

Cascadia Composers Presents

Concert Mosaic

New Music & Art by Northwest Women

Saturday, February 15, 7:30 pm
Lincoln Recital Hall, Portland

Music by
Elizabeth Blachly-Dyson,
Lisa Ann Marsh,
Lisa Neher,
Stacey Philipps,
Christina Rusnak,
Dawn Sonntag, and
Linda Woody

Featuring
Delgani String Quartet

Artwork by
Ellen Blazich, Karen Drain,
Cindy Geffel, Paulette Insall,
Susan Johnson, Ildikó Kalapács,
and Teresa Saia

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Cascadia Composers Presents

Concert Mosaic

New Music and Art by Northwest Women

Program

Body of Work

Linda Woody

Artwork by Cindy Wilson Geffel

Delgani String Quartet:

Jannie Wei, *violin*; Wyatt True, *violin*

Kimberlee Uwate, *viola*; Eric Alterman, *cello*

Barbara Heilmair, *clarinet*

Kelley Elliot, *French horn*

Piececitos de Niños

Dawn Sonntag

Lyrics by Gabriela Mistral, translated by Dawn Sonntag

Artwork by Ildikó Kalapács

Delgani String Quartet

Dawn Sonntag, *soprano*

Look Within

Lisa Neher

Artwork by Paulette Insall

Delgani String Quartet

Shadow to Sun

Elizabeth Blachly-Dyson

Artwork by Susan Johnson

I. Shadow People

II. Umbrella for Two

III. Arizona Tree

IV. Two Growing

V. Reach for the Sun

Delgani String Quartet

Barbara Heilmair, *clarinet*

Kelley Elliot, *French horn*

Joel Bluestone, *percussion*

**Featuring Delgani String Quartet
and special guests**

**Saturday, February 15, 2020, 7:30 pm
Lincoln Recital Hall
Portland, Oregon**

Dusk

Christina Rusnak
Artwork by Teresa Saia

Wyatt True, *violin*
Barbara Heilmair, *clarinet*
Eric Alterman, *cello*
Joel Bluestone, *marimba*

Looking at a Blackbird (excerpted movements)

Stacey Philipps
Lyrics by Wallace Stevens
Artwork by Karen Drain

- I. Among twenty snowy mountains
- II. I was of three minds
- III. The blackbird whirled
- IV. A man and a woman
- V. I do not know

Delgani String Quartet
Lisa Neher, *mezzo-soprano*

Mountains in the Rain, Sun Under Clouds

Lisa Ann Marsh
Lyrics by Deborah Buchanan
Artwork by Ellen Blazich

- I. Mountain
- II. River
- III. Forest
- IV. City

Delgani String Quartet
Christine Meadows, *mezzo-soprano*
Joel Bluestone, *percussion*

All of the pieces on the program tonight are world premieres and were created in collaboration with the featured artists. Please join us in the foyer for a post-concert gathering to meet the composers and get a closer look at some of the art that inspired this music.

Body of Work

by Linda Woody

Program Notes

Body of Work was inspired by a series of large paintings by dear friend and Oregon City artist Cindy Geffel. Cindy, in turn, took inspiration for the paintings from a book by Terri Tempest Williams, *When Women Were Birds*. They are acrylic, collage and oil stick on hardboard. Body of Work was written in a bright, three-beat dance meter and the piece colorfully conveys the momentum, capriciousness and joy of women in motion.

Biographies

Linda Woody lives in West Linn, Oregon and enjoys writing for a variety of ensembles. Her works have been performed by members of many notable ensembles including the Oregon and Vancouver Symphonies, Lake Carillon and Vesper Bells handbell choirs, the Marylhurst Chorale, Third Angle, and the Athey Creek and Rosemont Ridge Middle School bands. She is a member of the Cascadia Composers board and also serves on the board of Third Angle New Music. Linda is a 2013 graduate of Marylhurst University (BA Music, BM Composition).



Cindy Wilson Geffel is an artist who works in mixed media paintings and monotypes. Many of her painting series are inspired by the surrounding color of a landscape or the written word from an essay or song. Work in a series that is guided by a specific inspiration allows her to investigate that inspiration in a visual format.

