



Cascadia Composers Present In Good Hands

Local Piano students perform
Music by Cascadia Composers

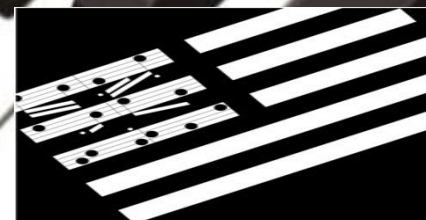
Thursday, July 10 2014

4pm

Portland Piano Company

711 SW 14th Ave

Portland 97205



National Association of
Composers / USA

Teaching Tomorrow's musicians About Today's music



Cascadia Composers

Mission Statement

Cascadia Composers promotes the composition and performance of contemporary classical music by regional composers, stimulates national and international awareness of this music, and gathers composers to disseminate information pertinent to its members and the community.

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

Website: www.CascadiaComposers.org

Governing Board

Jan Mittelstaedt, President

Dan Brugh, Vice President/Concert Management Pro Tem for INGH Concert

Jeff Winslow, Secretary/Treasurer

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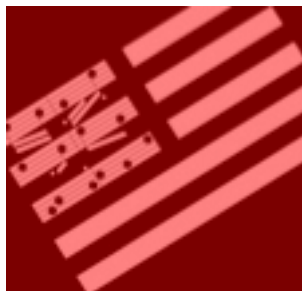
David S. Bernstein, Tristan Bliss, Greg A Steinke, at large

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) and fundraisers sponsored by Cascadia.



NACUSA

CASCADIA COMPOSERS

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

presents

IN GOOD HANDS

Local Piano Students Perform Music by Cascadia Composers

4:00 pm, Thursday, July 10, 2014

Portland Piano Company, 711 SW 14th Ave., Portland, OR 97205

BY THE BOOK

Daniel Brugh

Coldun Takara, piano

MOOSHI AND SPARKY

Jan Mittelstaedt

Sahdi Talae, piano

HOT AIR WALTZ

Deborah Anderson

Andrew Kim, piano

IT TAKES TWO

Elizabeth Blachly-Dyson

Getting Acquainted
Argument

Kaylee Mo, piano

Making Up

Clio Tsao, piano

DUSK

Jan Mittelstaedt

Erin Kirkman, piano

From ***WITH ONE HAND TIED BEHIND MY BACK***

Elizabeth Blachly-Dyson

Tangled Chords

Erin Kirkman, piano

From ***MOOD SUITE***

Liz Nedela

Restless

Tristan Peng, piano

From ***WITH ONE HAND TIED BEHIND MY BACK***

Elizabeth Blachly-Dyson

Accidentally on Purpose

Kyle Wern, piano

BLUE NOTE SUITE

Paul Safar

III.
Coldan Talara, piano

I., II., IV., V.
Ethan Chang, piano

TARANTELLA TEASE

Jan Mittelstaedt

Mark Mittelstaedt, piano

LOOPER

Jennifer Wright

Alice Kang, piano
Allan Zhang, piano
Ronan Waterson, piano
Heidi Evans, piano

INTERMISSION

RAGBONES, Op. 11

Gary Noland

Inga Van Buren, piano

From **DESERT ETUDES**

Lisa Ann Marsh

Hidden
Richard Jiang, piano

BUMBLEBEE ON A MUM

Jeff Winslow

Alan Tang, piano

THE EQUESTRIAN

Jan Mittelstaedt

William Xu, piano

From **SERENADES**

Lisa Ann Marsh

Along the Road
Madeline Swint, piano

ODE TO A DREAMER

David S. Bernstein

Eric Seaman, piano

From **BACKYARD CHARACTERS**

Cynthia Stillman Gerdes

Slugs
Theresa Silveyra, piano

From **AMERICAN IMAGES**

Jan Mittelstaedt

Winter Ice Festival
Aaron Sha, piano

From **DUETS ON THE MODE**

Liz Nedela

Locrian Dream Catcher
Willaim Xu, piano
Ashok Kaushik, piano

BROUHAHA

Dan Brugh

Elliot Balmer, piano
Amy Oiu, piano

CANON FOR UNLIMITED VOICES

Tomas Svoboda

Maria Choban, conductor

Pianos:

