

Cascadia Composers present

Crossing Paths

New music of healing and renewal at Leach Botanical Garden

Music wafts from the landscape & chamber ensembles sprout along twining garden paths!

Sunday 9.26.21

entry 4 pm / concert 5 pm

Leach Botanical Garden

Upper Gardens

6704 SE 122nd Avenue

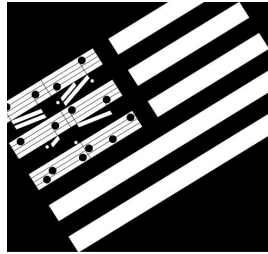
Portland, Oregon 97236

ADA accessible!

CASCADIA
COMPOSERS

cascadiacomposers.org





National
Association of
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U
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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 composers connected with the Pacific Northwest.

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

Website: www.CascadiaComposers.org

Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

David S. Bernstein, David Haney, Andrew Lewinter, Jan Mittelstaedt,

Judy A. Rose, Dawn Sonntag, Greg A Steinke, at large

Tomas Svoboda, Honorary Member

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

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA), 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.



CASCADIA COMPOSERS

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

presents

Crossing Paths

Sunday, September 26th, 2021 @ 5:00 pm PDT
(Online at cascadiacomposers.org TBA)

Program 1: Solo Flute Works

*All works will be performed on the Aerial Tree Walk.
Set will be performed three times during the concert.*

Amelia Lukas, *flute / alto flute*

THE ALBATROSS

Lisa Ann Marsh

REBIRTH

Jan Mittelstaedt

Three Movements from *FOUR BLOSSOMS ON A SINGLE STEM*

David Bernstein

I. Blue; II. White; IV. Yellow

THE AIR I BREATHE

Jay Derderian

THERE ARE FLOWERS IN THE WINDOW

Mark Vigil

Program 2: Mezzo-soprano and Harp Works

*All works performed at the SW corner of the lawn by the upper garden entrance kiosk.
Set will be performed three times during the concert.*

Hannah Penn, *mezzo-soprano*; Kate Petak, *harp*

LIAISON

Antonio Adán Celaya

EARTH DWELLER

Kevin Bryant Lay

THERE IS SILENCE IN THE FIRE

Theresa Koon

can never get lost, because this bird is like a living compass. It always knows which way is the right path. The albatross's symbolic meaning is freedom, good fortune, finding direction, and weather divination.

REBIRTH

by Jan Mittlestaedt

This music is meant to be a musical picture of life in 2020 and beyond. It seems to me that during the last year and a half, we all have been waiting for the pandemic to be over. In many ways, this waiting has included change so I don't believe that when recovery completely happens, the world will be the same place as it was before the pandemic started. It seems that we have been going through waves of waiting and recovery. Places have opened this spring and now the Delta variety has hit. So, the numbers of those who are ill has gone up and we are advised to wear our masks again – even if we have been vaccinated. We seem to be waiting for recovery once again.

Three Movements from *FOUR BLOSSOMS ON A SINGLE STEM*

by David Bernstein

The title of this work, *FOUR BLOSSOMS ON A SINGLE STEM*, is used as a symbol of hope: that from the death of the sacred tree an herb sprouts with these four colored stems. The poetic beauty of his vision is indeed stunning, although there is nothing in the music itself that is used as a literal translation of the vision he describes. Three quotations occur in the music, all meant to symbolize a sense of resurrection and hope. At the beginning of both entrances for the C flute and the piccolo, short quotations from Mahler's second – Resurrection – symphony are found, and near the end of the work there is a two-measure excerpt from a Native American song titled *THE EARTH ONLY ENDURES*. [Note, the piccolo movement will not be performed today.]

THE AIR I BREATHE

by Jay Derderian

Though this piece can be played anywhere, it was originally intended to be played outdoors, ideally in a national park or some other green space. The outer sections featuring whistle tones are meant to blend with the ambient sounds of the surroundings, giving them space to blend with the subtle harmonics and breathy tone of the flute. This piece is at its core a pastoral, meant to co-exist with and sing to its natural surroundings.

THERE ARE FLOWERS IN THE WINDOW

by Mark Vigil

I remember as a kid seeing flowers in the window that my mother had put there. This simple act has always resonated with me throughout my life. And today I think, what a great idea – write a piece of music trying to capture such a moment or a memory.

