozze di Figaro, Rosalinde in Die Fledermaus, Miss Jessel in The Turn of the Screw, and the role of Sian in development workshops of James McMillan's opera The Sacrifice, which was commissioned for Welsh National Opera. Dr. Hanig holds degrees from the University of Colorado, and the University of Illinois as well as a Post Graduate Diploma from the Royal Academy of Music in London where she was awarded the Diploma of the Royal Academy for distinction in performance. She currently serves as Assistant Professor of Music at University of Portland in Portland, Oregon.

Jennifer Harrison, the daughter of an opera singer and a music store owner, chose the French horn as her instrument at age 11 because she felt it had the most gorgeous tone. As a teen, she had the fortune of playing at the Tanglewood Music Festival in Massachusetts under the baton of Leonard Bernstein.

After her college studies at Northwestern University, Jen played with the New Mexico Symphony for one year. Now living in Portland. She is currently a member of the Portland Opera Orchestra, Eugene Symphony, Portland Chamber Orchestra, Portland Brass Quintet and Portland Columbia Symphony Orchestra. Jen is also a regular substitute with the Oregon Symphony.

After eight years of working as an ICU nurse, **Hannah Hillebrand** decided to pursue her passion and 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 as a musician. In addition to private teaching, she enjoys working with the adult cello classes at the Community Music Center in Portland and is excited to be joining the adjunct faculty at Portland State University. She is also regular member of the Vancouver Symphony.

Bassoonist **Joel Kleinbaum** has played professionally with the Des Moines Metro Opera. He received his Bachelor of Music from Boston University, where he studied with legendary bassoonists Matthew Ruggiero and Sherman Walt. In the Portland area, he has performed with Classical Revolution PDX, Alternate Destination — a unique “world-chamber-jazz trio,” the Harrison Hill Chamber Players, and as a freelance bassoonist. Joel also serves as the Co-Director of the Music Studio on Harrison Hill, a cooperative of music teachers, and is a board member for Classical Revolution PDX.

Tatiana Kolchanova holds a PhD from Moscow, Russia Tchaikovsky Conservatory. She worked as a violinist for the Russia Radio and Television Orchestra for eight years and was first violin for the Glinka State (Russia) Quartet for ten years. Tatiana taught at the Moscow Conservatory, Moscow Conservatory's Academic Music College, Central Music School and 'New Names' Foundation. Currently she is a founder and director of the Music & Arts Academy, Camas, Washington. She is a Portland Opera orchestra member and a substitute with Oregon Ballet and Oregon Symphony.

Susan McDaniel has appeared widely as soloist and chamber musician, including recitals in France, Germany, Switzerland, and the Czech Republic. She received a BA in music from Linfield College, where she studied with Jill Timmons, and a MM in vocal accompanying from Manhattan School of Music, where she was a student of Warren Jones. Susan has been a member of the music staff at Seattle Opera, Portland Opera, and Utah Festival Opera as well as music director and pianist for the San Diego Opera Ensemble, Off-Center Opera (Seattle), and Puget Sound Concert Opera. She teaches and accompanies at Linfield College, the University of Portland, and the Atlantic Music Festival in Waterville, Maine. In addition to her work with singers, Susan is the resident pianist for Thursdays at Three, All Classical Portland's live performance radio show, and a member of the newly-formed Northwest Piano Trio (www.northwestpianotrio.com).

Bonnie Miksch: Please see composers section.

Jackie Miclau is a Portland-based pianist who currently serves as the coordinator and pianist for Resurrection Lutheran Church. In 2007, Jackie discovered her passion of teaching music thus creating a home studio where she continues to teach private piano lessons. In 2013, she received her Bachelors of Music in Performance from Portland State University. Jackie continues to perform in town with the Sarah Billings Band and is currently touring with the Liz Vice Band. When Jackie is not performing or teaching she spends her time composing music and collaborating with other artists in Portland.

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, as principal flutist and concerto soloist. More recently, he has studied with Jill Felber at University of California, Santa Barbara.

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.