Clio Tsao	Ethan Chang
Kaylee Mo	Alan Tang
Elisabeth Gouge	Shadi Talae
Maya Hosaka	Tristan Peng
Krin Kirkman	Aaron Sha
Elliot Balmer	Eric Tang
Amy Qiu	Madeline Swint

Teachers Participating

Susan Foust
Myrna Elmore
Ruth Sadilek
Fen-Fang Tsao
Paul Safar
Irene Huang
Pauline Eidemiller
Heidi Evans
Kaori Noland
Jeanne Enslow
Dianne Davies
Lisa Marsh
Cindy Peterson-Peart

Program Notes

BY THE BOOK by Daniel Brugh

In playing *By the Book*, the performer places a book on the string inside the piano changing the timbre of the piano. This piece is dedicated to Mary Kogan, the high priestess pedagogy of piano.

MOOSHI AND SPARKY by Jan Mittelstaedt

MOOSHI AND SPARKY was written for Shadi Talace, whose cat is named Mooshi and her dog is Sparky. The piece musically depicts some of Mooshi's and Sparky's antics. Hopefully, the music will eventually become part of a set called "Felines and Friends."

HOT AIR WALTZ by Deborah Anderson

This is a fun piece, composed in 2006 for piano, and later arranged for 3 flutes and double bass. It was inspired by a friend's comical dancing to a Strauss waltz as it was aired on the radio.

IT TAKES TWO by Elizabeth Blachly-Dyson

This is a short suite of three bitonal pieces. In each piece, the right hand is playing in one key while the left hand is playing in another. Sometimes they switch. **Getting Acquainted** is in F major and A major. **Argument** is a canon where the left hand repeats in B-flat everything the right hand has just done in A major. **Making Up** is in A minor and E major.

DUSK by Jan Mittelstaedt

This music is an update of a piece I wrote many years ago. It was inspired by sounds of Scriabin's mystic chord, a chords built from fourths.

WITH ONE HAND TIED BEHIND MY BACK by Elizabeth Blachly-Dyson

I wrote the three left-hand piano pieces in **WITH ONE HAND TIED BEHIND MY BACK** for my mother after she suffered a stroke that left her paralyzed on the right side. **Accidentally on Purpose** features lots of accidentals and is very chromatic. **Tangled Chords** is a chord progression that gradually rises and then falls again.

Restless from **MOOD SUITE** by Liz Nedela

This is the first piece from a set of pieces for piano, **MOOD SUITE**, by Liz Nedela. Each piece in the set is derived from a different compositional structure, all representing contemporary musical ideas. **Restless** is composed from a Tone Row and its variations. The bass is a steady, repeated driving beat; the treble contains rhythmic motifs that adhere to the Row and its variations. A Tone Row is taken from a Matrix of mathematical possibilities of the chromatic scale from C to B. Each pitch of the Row is used before the next one can be used; then the piece develops by using inversions, retrogrades, and transpositions of the Row.

BLUE NOTE SUITE by Paul Safar

This set of short piano pieces was written in 1997 specifically for my piano studio. I was hoping to show some elements of jazz and blues in the context of little vignettes.

TARANTELLA TEASE by Jan Mittelstaedt

I was inspired to write this music, because one of my colleagues asked me if I had written a tarantella. I looked through my piano music and found that I had only one old one which I didn't think was much good. So, I decided to try and write a tarantella that was somewhat different from the many I have taught.