Cindy received her fine arts degree from Portland State University in 2003. She has received awards from local and National juried exhibitions and lives in rural Oregon City. See more at cindygeffel.com.



Piececitos de Niños

by Dawn Sonntag

Program Notes

One of her most well-known and beloved poems, Gabriela Mistral's "Piececitos" was written for a Chilean education program and is included in the literature curriculum of school children in Chile. But beneath the apparently innocent surface of this poem is sharp critique of the apathy and disregard shown to children who endure poverty and hardship. The poem is a perfect companion to Ildikó Kalapács' sculptures, *Unwanted Journeys*, which expresses and humanizes the experience of refugees through sculptures of feet, hands, and faces, and *Refuge*, images of refugee mothers and their children standing before an open door in hope of refuge.

Biographies

Dawn Sonntag's works, which include opera, chamber, orchestral, and choral music, art song, and film and ballet music, have been called "hauntingly lyrical." Her operas have been featured at the Cleveland Opera Theater's New Opera Works festival, Hartford Opera Theater's New in November festival, Hartford Women Composers Festival, and Halifax, Nova Scotia Opera from Scratch festival. Her choral works have been performed by the Cleveland Chamber Choir, Choral Arts Ensemble of Portland, Princeton Singers, North Florida Women's Chorale, and university and community choirs across the US and in Europe. Dr. Sonntag teaches composition at Pacific Lutheran University.



Ildikó Kalapács grew up in socialist Hungary in the 70s under Soviet occupation, where she studied visual art and folk dance. She came to the US in 1987 and she has lived in the Northwest since then. She continued her visual art studies at Eastern Washington University and has worked in the folk dance/research field in the US and Hungary. Her work is greatly influenced by both cultures, and she expands her understanding of more cultures in the era of globalization in order to understand cultural flux. Diversity is the basis of her art.

Lyrics

Piececitos

Gabriela Mistral

Piececitos de niño,
azulosos de frío,
¡cómo os ven y no os cubren,
Dios mío!

¡Piececitos heridos
por los guijarros todos,
ultrajados de nieves
y lodos!

El hombre ciego ignora
que por donde pasáis,
una flor de luz viva
dejáis;

que allí donde ponéis
la plantita sangrante,
el nardo nace más
fragante.

Sed, puesto que marcháis
por los caminos rectos,
heroicos como sois
perfectos.

Piececitos de niño,
dos joyitas sufrientes,
¡cómo pasan sin veros
las gentes!

Little Feet

tr. Dawn Sonntag

Little feet of the child,
Blue with cold,
How can they see you and not cover you?
My God!

Little wounded feet,
hurt by all the pebbles,
Wounded by snow
and mire!

Man, blind, does not know
that where you pass,
you leave a flower
of living light

And where you place
your little bleeding foot,
the spikenard blooms
more fragrant.

Be, as you march
on the straight roads,
as heroic as you are
perfect.

Little feet of the child,
two suffering jewels,
how the people pass
without seeing you!



Look Within

by Lisa Neher

Program Notes

Look Within is inspired by a new abstract painting by Portland artist Paulette Insall. On her website, Insall writes, “I create art that transports you to a place of hope, joy, renewal, and rest. that gives you space for reflection in this noisy and chaotic world.” Look Within explores contemplation through slowly moving chords that move between open spacing and close clusters. Contrasting sections featuring pulsing ostinatos and ascending melodic lines express inner struggles, striving, and hope. The work invites listeners to enter into a space of reflection through visual and sonic art, and see what lies within.

Biographies

Portland composer and mezzo-soprano **Lisa Neher** writes theatrical, story-driven music for instruments and voices. Lisa’s commissions include works for Third Angle New Music, Durward Ensemble, the Glass City Singers, Coe College Orchestra, pianist Michael Kirkendoll, and flutist Rose Bishop. She is a fellow of the Cortona Sessions for New Music and the Gabriela Lena Frank Creative Academy of Music. Lisa is in high demand as a performer of contemporary and standard repertoire. She sings with Resonance Vocal Ensemble and recently performed with Third Angle, Opera Theatre Oregon, and at New Music Gathering. For more information, visit www.lisanehermusic.com.



