

CASCADIA VENTURES FORTH

NEW MUSIC BY CASCADIA COMPOSERS



7:30 PM FRIDAY OCTOBER 16, 2015

MAGO HUNT RECITAL HALL

5000 N. Willamette Blvd., Portland, OR 97203

Chamber music highlighting
saxophone, harp and accordion

by

Susan Alexjander · Greg Bartholomew · Elizabeth Blachly-Dyson
David Drexler · Jackie T. Gabel · Michael Johanson
Gary Noland · Greg A Steinke · Linda Woody · Nicholas Yandell



Cascadia Composers

Mission Statement

Cascadia Composers engages our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers.

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

Website: www.CascadiaComposers.org

Governing Board

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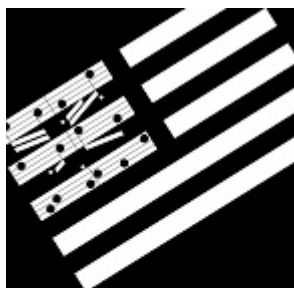
Tristan Bliss, Publicity • David S. Bernstein, Greg A Steinke, at large •

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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) and fundraisers sponsored by Cascadia.



National
Association of
Composers
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CASCADIA COMPOSERS

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

presents

Cascadia Ventures Forth

7:30 PM, Friday, October 16, 2015

Mago Hunt Recital Hall, University of Portland, Portland, OR

Homesick

Linda Woody

I. People; II. Places; III. Things

Gail Gillespie, *flute*; **Grace Young**, *viola*; **Kate Petak**, *harp*

Howl: Etiquette for Artists and Other Social Misfits

Elizabeth Blachly-Dyson

Catherine Olson, *soprano*; **Patrick McCulley**, *alto saxophone*; **Kate Petak**, *harp*

Still Dog Star After All These Years

Jackie T. Gabel

Patrick McCulley, *alto saxophone*

Buffalo Bill's Defunct

Susan Alexjander

Patrick McCulley, *alto saxophone and 1st narrator*; **Jennifer Wright**, *2nd narrator*

One by One (version for Soprano Saxophone and Harp)

Greg A Steinke

Sean Fredenburg, *soprano saxophone*; **Kate Petak**, *harp*

In the Language of Meditation

Greg Bartholomew

I. Observations from a Rooftop Garden; II. Contemplating a Mountain with Love;
III. Reflecting on a Visit with Birds

Patrick McCulley, *alto saxophone*; **Benjamin Milstein**, *piano*

Intermission

Women Who Cry Apples

Gary Noland

1. Apples; 2. Asparagus; 5. Herrings; 6. Oranges

Catherine Olson, *soprano*; **Christopher Cox**, *clarinet*; **Casey Bozell**, *violin*; **Benjamin Milstein**, *piano*

Eventide's Lament

Nicholas Yandell

Casey Bozell, *violin*; **Kiran Moorty**, *accordion*; **Florian Konzetti**, *vibraphone*

scattered flurries

David Drexler

Gail Gillespie, *flute*; **Grace Young**, *viola*; **Kate Petak**, *harp*

Toccata

Michael Johanson

Sean Fredenburg, *alto saxophone*; **Jeff Payne**, *piano*

Program Notes

Homesick by Linda Woody

Homesick was originally written for a concert with the theme: 70 years: Remembering World War II. This piece was created in three short movements with thoughts of what a young soldier in the trenches or on a ship or plane might be daydreaming about, far from home. People is wistful and a little sad. Places bring happier memories to mind – perhaps driving in a car with the windows down over an open landscape. Things bring to mind the mundane and familiar objects missed – a dog’s leash on a hook by the door perhaps, a favorite coffee mug, a pair of slippers by the bed.

Howl: Etiquette for Artists and Other Social Misfits by Elizabeth Blachly-Dyson

I wrote this little song just for fun, based on a poem I wrote several years ago. I used it as an opportunity to write for instruments I am not very familiar with. You won’t think this song is about you, and it’s not. I did not have any particular person in mind when I wrote the words.

Howl!
It doesn't really matter.
Just don't howl too loud.
It frightens the others from the table.

Snore:
Snore if you like.
It doesn't really matter,
As long as you say:
I was up all night
Working on my latest project.
But tell me more about you.?

That's the important part.
Tell me more about you.?