LOOPER by Jennifer Wright

This piece is materially unrelated to the Bruce Willis sci-fi movie of the same name that came out while I was writing it (and, moreover, after I had already chosen the title for it – how's that for an odd sign?), apart from the fact that I have always had quite a soft spot for Bruce. This "Looper" is inspired by that odd, non-productive quality that your thoughts can assume when they cycle around, obsessively looping over in your mind without identifiable direction, perhaps halfheartedly trying to process something, perhaps not. The pattern might be interrupted momentarily, but the mental movie clip spontaneously, obsessively replays, as inexorably as water responding to the pull of gravity.

When I find my mind working this way, I wonder if perhaps this follows from the types of practice we pianists have to do to gain mastery of our material; perhaps it's a universal human trait or simply a quirky personal tendency of mine. It could be a self-constructed sort of meditation, the mind's hankering for a transcendent state where the linear bends around on itself into a little snapshot of infinity. In a way, I like this non-thinking state: it blurs events into a continuum from past to present to future, to the point where you aren't sure which one you're in. Which, come to think of it, is a lot like the way

time travel works in Bruce's movie, except with lots of guns and futuristic gangsters. Hmm...maybe they are related. I don't know. Watch the movie and tell me later. Anyway, Bruce, this one's for you.

RAGBONES, Op. 11 by Gary Noland

I composed **RAGBONES** in 1977 as an undergraduate at U.C. Berkeley, long before tonal music was legalized. Needless to say, certain distinguished members of the music department faculty and its grad students sternly frowned upon such efforts. I continued to write in this vein, unaware that I'd become one of the laughingstocks of the music department for doing so. (I learned later that a chamber work of mine had been performed as a joke behind my back at a party given for students at the house of one of the U.C.B. faculty members—a party to which I hadn't been invited) Eleven years later (1988) I revised and expanded **RAGBONES**, spicing it up with "wrong notes," among other things. The struggle for acceptance still lingers on unabated...

Hidden from **DESERT ETUDES** by Lisa Ann Marsh

This is the second piece of the set **DESERT ETUDES**. This piece is inspired by the hidden flowers and animals in the desert, and by the beautiful hidden qualities in each of us.

BUMBLEBEE ON A MUM by Jeff Winslow

BUMBLEBEE ON A MUM is the first of several planned vignettes of the natural world, written for young pianists but also intended to interest adults. The bee putters around a flower head in full bloom, probing here and there, doing what bees do. We get too close and it flies off, but there was something good left so it returns. Finally it has had enough and flies off. I like to make passing references to other music (where it fits) in mine – for example, listen for a (very) little Rite of Spring and Hallelujah Chorus.

THE EQUESTRIAN by Jan Mittelstaedt

With this piece, the music came before the title. I was experimenting with changing meters and wanted to write a fast piece that students might like.

Along the Road from **SERENADE** by Lisa Ann Marsh

Along the Road was written for her daughter, Elise. It is the first of three pieces in the collection, **SERENADES**. The sentiment of the piece is captured by the Buddhist proverb inscribed at the top of the score: "If we are facing in the right direction, all we need to do is keep on walking."

ODE TO A DREAMER by David Bernstein

ODE TO A DREAMER consists of an introduction to a theme that is slow and stately-like, expressing a mood that is similar to a hymn or chorale. The theme is followed by one variation and a coda and is just under three minutes in duration.

Slugs from **BACKYARD CHARACTERS** by Cynthia Stillman Gerdes

This is a suite of five piano pieces of which Slug is the second to be played at an In Goods Hands concert, "Squirrel" being the first. Along with every gardener in the world I am annoyed when a slug chomps on my lettuce or strawberry, yet a nature book informed me of the amorous life of slugs and that somewhat influenced this piece.

Each of the pieces in **BACKYARD CHARACTERS** also gives a nod to an individual composer whose music is alive somewhere in my own personal creative backyard. Slugs are a bit bluesy, a little like slow Gershwin.

Winter Ice Festival from **AMERICAN IMAGES** by Jan Mittelstaedt

This is the fourth piece in my collection, **AMERICAN IMAGES**. Each piece musically describes an area of the country that means something to me: Sabino Canyon in the Spring (Arizona); Fire Island Sunset (Long Island, NY); Autumn in Ann Arbor (Michigan). When I wrote Winter Ice Festival, I was thinking of Leavenworth, WA. Of the four areas, this is the only one I haven't visited.