Paulette Insall (b. 1972) is a Contemporary Abstract Painter raised in a small town in Alabama, but now calls Portland her home. Using color and expressive marks, Insall’s nature inspired paintings emit a light and magic that is spiritual and moving. Her career has included solo and group exhibitions across the US and her highly sought paintings are found in numerous collections worldwide, including the permanent art collection at Memorial Sloan Kettering Cancer Center in New York. She sells her work directly through Instagram and Facebook. Visit www.pauletteinsall.com to connect with her and view more of her artwork.

Shadow to Sun

by Elizabeth Blachly-Dyson

Program Notes

This project was inspired by four paintings and one sculpture by Corvallis Artist Susan Johnson, whose artwork I have enjoyed for many years. In *Shadow People*, the two violins play the same tunes right side up and upside-down. *Umbrella for Two* is a love song for two people whose love protects them from the elements. *Arizona Tree* is slow and sensuous in spite of the dry desert setting. *Two Growing* is a waltz where the instruments keep interrupting each other, but are saying basically the same thing. And in *Reach for the Sun*, striving results in triumph.

Biographies

Elizabeth Blachly-Dyson is a molecular biologist turned composer. Her piece, “Together” was performed by the BRAVO Youth Orchestra and the McMinville High School choir at Governor Kate Brown’s inauguration on Jan. 9, 2017. Her duet “Burning Foliage” for viola and piano won Fear No Music’s 2017 call for scores. Her works have been performed at concerts organized by Cascadia Composers and by the Marylhurst Symphony, the Pacific Crest Chamber Orchestra and the Camas/Washougal Community Orchestra. Elizabeth has studied composition with Dr. Robert Priest, Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch.



Susan Johnson’s undergraduate art training was at Connecticut College for Women. After moving west, she taught art classes to elementary school children followed by students at Linn Benton Community College and at Oregon State University. This teaching and learning was followed later by serving eight years as Executive Director of the Corvallis Arts Center and then twenty years as a member of Portland’s Waterstone Gallery. Her mediums include a variety of oil paint sticks, pen and ink, colored pencils and collage materials. She loves bright colors and uses them to exaggerate shapes, values, and tones.



Dusk

by Christina Rusnak

Program Notes

Dusk, like an actual sunset, is about the transformation of color over time. The piece does not exude complexity, or sophisticated technique, but requires the performers to understand and execute the art of nuance. Vibrantly intense, the piece explores shifting polytonal harmonies, marked time and fluid melodies. The piece began under my fingers as a piano solo, but subsequently evolved into this trio. Composed in 2008 during graduate school, it has never been performed.

Biographies

Christina Rusnak passionately composes about place and the human experience. She works at the intersection of place, nature, culture and art, and integrates context into her pieces. Rusnak's work includes chamber, orchestra, wind band and solo pieces as well as jazz, women's choir, electro-acoustic works, and film. Her music is performed across the country and has been recorded by many ensembles and performers. She writes for several publications on music and advocacy. Ms. Rusnak's works are available from Amazon, Naxos and Parma and Ariel Recordings. Scores are available through her website: christinarusnak.com.



Teresa Saia's work encompasses pastels, watercolors and oils. A Washington native, she is known for a consistent, direct style and her expressive use of radiant, rich color and dynamic light. The mood and emotion conveyed in her paintings evoke a deep sense of mysterious, romantic, peaceful, yet familiar settings. Her paintings embody a passion she feels for her subject matter and explore the worlds she has discovered in her many travels, as well as the beauty she finds in the Pacific Northwest and her part-time home on Whidbey Island, an environment that provides vital energy for her creativity.





Oregon Repertory Singers, under the direction of Dr. Ethan Sperry, prepare for their first tour to South America with a concert highlighting American composers from the Pacific Northwest, including a new composition by Stacey Philipps, featured at today's concert. The South by Northwest concert will also feature music from Morten Lauridsen, Argentinian giant Carlos Guastavino, American spirituals, and a few European classical greats thrown in for good measure.

TICKETS \$20 - \$40

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SOUTH BY NW

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To learn more about Oregon Repertory Singers, visit
ORSingers.org.