Program 2: Mezzo-soprano and Harp Works

LIAISON

by Antonio Adán Celaya

D.H. Lawrence's poem, *Liaison*, evokes the sense of anticipation of the protagonist waiting in the forest for a lover. The poem unashamedly revels in an evocation of overwhelming passion, eroticism, and sensuality. It accepts life and rejoices in life. I hope that my simple – perhaps simplistic – less-than-cerebral setting of these four stanzas captures some of the sense of the mystery of passion in Lawrence's poem.

A big bud of moon hangs out of the twilight,
Star-spiders spinning their thread
Hang high suspended, withouten respite
Watching us overhead.

Come then under the trees, where the leaf-cloths
Curtain us in so dark
That here we're safe from even the ermin-moth's
Flitting remark.

Here in this swarthy, secret tent,
Where black boughs flap the ground,
You shall draw the thorn from my discontent,
Surgeon me sound.

*This rare, rich night! For in here
Under the yew-tree tent
The darkness is loveliest where I could sear
You like frankincense into scent.*

*Here not even the stars can spy us,
Not even the white moths write
With their little pale signs on the wall, to try us
And set us affright.**

Kiss but then the dust from off my lips,
But draw the turgid pain
From my breast to your bosom, eclipse
My soul again.

Waste me not, I beg you, waste
Not the inner night:
Taste, oh taste and let me taste
The core of delight.

— D.H. Lawrence

* Italicized text omitted from musical setting

EARTH DWELLER
by Kevin Bryant Lay

William Stafford's plain yet spiritual poem "Earth Dweller" points to a place where the earth speaks everything to us.

It was all the clods at once become
precious; it was the barn, and the shed,
and the windmill, my hands, the crack
Arlie made in the ax handle: oh, let me stay
here humbly, forgotten, to rejoice in it all;
let the sun casually rise and set.

If I have not found the right place,
teach me; for, somewhere inside, the clods are
vaulted mansions, lines through the barn sing
for the saints forever, the shed and windmill
rear so glorious the sun shudders like a gong.

Now I know why people worship, carry around
magic emblems, wake up talking dreams
they teach to their children: the world speaks.
The world speaks everything to us.
It is our only friend.

— William Stafford

THERE IS SILENCE IN THE FIRE
by Theresa Koon

This piece is an adaptation for voice and harp of an aria from Theresa Koon's two-act opera PROMISE, about the life and work of French Sculptor Camille Claudel. The music was inspired by Claudel's sculpture *La Pensée Profonde*, (Deep Thought), which depicts a woman kneeling against a hearth, gazing into a fire. At this point in the opera, we get a glimpse into Camille's inner life as an artist, as the quiet contemplation of firelight carries her deep into an interior world. There is an aura of welcome there. Her meditation brings on a quickening of the senses that is both silent and ecstatic. Camille becomes completely absorbed as she translates this experience into sculpture. The original instrumentation includes Clarinet, Violin, Cello and Piano, along with singing bowls and bells.



There is silence in the fire.
There is welcome in the silence.
A greeting for me,
A hand held out,
Hello.

I can climb into this hand,
I can remain here,
Where time is not.

Such a silence of joy.
Even sorrow is growing ecstatic.

The quiet glows,
And stillness trembles.
In a boat on tender water, hovering slowly,
I wander the waves of light.
There is no night.

There is only the moment
That opens slowly.
Opening still.

I find my way alone
In sweet solitude,
Sweet stillness,
Sweet
Silence.

— Theresa Koon

From *THREE EARLY SONGS*
by Greg A Steinke

Three Early Songs were composed in 1961 and 1992 and are dedicated to the memory of my mother, Ella, who passed away in 1963. All the texts were written by her. The first song, *Morning Light*, was completed before her death but was never heard by her as I was unable to arrange for a performance until 1964. After my mother's death, I came across two other poems which she had promised to write to go with *Morning Light*. The years came and went, and the time never seemed quite right to finish the other two songs. Some time ago I basically had worked out what I wanted to do with them. In any event, in 1992, it all came together, as the saying goes, and I finally got them finished. Perhaps one must reach a certain point in life to properly set the thoughts expressed in these short lines, and that time finally came. In any event, I believe the listener will find the style rather straight-forward and quite tonal. When I started the first song in 1961, I was rather in an impressionistic, quasi-Ravel mood as a composer.