Locrian Dream Catcher from **DUETS ON THE MODE** by Liz Nedela

This piece is part of the collection of piano duets, **DUETS ON THE MODE**, by Liz Nedela. The modes were used before Bach's time, and gradually developed into the scales that have been used since the 1600's. The fifth note of the modes became the starting note of the scales. The pieces in this collection illustrate the fifth note of each mode, using it above and below the starting note, which creates intervals that sound strange to our ears. The Locrian mode is the seventh mode, and by following the modal structure of half steps, it produces what is usually thought of as the "strangest" of the modes. It seemed to lend itself to a dreamy, mystical arrangement of notes which became the "Dreamcatcher."

BROUHAHA by Daniel Brugh

Brouhaha: “The act of a fight or skirmish most commonly with a group of people.” As I child I thought when someone said “brouhaha” they were making fun of my last name, which lead to a few fights, but I learned a few years ago from a friend who pointed out to me that “brouhaha” was a real word and had nothing to do with my last name; just sounds like it.

CANON FOR UNLIMITED VOICES by Tomas Svoboda

“I’m hearing some kind of . . . it’s a dance — but almost like a Russian dance,” explains Tomas Svoboda to me about his Canon for Unlimited Voices when I visited him last month. And then he changes his mind a little.

“There is something a little spooky about it. It’s almost like a military march.” This makes sense to me, as Tomas experienced his native Czech Republic under Soviet rule. In my own mind’s eye, I revisit the military parade I witnessed in Salonika, Greece. It’s scary enough when your own military industrial complex struts its stuff for no reason I can conjure except to intimidate. There are no floats, no roses, no grand marshals, only soldiers grimly marching with arsenals, punctuated by tanks . . . longer than the longest train you’ve ever had to wait through at an intersection. Imagine intimidation escalating to terror when it’s a foreign occupier parading down your street - the Russians in Czechoslovakia.

His description is riveting, petrifying and I cannot wait for him to conduct it, eliciting that rigid stiff goosestepping. For me, the Canon dances. Loose limbed and heavily accented with exuberant foot stomping, it’s Rock&Roll. And my allegiance, as I told Tomas, is always to the piece, rather than the composer.

The first three bars signal his genius as a riff artist. Listen as each piano introduces the riff, interrupted at the end of the riff by the next piano entering, trying to horn in on the charisma.

For Tomas, this piece was a fun brain puzzle, never intended for performance although when he finished writing it he realized he really wanted to hear it live. Today we bring you Tomas’s updated version - an experiment suggested when I visited him in June. He’s added a coda with all fourteen pianos piling up in unison to repeat that primal opening theme. If you feel the need to dance, we won’t stop you! (Note by Maria Choban)

Composer Biographies

Deborah Anderson

Deborah J. Anderson grew up in Tacoma, Washington, where she studied piano and voice; in college she majored in languages. She served in the Peace Corps (Tunisia) where she taught English and studied Arabic music, later returning to Seattle to earn a master's degree in French. Deborah taught on the college level for a number of years, and from 2000 to 2011 sang in the PLU Choral Union.

Deborah's compositions range in setting from solo voice and choir to instrumental ensembles, solo works, duets, chamber works, brass quintet and concert band. Her compositions are performed throughout the United States as well as internationally. 28 pieces have been published so far, and you can find several postings on YouTube by searching Deborah J. Anderson. She is currently working on a piece for harp, cello and narrator, to be premiered in Tacoma on October 14, 2014. See www.deborahjanderson.com for more information about Deborah and her work.

David S. Bernstein

The concert music of David S. Bernstein 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. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University.