PHOTO: PETER HAUB, Tenor, ORS Adult Choir Member

Looking at a Blackbird

by Stacey Philipps

Program Notes

The small, faceted stanzas in Wallace Stevens' poem "Thirteen Ways of Looking at a Blackbird," belie their simplicity and gleam with symbolism, imagery, implications, observations, wonder, and questions about the intertwining connections between humans and nature. The poems are spacious yet dense; straightforward yet complex; and rich with inflections and innuendos: perfect for the breadth and depth of sound in a string quartet and in a singer. The first five movements of the song cycle are presented here tonight and are also inspired by the evocative photography of Karen Drain, who captured the spirit of this project wholeheartedly.

Biographies

Stacey Philipps writes music exploring the human experience and the timbre of voices and instruments in minute, exposed detail and vibrant, sweeping gestures. A lifelong choral singer, Philipps is an early- and new-music devotee, and she sings with the Oregon Repertory Singers. She composes music for choir, chamber ensembles, orchestras, soloists, and electronics. A sometime pianist and dabbler in under-appreciated instruments – Philipps has an accordion, mountain dulcimer, ukulele, and banjo and pines for a harpsichord, viola da gamba, and all the crotales – she holds degrees in music composition from Portland State University and in philosophy from St. John's College. www.staceyphilipps.com



Karen Drain is a lifelong naturalist who finds creative inspiration in her passion for the outdoors. Karen first picked up a camera in her twenties and since then has used photography to capture moments in time that evoke an emotional response and connection. Karen holds a BS in Geology from Radford University and an MS in Environmental Science from the University of Oregon. When she isn't enjoying road trip adventures with her husband, she prefers to spend time outside in any number of Portland's natural areas, usually with binoculars and camera in hand. See her work at karendrainphotography.com.

Lyrics

I

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird.

II

I was of three minds,
Like a tree
In which there are three blackbirds.

III

The blackbird whirled in the autumn
winds.
It was a small part of the pantomime.

IV

A man and a woman
Are one.
A man and a woman and a blackbird
Are one.

V

I do not know which to prefer,
The beauty of inflections
Or the beauty of innuendoes,
The blackbird whistling
Or just after.

Mountains in the Rain, Sun Under Clouds

by Lisa Ann Marsh

Program Notes

This song cycle was inspired by the poems of Deborah Buchanan and my desire to celebrate the beauty of our city and the natural world. In these changing times filled with turmoil and uncertainty, we can find peace around us and among us. Artist Ellen Blazich created the cyanotype dyed cloth prints to highlight the sentiments of the songs. The song cycle is dedicated to the memory of Lyndee Mah, Portland's own musical treasure.

Biographies

The music of **Lisa Ann Marsh** is inspired by the natural and supernatural worlds, the complexity of human emotions, and the artists she collaborates with. Chamber and choral works have been performed locally and nationally. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians. She was awarded the Composer of the Year commission by the Oregon Music Teachers Association in 2018. More at www.LisaAnnMarsh.com and www.coordinatemovement.com.



Deborah Buchanan is a poet living in the shadow of the Coast Range. She was editor of the philosophy and art journal Gurukulam for nine years, as well as teaching at PNCA and the Art Institute. Her work has appeared in numerous journals and she collaborates with the composer Lisa Ann Marsh. She now volunteers with Open Hearts Open Minds facilitating dialogue groups in Oregon Correctional Institutions.



Ellen Blazich is a multimedia artist who lives and works in Portland. As a child she took strongly to the world of paintings as she had access to brushes and books from her mother, Amy Huddleston, a Seattle-based painter. Her strong foundation in observational drawing and painting informs the work she makes from her imagination. Her work is emotionally charged, consisting of made up heads and large, eerie, representative figures in dreamlike landscapes. Some of her influences include Bonnard, Amy Silman and Alice Neel. She holds a BFA from the University of Washington. She enjoys cooking, house plants, cats, and seeing her friends.