Morning Light

There is a quiet sadness in the morning light.
It engulfs me as I wake each morn.

The birds are not yet risen
To give forth their song.

And the sleepy sun
Has yet to lift her golden face.

Then thoughts of God and loved ones
assuage my soul.

When I awake and see the morning light.

Even' Song

I have lived another day —

To hear and see God's wonderful world at work and play.

Now the quiet sadness of another night comes creeping up.

To be near life's end —
'Tis then and only then one can know the joy of having lived for another Even' Song.

— Ella Steinke

Program 3: Clarinet, Violin, and Violoncello Works

CELEBRATING THE RAIN

by Linda Woody

Celebrating the Rain for violin, clarinet and cello was created for this concert, waiting for healing rains to quench the prolonged drought in the Northwest and resultant wildfires of 2021. As Pacific Northwesterners, we appreciate our sunny summer skies and usually warm (not hot) temperatures. But we understand that without reliable precipitation we wouldn't have the rivers, snowcapped mountains, gorgeous gardens and greenery and the abundant coffee shops that make home so special. In this happy dance, listen for the rhythmic patter of raindrops, birdcalls and fresh air moving through the trees. The title was borrowed from one of the composer's favorite Northwest-based cookbooks.

Three Movements from *DANCE SUITE*

by Mei-ling Lee

The complete *Dance Suite* for clarinet is comprised of three short movements with two mini-interludes in between.

As the subtitles suggest, each movement has its own character. This piece tries to catch various moods – sometimes happy, sometimes grumpy, sometimes jolly, and sometimes nutty.

DANZA DOMESTICA

by Paul V. Safar

During this historic pandemic year, I have taken the opportunity to write music for smaller forces, partially for obvious, practical reasons. Works written during this time include a solo piano piece, an online collaboration of piano and hurdy gurdy improvisations and two duets written for musician couples (as they share the same domicile); a piece for viola and cello called *Bare Bones* and this clarinet and violin duet. I know that Alice Blankenship and Michael Anderson perform folk music of various types (especially Scandinavian) as well as being two of the most respected classical musicians in Eugene so this piece came out with that aesthetic in mind. I hope to convey a relaxed, playful quality in this short little piece, a dance-homage to the more inward and home based time some of us find ourselves in today.

STREET MUSIC

by Walter Saul

A humorous, three-movement work, commissioned by my father and written for D.C. Street Music, a group of street musicians in Washington, DC. The last movement is a spoof of the famous fairy tale *The Bremertown Musicians*.

Composer Biographies

Lisa Ann Marsh

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 by the Northwest Piano Trio, The Ensemble, The Mousai, Choral Arts Ensemble, Portland State University Chamber Choir, Portland State University Percussion Ensemble, Delgani String Quartet, and The Resonance Ensemble.

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 and was featured in the Portland Mini-Musical Festival in 2019.

www.LisaAnnMarsh.com; www.coordinatemovement.com.

Jan Mittelstaedt

Jan Mittelstaedt holds a B.S. in education, Bucknell University, B.A. in music, Marylhurst University and M.M. in composition from The University of Portland where she studied with Dr. Walter B. Saul II. Jan participated in the Ernest Bloch Composers Symposium in 1993, was the Oregon Music Teachers Association (OMTA) Composer of the Year in 1994, received many ASCAP special awards, has published piano music, had piano pieces in two NFMJ Junior Festival bulletins, and was a 2020 semi-finalist in the vocal chamber music division of The American Prize in Composition and finalist in 2021. A teacher of piano and composition, Jan has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and in 2017 received an Honorary State Membership award from OMTA. She is founder and chair of OMTA's educational program, Extended Study of Musicianship and Repertoire (ESMAR) for advanced students. Past president of Cascadia Composers, NACUSA, she remains on the board of directors and is co-chair of Cascadia Composer's annual In Good Hands student concert. www.sintsink.com.

David Bernstein

David Bernstein's music has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles.

His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music 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 Publishers (England).