Daniel Brugh

Daniel Brugh teaches piano and music composition in Beaverton. He is the recipient of the Close Award 1984 and earned a Bachelor's of Music from the University of Oregon where he studied piano with Victor Steinhart and composition with Dr. Harold Owen and Dr. Derek Healey. After earning his degree, Daniel continued to study composition with Dr. Walter Saul. Currently he is studying piano with Susan DeWitt Smith.

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 plays the cello with the Marylhurst Symphony and with the Pacific Crest Youth Sinfonietta, both of which have performed her music. 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. She has studied composition with Dr. Robert Priest and Tomas Svoboda, briefly with Jonathan Newman, and is currently studying with Kenji Bunch.

Cynthia Stillman Gerdes

Cynthia Stillman Gerdes, lifelong piano teacher who taught at PSU for a couple decades, prides herself in composing pianistic music as well as presenting a wide variety of compositions for various instruments, from toccatas to tangos, from momentary sonic snapshots from the back yard to the unwinding of history. She composed the piece Crazy Jane, which in part created inspiration for naming the Crazy Jane composers, referring to the poet W.B. Yeats' feisty character. Cynthia's music likes to take a penetrating look and reveal depth with a twinkle, if not outright humor. Her compositions have been performed in the northwest by Portland's FearNoMusic; at the Composer's Symposium, Performers' Choice Concert at the Ernest Bloch Festival at Newport, Oregon; at Portland State University and in concerts sponsored by the Cascadia branch of the National Association of Composers USA. She is a past vice president of Cascadia Composers.

Lisa Ann Marsh

Lisa Ann Marsh is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well being for musicians and mind-body connections for increased artistry and creativity.

As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. Her original compositions reflect diverse influences and are often inspired by her environment and the artists she collaborates with. www.LisaAnnMarsh.com.

Jan Mittelstaedt

Jan Mittelstaedt is a piano teacher and composer of chamber, piano, sacred and vocal music. She is active in OMTA and is President of Cascadia Composers NACUSA. Educated at Bucknell University, Marylhurst University, and the University of Portland, she participated in the Ernest Bloch Composers Symposium in 1993, was OMTA composer of the year in 1994, has received numerous ASCAP special awards, and has given many programs and workshops on teaching composition to students.

Liz Nedela

Louise (Liz) Nedela, BA, MEd, MM, teaches piano and composition in Vancouver and Camas WA, and was awarded the 2014 WSM TA Composer of the Year. She is fond of contemporary composition techniques, counterpoint, ethnic, modal and early music, and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers organizations, churches, orchestras, chamber music, women's music festivals, and private individuals as music for special events.

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at U.C. Berkeley. A late bloomer, his music was rarely heard until Dave Bernstein asked him to be one of the seven founders of Cascadia Composers in 2008. He's had dozens of performances since then, often appearing as pianist himself. Just this year, Resonance Ensemble and pianist Monica Ohuchi each performed major works, plus he appeared in "From Oregon to Venice with Love", a self-produced concert at the Old Church with half his own music and half his brother Walter's.

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 in many locations throughout the United States, 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 concerts of contemporary concert hall music on the West Coast. Gary is also a founding member of Cascadia Composers. Gary has taught music at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. His scores are available from J.W. Pepper, RGM, and Freeland Publications. Six CDs of his compositions are available on North Pacific Music at: www.northpacificmusic.com. Approximately 250 videos of his creations are available for viewing on Youtube. To read more about Gary Noland, go to: www.garynolandcomposer.com

Paul Safar

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. Having received his B.Mus from the College-Conservatory of Music in Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating stylistic elements from jazz and rock. He works regularly with the soprano Nancy Wood and thrives on collaborative projects. In addition to numerous chamber music and vocal works, Paul has written one orchestral piece, a "Concerto for Electric Guitar". He and Nancy will be premiering a song cycle for the OMTA Composer of the Year Award this August in Newport, Oregon.