Laugh, laugh, ha ha ha!
But not at me!
It bruises my sensitive ego.

Hum if you like
It doesn't really matter that much.
Hum, hum, hum,
But not if you're asked a question.

Howl if you want.
It doesn't really matter any more.
Howl!
The others have left the table.
They're all gone.

Elizabeth Blachly-Dyson

Still Dog Star After All These Years by Jackie T. Gabel

Still Dog Star After All These Years was composed for Tom Bergeron and premiered at a collection of the composer's works at a summer 2014 Pioneer Courthouse Square Concert in celebration of the 18th anniversary of the composer's long-time companion and inspiration of the DOG STAR CD, released 2003 at an IFCC collaborative performance which also launched Agnieszka Laska Dancers. The final improve in the work was done at its premiere with other soloists on the program joining in. Other soloists on this program may choose to join or not as the performers determine is fitting.

Buffalo Bill's Defunct by Susan Alexjander

Buffalo Bill's Defunct (text by e. e. cummings) has a nostalgic history. It was written nearly twenty-five years ago for a dear friend, the late William Trimble. Bill was an esteemed classical saxophone player in the California Bay Area who wanted a piece he could both play and narrate. We chose the text together, and I have fond memories of Bill and Allen Strange (electronic music guru) having whacky times with it. It seems appropriate to dedicate this performance to him. Defunct he may be, but his huge spirit is surely stirring up fun somewhere.

One by One by Greg A Steinke

Composition based on the following poetic image:

ONE

Standing here on the brink
Of forever, balanced upon
The edge of eternity, one
Feels the loss of something
Which one cannot define.

There is a void of celestial
Numbness, of sharing, of love,
Of acceptance, of knowing.

So much has come.
So much has gone.
So much is to come.
So much more to go.

The Sun is rising again.
The Shadows deep within
That void below begin
To dissipate, and one
Is able to see the bottom . . .
There is nothing but each other
And what we can share with another,
Or each other, one to one, to one.

The loss is ours . . .

K'os Naahaabii

(Don Jordan)

from NOTES FROM THE CENTER OF THE EARTH

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Auburn, CA

In the Language of Meditation by Greg Bartholomew

In the Language of Mediation was composed in 2013 as a sonata for viola and piano in memory of Ingrid Buschmann (1954 – 2013). A talented musician, Ingrid began violin studies at Whittier school in Seattle when she was 10 years old. She later attended the University of Washington, where she majored in viola performance and psychology, studying with Vilem Sokol and Donald McInnes. Ingrid moved to Victoria, British Columbia, Canada, in 1979 to join the Victoria Symphony and enjoyed playing viola there for many years. The arrangement for alto saxophone was premiered by Adam Pelandini and Michael Refvem at the North American Saxophone Alliance conference in Bellingham, Washington, on January 24, 2015.

Women Who Cry Apples by Gary Noland

Women Who Cry Apples is the slightly abbreviated title I've chosen for this song cycle, which is a setting of six poems by Jonathan Swift, published in 1746, under the title, *Verses Made for the Women Who Cry Apples, etc.* I composed this work in 1994. It was premiered that year at the Bloch Festival in Newport and later performed by a different ensemble in Minneapolis in 1995, and then again some years later by an entirely different group of musicians that took the piece on tour throughout parts of Scandinavia and Russia.

Eventide's Lament by Nicholas Yandell

*Question the stars,
Even as the face in the sky,
Catches this gaze.
Regard,
With kaleidoscope eyes,
Moonlit complexions,
And murky outlines,
Of a sketched-out soul,
Whose presence carves,
In the delicate wood grain.
A portrait of passage,
Through the hall of disclosure.
Stop,
Like a grand pause,
In the symphony of memory,
To acknowledge the birth,
Of a hollow warmth,
That burns to the tempo,
Of eventide's lament.*

The poem and accompanying composition began with the loss of romantic love and ended as an attempt to express the loss of a life of someone dear to me. Both of these experiences, though sad in the way of their ending, contain irreplaceable moments and experiences within their spans, that have warmth and beauty that outlast even the sad feelings.

M.C.M, you inspired the seed (just so you know).

Dedicated to the memory of my aunt, Shay Hirsch.

scattered flurries by David Drexler

scattered flurries is a sonatina for flute, viola, and harp. It was written for Lisa Robertson and was premiered in La Grande, OR, in May 2012.