Jay Derderian

Jay Derderian (b.1986) is a composer, electric guitarist, and Portland Oregon native. Derderian has been writing, performing, and improvising longer than he hasn't. He studied with Bonnie Miksch and Bryan Johanson and Portland State University where he received a BM and MM in music composition. Derderian is also currently pursuing a post-bac graduate degree in Computer Science.

Derderian's compositions encompass many genres including solos, chamber music, multi-media compositions, and electro-acoustic music. Each piece seeks to utilize stylistic plurality while balancing emotional sincerity, impassioned harmony, memorable melody, elegant form, and clarity of expression. Recent projects include *I want to unfold* (2016), an electro-acoustic sax quartet commissioned and premiered by the Mana Quartet at the 39th Festival of New American Music, *The People They Think We Are* (2018) for piano, video, and fixed media, commissioned by Kathy Supove, and *Nomad Suite* (2019) for guitar and flute, commissioned by the Cerulean Duo.

Derderian's compositions have been performed across the United States and has had his featured at the North American Saxophone Alliance, Nief-Norf, the Vox Novus Composer's Voice Series, and Portland International Piano Festival. Jay resides in Portland with his wife Tri'ah and their daughter Veda.

Mark Vigil

Mark Vigil writes: My interest in music began in the 1960's. I began taking piano lessons during my teen years, and later while attending, as a piano major, Cornish Institute of the Allied Arts in Seattle, I began to become interested in composition. I studied composition there with Janice Giteck. Later I attended the University of Oregon school of music where I was enrolled in a Graduate Master's program in composition. There I studied composition with Hal Owen and Rob Kyr. After graduate school I was most fortunate to study composition with Tomas Svoboda in Portland for almost ten years.)

Antonio Adán Celaya

Antonio Adán Celaya writes: I was born and raised in Southern Arizona, and it is in my roots there that I have found the best in my musical compositions. It is my early musical experience – Yaqui deer dance music, Tohono O'odham Waila, mariachi music, boleros of the Trio Los Panchos, mambos of Beny Moré and Pérez Prado to which my parents danced during the 1950's, and the cowboy songs – that influence my music most deeply. I strive to compose music that engages the body and the emotions.

Kevin Bryant Lay

"I met my two first loves in the womb: my identical twin brother (Keith) and the art of listening. Our mom could not convince her doctor she that carried twins because we kept our heartbeats synchronized."

Kevin Bryant Lay's latest large work is a full length musical *We Met In Moscow*, performed by the Light Opera of Portland in 2019. He teaches Deep Listening developed by Pauline Oliveros, described as "a practice of listening to everything possible, no matter what you are doing." Kevin is also a singer, poet, writer and classical guitarist.

Coming up, Kevin's song cycle *The Concert – Poems of Edna St Vincent-Millay* will be performed this fall, and he is also completing a large-scale choir suite called *The Wisdom of Columbia County* to be performed (hopefully post-pandemic) in St. Helens, Oregon.

Theresa Koon

Theresa Koon composes music primarily for the voice, emerging from an international performance career. Operas, song cycles and choral music make up the center of her work, generally inspired by texts that explore psychological themes or current issues of social concern. When not composing, Theresa enjoys teaching Vocal Music Appreciation Classes for Friends of Chamber Music, and voice for PCC. She is the founding director of Opera for the Hesitant, dADa and other eclectic adventures. *Mother of Exiles*—her choral adaptation of the poem inscribed on

the Statue of Liberty—was released on the Navona Records label in 2020.

<https://tikkunmusic.com/>

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 President Emeritus of Society of Composers Inc. (1988–97) and past national president of NACUSA (2012-19); he also currently serves on the NACUSA Cascadia and NACUSAsf Chapter Boards. <https://gregasteinke.com>

Linda Woody

Linda Woody lives in West Linn, Oregon and is a 2013 graduate of Marylhurst University (BA Music, BM Composition). She enjoys writing for a variety of ensembles and her works have been performed by members of many notable ensembles: 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 served two terms on the Cascadia board and currently serves on the board of Third Angle New Music. Previously she was a board member of Music & Arts Partners. 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.