Jennifer Wright

Jennifer Wright is a pianist, teacher, composer, artist of various stripes and passionate aficionada of the creative life. She holds two degrees in classical piano performance (B.M., Hartt School of Music, Connecticut; M.M., Trinity College of Music, London, England) and studied for two years at the Stuttgart Music Conservatory in Germany. She has studied composition privately with sound designer Susan Alexander. Her compositions play with a mixture of the experimental, the visceral and the utterly listenable in a unique and ever-evolving combination of her various obsessions (destroying and repurposing pianos, performing in period costume, toy pianos, non-traditional instruments and techniques, general over-the-topness, et al).

Jennifer has served on the Board of Directors of Cascadia Composers (chapter of the National Association of Composers, USA) and as the Portland District and State Chair of the Oregon Music Teachers Association (OMTA) "Composition Celebration" Festival. She is a proud member of the "Crazy Jane Composers," a group of Pacific Northwest women composers. She has premiered her own works in multiple recitals in the U.S., United Kingdom and Finland, and her works have been performed at the Portland International Piano Festival, March Music Moderne, Crazy Jane concerts, and Cascadia Composers concerts.

Tomas Svoboda

"I am NOT a minimalist, as some critics and reviewers have indicated!" sputters Tomas Svoboda. His sound, often confused with the minimalists who engendered and drove a generation of jungle-beat ostinato in the dance-pop world, differs from theirs in that Svoboda propels ostinato in short phases with abrupt changes and a sense of drama -- the exploding raucous rock-and-roll exuberance in Storm Session or metal-madness in the last movement of his Suite, whose first movement resembles more-orthodox phase-change minimalism . . . if orthodox minimalists were not such somnambulists.

Some accolades: nominated for a Grammy award for his Concerto for Marimba and Trumpet in 2003, American Record Guide's Critics' Choice award winner for his Piano Trios in 2001, recipient of Oregon's Governor's Arts Award AND Oregon Music Teachers Composer of the Year (both in 1992). Born in Paris in 1939, educated at the Prague Conservatory and the Academy of Music, he earned his master's degree at the University of Southern California, where he studied composition with Ingolf Dahl and Halsey Stevens. In 1971 he joined the music faculty at Portland State University, where he taught until he retired in 1998.

Performer Biographies

Elliot Balmer

Elliott Balmer comes from a musical background; his great grandmother, Esther Hill, was a piano teacher in Longview, Washington. His grandmother, Betty Balmer, is a piano teacher in Portland. His father is Dan Balmer, a Portland-based jazz guitarist, composer, and educator. Elliot studies with Pauline Eidemiller and attends West Sylvan Middle School.

Ethan Chang

Ethan Chang is a 7 year-old first grader. He started piano lessons with Fen-Fang Tsao for one year and has been enjoying playing the piano since then. He was the winner of the 2013 OMTA Classical Festival and the 2014 Ensemble Festival. Ethan loves natural science, reading and playing with his friends!

Elisabeth Gouge

Elisabeth Gouge, student of Cindy Peterson-Peart, will be a sophomore at Westside Christian High School. When she is not practicing or studying, she enjoys photography, baking, reading, and hanging out with friends.

Maya Hosaka

Maya Hosaka, student of Cindy Peterson-Peart, attends Highland Park Middle School. In addition to piano, she enjoys art projects and playing clarinet. In her spare time, she loves reading, watching movies and listening to music from various eras, including classical and top 40's music.

Richard Jiang

Richard Jiang is finishing his sophomore year at Westview. He has been playing since he was six and has been at Jeanne Enslow's Music Studio for the past 3 years. He has attended many OMTA festivals, winning several awards. His favorite is the Romantic era because you can put more feeling into your playing.

Alice Kang

Alice Kang is a 6th grader at Inza Wood Middle School in Wilsonville. She has studied piano for 5 years, this past year with Heidi Evans. She loves reading, designing houses on the computer, doing art projects, and playing instruments like piano, cello, and guitar. She is also a good swimmer and gymnast.