Lyrics from the poems by Deborah Buchanan

Mountain

Source of rivers and teeming fish, a wildness
where men were tall as trees,
home to little earthquake swarms shivering
rocks,
deep snowflakes in summer heat, Mt. Hood.
One mountain of countless vistas, hidden
meadows, a world of wild flowers,
tiny colored petals among the boulders.
One mountain where the dead fell, buried
embers, mud flows,
and summer meadows.

River

River of canoes, and portages, paddle
wheelers, steam engines,
Columbia, Columbia.
River of ports, glinting river, flowing
westward.
River of dams and barges, water for power,
Columbia, Columbia.
Washed with history, wild still under its
watery surface.

Forest

Wind sighing, in the trees, boughs rocking,
whispering a story, the world telling us who
we are,
the world a song, we sing with the wind

and the trees, our voice in the dark.
We sing to our babies—You too, you too,
time to sleep,
stars will watch you, close your eyes.
The wind breathes our song—sleep baby,
sleep—
owls awoken, wings whoosh over head,
feathers a blanket, sky our bed, we lie down
with the wind our song, and wind our home.

City

Marshy fens and grassy meadows along the
riversides,
“place where water spills over,”
here settlers and native paddlers paused on
watery travels.
Encampment tents, then business with
storefronts,
city of immigrants,
those coming for home and livelihood,
city of unions, city of labor.
Portland city of bridges and parks,
quiet oases, music, Northwest style.
A city of struggles, bigotry sparking violence,
where now a circle of lives, intertwining lives
may lead to open hands, open hearts.
Resting along the river sides, with open
hands and open hearts,
lives intertwining, along the riverside.

Performers

Delgani String Quartet

Considered “the state’s finest chamber ensemble” by Oregon Arts Watch, the Delgani String Quartet presents exciting performances of both classic and contemporary repertoire in intimate concert settings. The quartet curates their own subscription series in Portland, Salem, and Eugene while regularly appearing as guest artists throughout the state. Delgani has also performed at the Metropolitan Museum of Art in NYC and at Charles University in Prague.

Delgani’s fifth anniversary subscription series (2019/2020) features guests artists on every concert – Russian pianist Asya Gulua, MIT composer Elena Ruehr, Brazilian vocalist/composer Clarice Assad, and Eugene Symphony principal cellist Anne Ridlington. Programming for the series includes contemporary works by Tomas Svoboda and Steve Reich along with Beethoven’s Serioso quartet, Schubert’s cello quintet, and Haydn’s Emperor quartet, among others.

Equally committed to community engagement, Delgani provides educational engagement to students throughout the Willamette Valley. Their Classical Spark program brings the string quartet to third-grade classrooms in Lane County to foster an early interest in music.

Each summer, Delgani manages two camps for middle and high school students — a Chamber Music Camp for all instruments in Eugene and a Summer Quartet Academy in Cottage Grove, Oregon.

Delgani operates as a 501(c)(3) nonprofit and has received foundation support from the Oregon Cultural Trust, Oregon Community Foundation, Oregon Arts Commission, Lane Arts Council, Springfield Arts Commission, and Springfield Education Foundation. Delgani is the recipient of consecutive Cultural Development Grants from OCT and consecutive Creative Heights Grant from OCF.



Dr. Joel Bluestone

Dr. Joel Bluestone is a Music Professor at Portland State University, where he has been the head of the percussion department since 1989. He is a Co-Founder of the Northwest premiere contemporary new music ensemble “fEARnoMUSIC”. In addition his project The_Waters_Bluestone_Duel for percussion and live electronics has taken him all over the world. Personal information: Hobbies: Sleep. Family: Wife-Bonnie Lee, Daughter-Teal, Dog-Josie, and a Horse, all of which are female. Hobbies: Sleep. Miss: Playing in a Rock Band. Favorite Food: Red Licorice. Hobbies: Sleep. Favorite Clothes: Blue Jeans. Hair: The curls are real!



Kelley Elliot

A native to Alaska, Kelley Elliot received her Master of Music in Horn Performance from the University of California, Santa Barbara, where she studied with Dr. Steven Gross. She and her husband, a trombonist, moved to Portland in 2012. Kelley is an active freelance musician who has played with Vancouver Symphony, La Jolla Symphony and others, and has recorded albums with musicians in Portland and San Diego. She and her husband are founding members of Portlandia Brass Ensemble. In the summer you can find her at the Oregon Coast Music Festival, where she has played for the past nine seasons.