Toccata by Michael Johanson

The opening measures of *Toccata* present the central thematic idea of the work, an agitated, energetic melodic line consisting of highly chromatic, interwoven figurations played by both instruments and doubled in various octave combinations by the piano. This “filigree” line is always heard at fast tempi and is made up primarily of stepwise motion and smaller intervals. The line constantly doubles back upon itself while gradually searching out new registral spaces, eventually reinventing itself. This results in the formation of a second thematic idea in which larger intervals predominate. A slower, lyrical section near the middle of the work provides a brief respite from the nervous energy of the first section. The overall form of the work might best be described as a loose rondo made up of small sections in which the central theme or some offshoot thereof is always present to some degree as new developments of the material emerge. The general language used in the work is highly influenced by the rhythmic energy and contours of be-bop lines. *Toccata* is approximately eight minutes in duration.

Composer Biographies

Susan Alexjander

Composer Susan Alexjander's work is usually about the interconnections between light and sound, science, art, and geometry using unusual tunings derived from nature, but she enjoys writing 'normal' acoustic music as well. Her CDs and film soundtracks have achieved international acclaim in galleries, publications, and performances. She teaches privately in Portland and continues to explore the harmonics of sound. Teachers include Lou Harrison and Allen Strange, from San Jose State University in California, where she completed her Master's Degree. www.OurSoundUniverse.com

Greg Bartholomew

The music of award-winning composer Greg Bartholomew is frequently performed across North America and in Australia, New Zealand and Europe. NPR classical music reviewer Tom Manoff called Bartholomew "a fine composer not afraid of accessibility." Born in St. Paul, Minnesota, in 1957, Bartholomew studied piano at Cornish College of the Arts and trombone at John Muir Elementary School before earning degrees from the College of William & Mary in Virginia and the University of Washington. He later sang with Seattle Pro Musica for more than fifteen years, and studied violin with Teo Benson. Winner of the 2013 Cheryl A. Spector Prize (for **Summer Suite**), the 2012 Spector Prize (for the **First Suite from Razumov**), the Silver Platter Repertoire Award (for **The Tree**), and First Place in the 2006 Orpheus Music Composition Competition (for **Beneath the Apple Tree**), Bartholomew was also awarded the Masterworks Prize from ERM Media in 2005 and 2006. A two-time Finalist for the American Prize in Choral Composition (2012 and 2013), Bartholomew was the 2012/2013 Composer in Residence for the Cascadian Chorale. Commercial recordings of his works by the Czech Philharmonic, the Kiev Philharmonic, Connecticut Choral Artists, the Ars Brunensis Chorus, the Langroise Trio, trumpeter James Ackley, and cellists Suzanne Mueller and Ovidiu Marinescu are available. Sheet music is available from ART OF SOUND MUSIC, ARS NOVA PRESS, IMAGINE MUSIC, ORPHEUS MUSIC and BURKE & BAGLEY. For further information visit gregbartholomew.com.

Elizabeth Blachly-Dyson

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 member of the Crazy Jane Composers group. Elizabeth teaches cello and music theory at the Music and Arts Academy in Camas, Washington. She has studied composition with Dr. Robert Priest and Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch, who bears no responsibility for *Howl*.

David Drexler

David Drexler's music has been performed on four continents by groups such as L'Ensemble Portique, The New York Miniaturist Ensemble, Synchronia, Sound--The Alarm!, The Dutch Tuba Quartet, the May in Miami Festival, and the EmergOrchestra, and has been broadcast on many new-music radio shows around the U.S. He has received grants and commissions from the Oakwood Chamber Players, Music St. Croix, The Wisconsin Alliance for Composers, the Wisconsin Arts Board, and others. His work *Liberal Media* was recorded by the Oakwood Chamber Players and appears on their CD *Scenes*. His work *Forgotten at Dawn...* was recorded by the Los Angeles New Music Ensemble for release on Centaur Records.

Jackie T. Gabel

Jackie T. Gabel, composer and producer of performance multimedia events, and currently sole proprietor of North Pacific Music and Resident Composer / Technical Director of Agnieszka Laska Dancers. He has written numerous concert hall works for many different combinations of instruments and voices, with and without electroacoustic accompaniments and/or enhancements. He also creates mixed-media works alone and with collaborators, using musique concrete and poetry, frequently his own, some of which has been published apart from its use in contemporary performance pieces and more traditional settings for singers. Currently in progress on his desk is a commission from Portland Piano International, scheduled for premiere Spring 2016.