Ashok Kaushik

Ashok Kaushik is in the seventh grade. He has been learning piano from Mrs. Jeanne Enslow for the past seven years. She has taught him various genres of music and has helped him pass Level VII of OMTA syllabus. Last spring Ashok was a winner at the Romantic Festival. He enjoys his lessons and is pleased to be Jeanne Enslow's student.

Andrew Kim

Andrew Kim has studied piano for 6 years and violin for 2 years. He has completed OMTA Piano Syllabus Level 6 and Violin Syllabus Level 3. He will be in 7th grade at Highland Park Middle School in the fall. His interests include soccer, chess, collecting shoes, and video games. Andrew is a student of Ruth Sadilek.

Erin Kirkman

Erin Kirkman is sixteen years old and attends Churchill High School in Eugene where her favorite subjects are science and band. In addition to being a pianist, she enjoys playing the clarinet. Erin is particularly drawn to the Romantic era of classical music

Mark Mittelstaedt

Mark Mittelstaedt lives in Portland, Oregon with his family. He is a 7th grader at West Hills Christian School. He has played piano for four years and is a student of Pauline Eidemiller. His grandmother, Jan Mittelstaedt, is the composer of the piece he's playing today. He loves playing piano, running track & swimming.

Kaylee Mo

Kaylee Mo is 12 years old and she has studied piano with Mrs. Fen-Fang Tsao for four years. She has participated in OMTA Festivals and OFMC Junior Festivals and won several events along the way. Besides piano, Kaylee plays team sports. She is a star player for both of her basketball team and softball team. Kaylee is a 6th grader at Twality middle school.

Tristan Peng

Tristan Peng, 11, is a sixth grader at RGS. He started piano at 6 with Irene Huang. He was selected as winner in multiple OMTA Festivals and Trula Whelan Concerto Competitions. He had participated in the master class with Peter Mack and Dennis Alexander. Tristan also plays cello and saxophone.

Amy Qiu

Amy Qiu is 17 years old and has played classical piano with Pauline Eidemiller for 10 years. She has attended multiple piano festivals in the past, playing both solo and duo works, and she is currently working towards the ESMAR program. She also joined the Lincoln High School jazz ensemble last year.

Aaron Sha

Aaron Sha, 13, an eighth grader at Stoller middle school Suma program. He was selected as winners in multiple OMTA Festivals. He had participated in Master Class at PPI summer Festival 2012. When he is not playing piano, he is involved in Badminton, National History Bee and History Bowl.

Eric Seaman

Eric Seaman, age 11, has been learning piano with Fen-Fang Tsao for 5 years. Eric has been a winner in the OMTA Romantic, Classical, Contemporary, and Ensemble Festivals, and the Trula Whelan Concerto Festival. He will be a 6th grader at Lake Oswego Middle School. He loves playing soccer and baseball with his brothers and friends, and enjoys a good book.

Theresa Silveyra

Theresa Silveyra is a Portland based pianist and music teacher. She holds a Master of Arts in Music from Portland State University, as well as a Bachelor of Music in Piano Performance from the Hall-Musco Conservatory of Music. She is a passionate advocate for contemporary music and enjoys collaborating with and promoting today's composers. She has had the opportunity to perform in several world premieres as a 2012 and 2013 fellow of the Cortona Sessions for New Music. In addition, she has performed as a member of the new music ensembles at Portland State and the Hall-Musco Conservatory. She currently studies with Lisa Marsh.

Madeline Swint

Madeline Swint is an 8th grader at Pilgrim Lutheran School, and she has studied piano since the 1st grade. She began her studies with Yvonne Charbonnier and is currently a student of Dianne Davies. She has participated in Syllabus, Festival, and her church/school Praise Team on keyboard. This fall, she will be in Beaverton High School's Concert Band on flute and Marching Band on drum line.

Coldun Takara

Coldun Takara will be starting third grade at Imlay Elementary School in Hillsboro. He is just getting adjusted to being eight years old since his birthday was yesterday. Coldun began his piano study last September. His teacher is Susan Foust. Aside from playing the piano, he is an avid reader. He also enjoys building Legos and playing with his sister.