Mei-ling Lee

Taiwanese-born composer Mei-Ling Lee's work integrates contemporary western music with Asian culture. Her work regularly draws inspirations from western and Chinese poetry. She received her Ph.D. degree in Composition, studied under Dr. Robert Kyr, and Dr. David Crumb. She is currently pursuing her second Doctor of Musical Arts degree in Music performance, emphasis in Performance of Data-driven Instruments, studying under Dr. Jeffrey Stolet.

Her work has been performed in various conferences, including ICMC (International Computer Music Conference), ISEA (International Symposium on Electronic Art), SEAMUS (Society for Electro-Acoustic Music in the United States), and KISS (KYMA International Sound Symposium).

Paul V. Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. A member of the board of Cascadia Composers (NACUSA), he performs regularly and thrives on collaborative projects. Paul was the Oregon Music Teachers Association Composer of the Year for 2013-14. He has had commissions from ensembles such as the Delgani String Quartet. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. When not engaged in musical activities, he might be seen hiking, traveling or spending time with his family. For more information, visit www.paulsafar.com

Walter Saul

Walter Saul recently retired from teaching composition, music theory, piano, music history, scoring and arranging, and music appreciation at Fresno Pacific University in Fresno, California. His 300 works have been performed in 25 states and five nations, winning ASCAP Special Awards 1990-2018. He has released seven CD's and a DVD of his works: *Out of Darkness Into His Marvelous Light* (1998), *From Alpha to Omega* (2002), *Songs of Requited Love* (2007), *Walter Saul: Sonatas and Meditations for Piano* (2014), *Quiltings* (CD and DVD, 2015), *Kiev 2014* (Naxos, 2015), and *Walter Saul: Sonatinas and Bagatelles* (2018). His work appears also on the DVD *Ring of Fire 2001* and the CD's *Les flûtes enchantées* and *Christmas with Soli Deo Gloria*. His mission is to create through music sonic windows of light that reveal and glorify the suffering and risen Jesus Christ. More information is available at www.waltersaul.com.

Performer Biographies

Justin Bulava, Clarinet

Justin Bulava can be seen and heard playing clarinet, bass clarinet, saxophone, piano, percussion, and other instruments. A New Jersey native, he holds bachelor's and master's degrees from Mason Gross School of the Arts at Rutgers University. An avid proponent of modern art music, Justin enjoys composing, organizing performances, and working with dancers and other artists. Past experiences include writing music for koto and toy piano, drumming for Wizard Rock bands, improvising with synthesizers & loop stations, and developing a multimedia event featuring the sounds of melting ice. He lives in Portland, Oregon.

Amelia Lukas, Flute

Known for her especially pure tone, flexible technique, and passionate, committed performances, flutist Amelia Lukas performs with "a fine balance of virtuosity and poetry," (*The New York Times*) and "a buoyancy of spirit that comes out in the flute, a just beautiful sound." (*Boston Globe*) A Powell Flutes artist and resident of Portland, Oregon, Lukas's recent engagements include solo appearances with Chamber Music Northwest, Fear No Music, March Music Moderne, Portland Taiko, the Astoria Music Festival, Music in the Woods, and for All Classical Portland's live radio broadcasts, with additional chamber and orchestral performances for the Eugene Symphony, Willamette Valley Chamber Music Festival, Portland Piano International, Friends of Chamber Music, 45th Parallel, Oregon Music Festival, Opera Theater Oregon, and Bridgetown Orchestra. During her time living in New York City, Lukas was a member of the American Modern Ensemble, Ear Heart Music Ensemble, Trio Kavak, the Nouveau Classical Project, Ensemble Sospeso, Arkora, Opera Cabal, and the NeOLIT ensemble, and performed frequently with Counter(induction), the American Composers Alliance, and Columbia Composers. Past projects include flute fellowships at the Norfolk Chamber Music Festival and Orford Sound Art Festival in addition to performances at Carnegie Hall (Main Stage, Zankel Hall, and Weill Recital Hall), Lincoln Center, The Stone, Bargemusic, (Le) Poisson Rouge, Subculture, Roulette, and New Music New York Festival. Lauded for her skilled interpretation of new music, Lukas is a member of Fear No Music and "excels at bringing drama and fire to hyper-modernist works with challenging extended techniques." (*Oregon ArtsWatch*) An experienced producer, Lukas founded and directed the "impressive (and)... feisty contemporary-classical concert series" (*The New York Times*) Ear Heart Music, which "arrived as a major cultural resource in the city." (*New York Arts*) Based at Roulette in Brooklyn, this multimedia showcase of highly talented and adventurous performers, composers, and collaborative artists, included 85 unique concerts with over 60 premieres during its six seasons. Lukas is a Board Member for Chamber Music Northwest and offers sophisticated arts PR services as the Principal and Founder of Aligned Artistry. Her