Dr. Barbara Heilmair

Dr. Barbara Heilmair has served as Professor of Clarinet and Music History at Portland State University since 2007. She holds degrees in Clarinet Performance and Instrumental Pedagogy from the University of Music and Performing Arts “Mozarteum” in Salzburg/Austria, as well as a Master of Music and Doctor of Musical Arts degrees in Clarinet Performance from UCLA. In addition to her university assignment, she maintains an active career as a performer, scholar, and educator locally and internationally. Among other areas, she has specialized in the pedagogy of Clarinet Choir and in the research and conservation of Franz Cibulka’s musical heritage.



Performers

(continued)

Christine Meadows

Christine Meadows has performed in concerts and opera throughout the U.S.A. Highlights include two seasons at New York City Opera and performances with the opera companies including Greater Miami, Houston, Dallas, Syracuse, Tulsa, Indianapolis, Minnesota, Memphis, Louisville, Central City and Florentine Opera. Since returning to her childhood home of Portland, Oregon in 1990, she appeared in more than 20 productions with Portland Opera. Meadows has sung in concerts with the Tokyo Metropolitan Orchestra, the Colorado, San Diego, Pacific and Victoria Symphonies. She was a frequent soloist with the Oregon Symphony and has sung frequently with NW regional music organizations such as The Third Angle, the Portland and Seattle Baroque Orchestras.



Lisa Neher

Mezzo-soprano Lisa Neher thrives in the crossroads of the concert hall and the theatre stage, bringing dramatic specificity and committed physicality to her performances. A composer and contemporary music specialist, she was recently heard with Third Angle New Music, the Resonance Ensemble, the University of Nebraska at Kearney New Music Series, New Music Gathering, Queer Opera, the International Saxophone Symposium, Opera Theatre Oregon, and Cascadia Composers. Lisa premiered the leading role of Jennifer in Rita Ueda's chamber opera One Thousand White Paper Cranes for Japan with the Singaporean ensemble Chamber Sounds. For more information, visit her website: www.lisanehermusic.com.



Dawn Sonntag

Dawn Sonntag has performed as a singer and collaborative pianist across the US and in Germany, France, and Norway. She received the Inge Pitler prize for *lied* performance in both piano and voice in Heidelberg, Germany. She was winner of the Kenwood Symphony's Masters Concerto and Aria competition and a semifinalist in the southwest regional NATS and Metropolitan Opera southwest competitions. She earned a BM in vocal performance from the University of Texas-El Paso, a graduate artist's diploma in collaborative piano from the Hochschule fuer Kirchenmusik, Heidelberg, and a DMA in vocal performance and composition from the University of Minnesota.



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Cascadia Composers

Mission Statement



National
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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.

www.CascadiaComposers.org

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Cascadia Composers is a chapter of the National Association of Composers/USA (NACUSA) NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.



These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), other grants and donors, and fundraisers sponsored by Cascadia. Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.

Program design by Lindsey Hiefield

DELGANI STRING QUARTET

with Clarice Assad

Soul of Brazil



Heitor Villa-Lobos
String Quartet No. 6

Clarice Assad
XII, for string quartet

Antônio Carlos Jobim
Suite, arr. Assad

Grammy nominated composer and inventive vocalist, Clarice Assad, is renowned for her evocative colors, rich textures, and diverse stylistic range.

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Lincoln Recital Hall
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delgani
string quartet

For tickets, visit:
www.delgani.org or call **541-650-5040**

PROMO CODE: BRAZIL



WELLNESS FOR

MUSICIANS

SYMPOSIUM

March 7-8, 2020

The PSU School of Music and Theater will present a two-day Wellness for Musicians Symposium March 7-8, 2020 as part of our new Mind Body Music Series. Topics will include Body Mapping, Alexander Technique, nutrition, hearing loss prevention, exercise, yoga and meditation.



To learn more about this event, scan the code to the left or visit our website at www.pdx.edu/music/mbm-symposium



MIND
BODY
MUSIC
SERIES