Michael Johanson

Michael Johanson's music reflects a deep interest in bringing together materials drawn from a wide range of styles and approaches, all filtered through a distinctly personal voice. His works have been performed at numerous concerts and festivals throughout the United States and abroad by distinguished soloists and ensembles. Awards and fellowships Johanson has received have come from institutions such as the American Music Center, ASCAP, the MacDowell Colony, Virginia Center for the Creative Arts, the Wildacres Residency Program, and the Palazzo Rinaldi Artist Residency. Commissions and/or performances have come from performing groups such as the International Beethoven Project, Trio Bella Voce, the Indiana University New Music Ensemble, the Northwest Horn Orchestra, the Oregon Repertory Singers, Vir Men's Ensemble,

Portland Percussion Group, the Post-Haste Reed Duo, Fear No Music, and Portland Piano International. In 2009, his choral work *Earth Dweller* was awarded the Gil Seeley Prize. He is the recipient of the 2015 OMTA Composer of the Year Award. Johanson's work *Memento* is featured on saxophonist Frederick Hemke's CD "Simple Gifts," and his work *Dynamo* can be heard on trombonist Garth Simmons' "American Visions" CD. Johanson's music is published by September Hills and Dorn Publications. Mr. Johanson holds undergraduate degrees in composition and saxophone from the Eastman School and graduate degrees in composition from Indiana University. He is Associate Professor of Music at Lewis and Clark College, where he also serves as Artistic Director of the Friends of Rain faculty new music ensemble.

Gary Noland

Gary's catalogue consists of over 400 works, which include piano, vocal, chamber, experimental and electronic pieces, full-length plays in verse, "chamber novels," and graphically notated scores. His compositions have been performed and broadcast throughout the U.S., as well as in Europe, Asia, and Australia. He founded the Seventh Species concert series in San Francisco in 1990 and has, since, produced over fifty-five concerts of contemporary music on the West Coast. He is also a founding member of Cascadia Composers. Gary has taught at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. His music is available from J.W. Pepper, RGM, and Freeland Publications. Six CDs of his compositions are available on North Pacific Music at: www.northpacificmusic.com. Over 250 videos of his music and narratives may be accessed for listening and viewing on YouTube.

Greg A Steinke

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

Linda Woody

Linda Woody lives in West Linn, Oregon and graduated in 2013 from Marylhurst University with a Bachelor of Arts in Music and a Bachelor of Music in Composition. She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of ensembles, including hand bell choir, choral groups, piano trio, middle school band and mixed instrumental groups. Her works have been performed by members of the Oregon Chamber Players, Big Horn Brass, the Delphinium String Quartet, Raphael Spiro String Quartet, the Free Marz String Trio, the Classical Beauties Piano Trio, the Marylhurst Chorale, Lake Carillon and Vesper Bells hand bell choirs, and by members of Third Angle and the Oregon and Vancouver Symphonies. Linda Woody is the artistic director for Going Boldly in Lake Oswego, a concert of modern chamber music presented each spring at Lake Oswego United Methodist Church and funded by grants from the Oregon Community Foundation and the Clackamas County Alliance for the Arts. When Linda is not composing music or at the bench of Fernando, her grand piano, you will likely find her with her family and two dogs — experimenting in the kitchen or enjoying any number of outdoor pursuits requiring specialized footwear.

Nicholas Yandell

I'm Nicholas Yandell: born July 24th, 1982 in Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others to 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 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.

Performer Biographies

Casey Bozell, Violin

Casey Bozell, violinist, is a diverse and energetic performer based in Portland, Oregon. She is an active solo, chamber, and orchestral player, currently holding positions with the Portland Opera Orchestra and Oregon Ballet Theater. Casey is a core member of the Portland-based Blue Box Ensemble, a chamber group focused on new music, education, and outreach. She has been invited to perform solo guest artist recitals at the University of Northern Colorado, Eastern Oregon University, and Linfield College, and has performed as a soloist with the Linfield Chamber Orchestra, Corban University Orchestra, and the Central Oregon Chamber Orchestra. Casey holds adjunct faculty positions at Concordia University and Pacific University. More information can be found on her website, www.caseybozell.com.