speaking engagements include both the Chamber Music America and Dance USA conferences, as well as Philip Glass' MATA Festival. She holds degrees from the Manhattan School of Music and the Royal Academy of Music (London) where she received three prizes for musical excellence. Her greatest mentors include John Heiss, Trevor Wye, and Tara Helen O'Connor. Amelialukas.com

Alexis Mahler, Violin

Alexis Mahler grew up in Marquette, Michigan. She holds a bachelor's degree in Violin Performance and Music Education from Lawrence Conservatory of Music where she studied under Dr. Samantha George. In college, she began studying the cello and found opportunities to perform on both instruments throughout her undergraduate work. After graduation, Alexis became the director of the Upper Peninsula Youth Orchestra at Northern Michigan University and founded the local pop orchestra Eclettico before leaving the shore of Lake Superior in 2015 and venturing west.

She currently teaches private violin and cello lessons at Mosaic String Academy and the Community Music Center in Southeast Portland. She is also a teaching artist for Bravo Youth Orchestras in North Portland. While she loves playing classical chamber music and symphonies, she also enjoys performing in more alternative settings and ensembles, and is currently experimenting with writing her own songs, some of which appear on her first solo EP, *Low Moon*. As a cellist, she enjoys collaborating with fellow songwriters in Oregon, California, and back home in Michigan. Alexis has always loved teaching music, and she truly believes in the power and importance of making music accessible to people of every age, experience, and style. In the rare moments Alexis is not creating, absorbing, or discussing something musical, you might find her spending time in nature or exploring the beautiful city of Portland.

Hannah Penn, Mezzo-soprano

Hannah Penn, mezzo-soprano, enjoys a diverse career as a performer of opera, oratorio, and recital literature. Frequently praised for her musicality and the timbre of her voice, Ms. Penn has recently been called "...a major talent", and "...an intelligent and wonderfully musical singer" by Portland's Willamette Week and was praised for having "...intriguing colors at both ends of her range" by The Oregonian. She has sung more than twenty operatic roles with Glimmerglass Opera, Florida Grand Opera, Portland Opera, Tacoma Opera, and other companies.

As a past member of Portland Opera's studio artist program, Ms. Penn sang the roles of Diana (*La Calisto*), Thisbe (*La Cenerentola*), Mercedes (*Carmen*), Flora (*La Traviata*), and Nancy (*Albert Herring*). She also sang her first *Carmen* with Portland Opera, which garnered critical acclaim and resulted in a chance to reprise the role following season with the Teatro Nacional Sucre in Quito, Ecuador. Ms. Penn has since returned to Portland Opera many times as a guest artist, most notably as Julie in *Show Boat* and L'enfant in Ravel's *L'enfant et les sortilèges*. A strong proponent of new works, Ms. Penn has performed in the American premiere tours of John Adam's *El Nino* and Sven-David Sandstrom's *High Mass* and has been involved in the American premiers of several operas, including Anthony Davis' *Wakonda's Dream*, Richard Rodney Bennett's *The Mines of Sulphur*, and David Carlson's *Anna Karenina*.

Ms. Penn also enjoys a full concert schedule, having been featured with orchestras around the country, including several appearances with the Oregon Symphony, the Portland Baroque Orchestra, the Sunriver Music Festival, the Florida Philharmonic, and the Seattle Baroque. Upcoming engagements include Handel's *Messiah* with the Portland Baroque Orchestra, Dvorak's *Stabat Mater* with the Oregon Repertory Singers, Handel's *Judas Maccabaeus* with the Boise Baroque Orchestra, and a concert of Bach cantatas with Maestro Helmut Rilling.