Shadi Talaee

Shadi Talaee is a student of Myrna Elmore. She has earned top honors in the OFMC Jr. Festival events and has been a consistent winner in OMTA period festivals. Shadi will be a fifth grader at Oak Hills School this fall. She excels in Tae Kwon Do and enjoys drawing, reading and spending time with her family.

Alan Tang

Alan Tang is a fifth grade student at Nancy Ryles Elementary school. Alan has been playing piano under the instruction of Ms Fen-Fang Tsao since 2007. Alan also enjoys playing basketball, tennis and Badminton.

Clio Tsao

Clio Tsao is 11 years old. She has been attending schools in the US and Taiwan since kindergarten. She will be in Beaverton school district's Summa program this fall. Clio is an avid reader; she cannot live without books. Besides reading, she loves writing, drawing, swimming, biking, and going camping during summertime with her family. Clio has learned piano with Ms. Fen-Fang Tsao for 4 years.

Inga Van Buren

Inga Van Buren graduated from Grant High School and will be heading to Pomona College in the fall. She studied piano for 12 years, mostly with Kaori Noland, and has been a winner of multiple OMTA events. She completed the OMTA piano syllabus in 9th grade and has performed in Portland Piano International master classes.

Ronan Waterson

Ronan Waterson is in 8th grade at Veritas Classical Christian School. He has been studying piano with Heidi Evans for 5 years. He enjoys singing competitively in the Veritas Concert Choir and playing dramatic piano pieces. At home, he can often be found reading, tending his garden, chickens, or cattle.

Kyle Wern

Kyle Wern is 10 years old and is going into the 5th grade at MITCH Charter School. He started taking piano lessons in the Fall of 2010 at 6 years old. He has completed OMTA Piano Syllabus Level 4. He loves math, puzzles, baseball and video games. Kyle is a student of Ruth Sadilek.

William Xu

William Xu was born in Minnesota on June 15, 2002 and attend Stoller Middle School. When he was six, he started taking piano lessons. He is currently in Syllabus, level VII. Piano is one of his favorite activities, and he especially likes the Classical and Contemporary periods. His teacher is Jeanne Enslow.

Allan Zhang

Allan Zhang is a freshman at Tualatin High School, began lessons at age 4 in China, and has studied with Heidi Evans since 2010, passing Syllabus Level 8 this spring. Active in sports, Allan has achieved a 2nd degree black belt in Taekwondo and plays forward in basketball. He also enjoys web and game design and robotics.

Cascadia Concerts: 2014–15 Season

CASCADIA AND FRIENDS CONCERTS

Jay Derderian: *Percussion Duet* (NW Resonance with
Seattle's RE: Percussion Duo)
Saturday, August 16th
Community Music Center
3350 SE Francis St., Portland, OR

Paul Safar/Mark Vigil: *The Warbler Sings*
New Music by Northwest Composers Looking East
Friday, October 17th
First Christian Church
Eugene, OR

Dan Brugh: *Composers at Play*
Date: early December, TBA
Community Music Center.
3350 SE Francis St., Portland, OR

Ted Clifford: *Bikes & Zappa*
Friday, March 27th, 7:30 pm
Community Music Center
3350 SE Francis St., Portland, OR

INDEPENDENT CURATOR CONCERT

Mike Hsu: ARCO-PDX
Saturday, July 26th
Mississippi Studios,
3939 N. Mississippi, Portland, OR

ANNUAL FALL CONCERT

Works by NACUSA Cascadia Composers
Sunday, October 5th 2:00 pm
First Presbyterian Church
12th & Alder, Portland, OR

CRAZY JANE CONCERT

NACUSA Cascadia Women Composers
Friday, November 14th 7:30 pm
Portland State University, Lincoln Hall
Room 75, Portland, OR

ANNUAL SPRING CONCERT

Works by NACUSA Cascadia Composers featuring percussion
Date and Venue: April, TBA

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