Jeffrey Snyder is a member of the Tacoma Symphony Orchestra and Trumpet Instructor at Clark College. He has performed with the San Diego Symphony, Seattle Symphony, Oregon Symphony, Spokane Symphony, Portland Opera, and the Oregon Ballet Theatre. A versatile performer, Jeff has played for the late Ray Charles, The Temptations, Kenny Rogers, Chicago, Cheap Trick, Maureen McGovern, Jackie Evancho, Al Jarreau, Patti LaBelle, and the touring Broadway musical *Damn Yankees* starring Jerry Lewis. Jeff received music degrees from Florida State University, Washington State University, and a performance diploma from the New England Conservatory of Music. He has studied with Gerald Webster, Bryan Goff, Edward H. Tarr, and Charles Schlueter, principal trumpet of the Boston Symphony. Jeff can be seen and heard on hundreds of Facebook videos, testing and demonstrating trumpets made here in Portland by Monette Corporation.

John Walling began his musical studies at a young age and played through a number of the musical instrument families before settling on low brass instruments in high school. John attended California State University Northridge and then the University of California at Santa Cruz, majoring in Tuba and Trombone performance. John is a founding member of the Portland Brass Quintet. He has performed with the Santa Cruz Symphony, the Burbank Symphony, and Portland's Columbia Symphony. He teaches music privately and with Portland's young musician's instrumental programs, including the SUN program in the public schools. John has performed at the Hollywood Bowl and played string bass with the Coconut Grove Orchestra. John also works as a freelance bassist with local Jazz, Swing and Latin Bands. John is pursuing an education degree at Portland State University, where he directs the Viking Sound Pep Band.

John Warton is a freelance musician in the Portland Metro area. He plays second trombone with the Portland Columbia Symphony, and substitutes in the Newport Symphony and other brass ensembles, as well as occasionally appearing with the Portland Festival Orchestra, the Portland Symphonic Choir, the Vancouver Symphony, and the Portland Opera Orchestra. John attended Portland State University and the San Francisco Conservatory of Music where he received a Bachelor's degree in Music Performance. He is also a founding member of the Pleiades Brass Quartet, the Perennial Brass Ensemble, and most recently, the Pacific Trombone Quartet. John teaches trombone in the Portland Metro area, and is the Low Brass instructor at Concordia University.

Elizabeth Winship was born and raised in the Pacific Northwest and has studied music since she was a child. After first learning to read music with the help of some violin lessons, she later moved onto voice and began to study solo singing at 15. Elizabeth had her first operatic performance at age 17 as a chorus member with Eugene opera and continued to study classical singing at Portland State University, where she performed with her peers in five operas and several scenes. She also traveled to Italy with the Portland State Chamber Choir for the Seghizzi competition, where the ensemble won the Grand Prix. She graduated with her BM in Vocal Performance in the spring of 2014 and continues to perform and teach in the Portland area.

ACKNOWLEDGMENTS

Tonight's performance would not have been possible without the help of many people who contributed their time and money to help Crazy Jane prevail

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NACUSA Cascadia

Mission Statement

NACUSA *Cascadia* 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. NACUSA *Cascadia* serves northern Oregon and southern Washington and was founded in 2008. **Website: www.CascadiaComposers.org**

Governing Board

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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.

UPCOMING EVENTS

Perceptions of Sound

Inspired by the success of our **Blackout Concert**.
Lighting ranges from dark to otherworldly, enhancing
musical perception
Saturday, January 30, 7:30 pm
First Christian Church, 1166 Oak Street, Eugene

Attachments and Detachments

Featuring dynamic pianist, **Dianne Davies** and the
Agnieska Laska Dancers
Late February, Date TBA
Lincoln Hall, Portland State University

Night, Too, Shall Be Beautiful

These Choral Arts Ensemble concerts include the
music of Cascadia members
April 23, 7:30 pm, and April 24, 3:00 pm
The Old Church, 1422 SW 11th Avenue, Portland

Cascadia Invokes the Muses

Cascadia Composers partner with **The Mousai**
Sunday, May 22, 2:00 pm
First Presbyterian Church, 1200 SW Alder Street,
Portland
Special Preview concert Saturday, May 14, 2:00 pm
Valley Community Presbyterian Church, 8060 SW
Brentwood Street, Portland

In Good Hands

Student pianists play the music of Cascadia
Composers members
Summer, 2016, date TBA at The Old Church



Donors to Cascadia Composers are eligible for the
Oregon Cultural Tax Credit

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