Kate Petak, Harp

Kate Petak, a native of Houston, Texas, began playing the piano at age five and started the harp a year later. At age 17, she appeared as a soloist with the Virtuosi Chamber Orchestra in Houston, performing Rodrigo's *Concierto de Aranjuez*. That year, she was also named a Young Master by the Texas Commission on the Arts and received a grant for summer study with renowned harpist Lucile Lawrence at the Boston University Tanglewood Institute in Lenox, Massachusetts. Other summer festivals she has performed at include the Texas Music Festival, the Chautauqua Institute, and the ARIA International Festival.

Kate studied harp performance at Boston University, the Royal College of Music in London and Ball State University, where she earned her Master's degree with Professor Elizabeth Richter in 2008. In 2006, she won first prize in the Ball State University Undergraduate Concerto Competition, playing the Harp Concerto by Alberto Ginastera. As winner, she presented a solo recital at Mukogawa University in Osaka, Japan. She has also presented solo recitals in Boston, Houston, Indiana, Portland, and Eugene, performed for President George HW Bush and Houston Mayor Lee Brown, and been featured on KUHF's "Pulling Strings" twice.

As an orchestral and opera musician, Kate has performed Mahler's *Second Symphony* under Bernard Haitink, Puccini's *Madame Butterfly* under Fiora Contino, and Britten's *The Rape of Lucretia* under Michael Rosewell in the Britten Theatre in London. Other orchestras she has performed with include the Portland Columbia Symphony Orchestra (OR), Oregon Sinfonietta (OR), Fort Wayne Philharmonic (IN), the Clear Lake Symphony (TX), and the New England Philharmonic (MA). She especially enjoys modern music and has performed in new music ensembles and premiered many new solo and small ensemble works.

An avid chamber musician, she particularly enjoys performing with choruses and in small instrumental ensembles. Recent performances include Britten's *A Ceremony of Carols*, Brahms' *Vier Gesange*, Holst's *Choral Hymns from the Rig Veda*, and Caplet's *The Masque of the Red Death* for harp and string quartet. She is especially passionate about Benjamin Britten, and has performed in two of his operas, as well as the *Ceremony of Carols* and *Canticle V* for tenor and harp. Currently, she plays in a duo with flautist LeeAnn Sterling.

Outside interests include volunteering with Opera Theater Oregon, hiking, square dancing, and science--she spent a summer working at NASA to develop a database of photographs taken by astronaut Donald Pettit from the International Space Station of cities at night, which is now being used by Google Earth.

Dylan Rieck, Violoncello

Dylan Rieck started cello lessons at the age of five in Bellingham, Washington. A few years later he began improvising under the direction of a local folk musician. These set early precedents for Dylan's enthusiasm for both classical and popular styles of music. In high school, he began working for Western Washington University accompanying modern dance classes, honing improvisation skills with other musicians and starting a relationship between original music and dance choreography that continues today.

While attending the University of Washington, Dylan studied theory and history while earning a B.A. in Music along with sharpening his skills by acquiring a B.M. in Cello Performance. During his undergraduate period, he was the principal cellist of the University of Washington Orchestra and winner of the University Concerto Competition. Also, during this time, he continued collaborating with choreographers and played cello in bands of many styles. Dylan attended the University of Texas where he pursued a Master's Degree in Cello Performance and received an award for 'Outstanding Master's Recital' for his performance of both Haydn C and D Concerti with chamber orchestra.

Sound Installation Area (not ADA accessible)

Historic Outdoor Kitchen

Stone Cabin

P Overflow Parking

Johnson Creek

Back 5 Acres Community Habitat Enhancement Project

Riparian Zone

Footbridge currently

SE 122nd Avenue

Flute Solo

Trio (clarinet / violin / cello)

Singer with harp

East Terrace
Manor House
Restroom
Gift Shop

Historic Side & Manor House Entrance (not always open)

Rock Garden

Side Gate (not always open)

Woodland Hillside Garden

Tree Walk

Fireside Terrace

Johnson Creek

SE 122nd Avenue

Historic Leach Collection

Arbor

Side Gate (not always open)

Contemplative Place installation

Pollinator and Habitat Gardens

Far Meadow

Gathering Green

P Visitor Parking

Garden Office

Gravel Pathway
Concrete Pathway



Admission

Restrooms

Main Entrance

SE Claybourne Street

Overflow standard parking

(overflow)

ADA Parking

P Visitor & Staff Parking

to SE Foster Road

NORTH