Florian Konzetti, Vibraphone

Florian Konzetti 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. Konzetti 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.

Christopher Cox, Clarinet

Chris Cox is an active chamber music player, currently a member of The Mousai (quartet) and The Chinook Winds (trio). He is also principal clarinet in the University of Portland Orchestra, and past principal clarinet in the Starlight Symphony and Soundstage Rhythm Orchestra, and past member of the Eugene Opera Orchestra.

Sean Fredenburg, Saxophone

Sean Fredenburg serves as the Instructor of Saxophone at Portland State University where he teaches applied saxophone, chamber music, and woodwind techniques. He is dedicated to promoting new music for the saxophone, commissioning and premiering new works from many bright young composers. As a chamber musician, Sean is a founding member of the Post-Haste Reed Duo (saxophone + bassoon) with Javier Rodriguez. Post-Haste has toured several U.S. colleges and universities, performing and presenting master classes in woodwind performance and chamber music. He has also appeared under the baton of Danail Rachev with the Eugene Symphony, Marin Alsop with the Oregon Bach Festival, and Carlos Kalmar with the Oregon Symphony. Sean holds degrees from Louisiana State University, the University of North Carolina at Greensboro, and a Doctorate of Musical Arts degree from the University of Oregon. His primary teachers have been Griffin Campbell, Steven Stusek, and Idit Shner.

Patrick McCulley, Saxophone

Patrick McCulley, www.patrickmcculley.com, is a Portland based saxophonist, educator, and composer with a B.A. in Music from the University of Oregon and a M.M. in Saxophone Performance from the University of Idaho. McCulley recently released an album of original compositions of experimental music for solo acoustic alto saxophone. He co-leads the musical entity McCulley-Falconer Duo, focusing on 20th and 21st century saxophone and piano repertoire. He is also the current saxophone instructor and scheduling coordinator at the Portland Music Collective, a music teacher cooperative providing music lessons in southeast Portland.

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 accompanies several local choirs in addition to teaching piano both privately and at the Hoffman Academy of Music. Ben is a composer of electronic music with many vinyl and digital releases on several local and international record labels. In 2001 he received a MFA in New Media Composition from the California Institute of the Arts where he studied with Mark Trayle and Morton Subotnick. In 1997 Ben 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.

Kiran Moorty, Accordion

Kiran Moorty is a Portland-based accordionist specializing in music less traditional to the instrument, particularly classical and various electronic genres. Recent performances have included opening for ARCO-PDX and theatrical music for Monkey With a Hat On.

Gail Gillespie, Flute

Flutist Gail Gillespie was born and raised in Hawaii, and received her Bachelor of Music, with honors, from the New England Conservatory of Music, in Boston, Massachusetts. Her 30-year career with "The President's Own" U.S. Marine Band included 26 years as principal flute, soloing on concert tours throughout the U.S., appearances abroad, and performing with Marine Chamber Orchestra in the White House. After retiring from "The President's Own", in 2009, Gail moved to Portland, delighting in the natural beauty and relaxed atmosphere found here. A member of the Portland Columbia Symphony Orchestra, Gail has also subbed with the Oregon Symphony, Portland Opera, Portland Chamber Orchestra, and Oregon Ballet Theatre, as well as other nearby musical groups. She also teaches private flute lessons in her NE Portland studio.

Catherine Olson, Soprano

Catherine Olson, www.TinySoprano.com, enjoys bringing interesting music to life, portraying meaningful characters, asking good questions, and singing [really] high notes. Please enjoy her favorite poem, *Hat*, by Shel Silverstein:

Teddy said it was a hat,
So I put it on.
Now Dad is saying,
Where the heck's
The toilet plunger gone?

Jeffrey Payne, Piano

Pianist Jeffrey Payne founded the Fear No Music ensemble with percussionist Joel Bluestone in 1992. He has appeared with the group across the United States including performances in New York City, California, Colorado, and throughout the Pacific Northwest. In 1997 he founded the Young Composers Workshop, as part of the mission of Fear No Music, and continues as its Director, overseeing the development of aspiring young creative minds around the region. Payne's performance of Messiaen's "Ving Regards sur l'Enfant Jesus" was named by the Oregonian as one of the Ten Best Concerts of 2009. Heralded by the Boston Globe as "a pianist of chameleon abilities," Payne has performed on WGBH National Public Radio in Boston, KING radio in Seattle, KBPS and KOPB radio in Portland, at the Museum of Fine Arts in Boston and the Norton Gallery in Palm Beach, at the Seattle Spring Festival, at Eugene's Music Today Festival, the Ernest Bloch Festival, the Oregon Bach Festival, the Yellow Barn and Sandpoint Chamber Music Festivals. He has also performed as soloist with the Vancouver Symphony, the Yaquina Chamber Symphony, the Willamette Falls Symphony and as accompanist for the Portland Opera Chorus.

Kate Petak, Harp

Kate Petak, a native of Houston, Texas, has been playing harp since age 6. After graduating from Houston's High School for the Performing Arts, she continued her studies at Boston University, the Royal College of Music in London, and Ball State University, where she earned her master's degree in harp performance. She is currently a freelance musician in Portland, Oregon, and has recently performed with the Portland Columbia Symphony, Vashon Opera, Vancouver USA Singers, Steam Radio Syndicate, and This Twilight Orchestra, a hybrid classical Cure/dark wave cover band. Outside of music, she works as a transportation engineer, volunteers with Better Block PDX, and enjoys hiking, cycling, and traveling.

Jennifer Wright, Narrator

Jennifer Wright is a pianist, teacher, composer, artist of various stripes and passionate aficionada of the creative life. She holds two degrees in piano performance (BM, The Hartt School of Music, Hartford, CT; MM, Trinity College of Music, London, England) and studied for two years at the Stuttgart Music Conservatory in Germany. An active performer, presenter and event producer, Jennifer has presented numerous adventurous concerts, master classes and workshops in the U.S., the U.K. and Europe. Tonight she is pleased to be making her debut as a performing cowgirl.

Grace Young, Violin

Grace Young began their musical training via the Suzuki Violin Method, eventually discovering viola. They briefly studied with Karen Ritscher at the Oberlin Conservatory of Music. Grace has served as Principal Violist of the Washington Idaho Symphony and played in the Walla Walla Symphony, in addition to performing as a chamber musician and solo artist. Here in Portland, they are exploring folk music from the Balkans as a member of Macaulay Balkan and pushing genre boundaries with This Twilight Orchestra. They have performed in several Classical Revolution productions and have also played with ARCO PDX. Grace teaches violin and viola to students of all ages in SE Portland.

UPCOMING EVENTS

Cascadia On Call Concert – Healing at the Speed of Sound

Works by NACUSA Cascadia Composers for string quartet played for hospitalized children concert by **RSQ String Quartet**
Sunday, November 1st, 3 pm
Community Music Center
3350 SE Francis St.
Portland, OR 97202

Crazy Jane Prevails Concert

NACUSA Cascadia women composers share their journeys and passions through creating music
Friday, November 13th, 7:30 pm
Lincoln Hall, Rm. 75, Portland State University
1620 SW Park Ave., Portland 97201

Perceptions of Sound Concert

Works by NACUSA Cascadia Composers
Saturday, January 30th, 7:30 pm
First Christian Church
1166 Oak St.
Eugene, OR 97401

Attachments and Detachments Concert

Works by NACUSA Cascadia Composers featuring dynamic pianist, Dianne Davies and the Agnieszka Laska Dancers
Sunday, February 28th, 7:30 pm
Lincoln Hall, Rm. 75, Portland State University
1620 SW Park Ave., Portland 97201

Night, Too, Shall Be Beautiful Concert

Choral Arts Ensemble, including works by NACUSA Cascadia Composers
Saturday & Sunday, April 23rd & 24th, 7:30 pm & 3 pm
The Old Church
1422 SW 11th Ave.
Portland, OR 97201

Cascadia Invokes the Muses Concert

The Mousai, works by NACUSA Cascadia Composers
Sunday, May 22nd, 2 pm
First Presbyterian Church
1200 SW Alder St.
Portland, OR 97205
Plus

Special Preview Concert of above concert

Saturday, May 14th, 2 pm
Valley Community Presbyterian Church
8060 SW Brentwood St.
Portland, OR 97225

In Good Hands Concert

Students perform NACUSA Cascadia Composers' piano pieces

Summer of 2016 TBA

The Old Church
1422 SW 11th Ave.
Portland, OR 97201