

CASCADIA COMPOSERS PRESENT

Mad *as a* March Hare



**MODERN MUSIC
FOR MAD HATTERS**

Featuring a mad multitude of west coast composers

*Greg Bartholomew, John Bilotta, Ted Clifford, Elizabeth Blachly-Dyson, Paul Lombardi,
Lisa Marsh, Jan Mittelstaedt, Gary Noland, Sam Reising, Paul Safar, Mark Vigil & Jeff Winslow*

With special guests

the Retro-Futurist Wind Quintet **The City of Tomorrow**

SUNDAY, MARCH 17th, 2013 at 3:00 p.m.

Colonial Heights Presbyterian Church

2828 SE Stephens St., Portland, Oregon 97214 (3 blocks south of Hawthorne Blvd.)



Cascadia Composers
is a chapter of the
National Association
of Composers, USA



Cascadia Composers

Mission Statement

Cascadia Composers will promote the composition and performance of contemporary classical music by regional composers, stimulate national and international awareness of this music, and gather composers to disseminate information pertinent to its members and the community.

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

Website: www.CascadiaComposers.org

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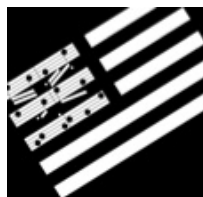
David S. Bernstein, Dan Brugh, Greg A Steinke, Tomas Svoboda, at large

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 Composers.



NACUSA

CASCADIA COMPOSERS

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

Mad *as a* March Hare

Modern Music for Mad Hatters

Crotchety Quintet

I. Crotchety Rondo II. Intermezzo III. Capriccio

Elizabeth Blachly-Dyson

The City of Tomorrow wind quintet

Elise Blatchford, *flute*; Andrew Nogal, *oboe*; Camila Barrientos Ossio, *clarinet*; Laura Miller, *bassoon*; Leander Star, *horn*

Funeral Waltz, Op. 91

Ruta Kuzmickas, *piano*

Gary Noland

Songs of Love and Life

I. I Win / You Lose II. Green Emblem III. The Barn of My Darkness

Lisa Ann Marsh

Christine Meadows, *mezzo-soprano*; Catherine Lee, *oboe*; Lisa Marsh, *piano*

Four Short Pieces

Barbara Heilmair Tanret, *solo clarinet*

Paul Lombardi

Hats

I. Hard Hats II. Red Hats

Jan Mittelstaedt

Janet Bebb, *flute*; Brad Hochhalter, *oboe*; Chad Alexander, *bassoon*; Erik Hundtoft, *baritone*

INTERMISSION

Frogs at Dusk (and other sounds of the swamp)

I. Subterranean Smoldering II. Lilypad Lollygagging III. Ribbitation

Paul Safar

Metropolitan Saxophone Quartet

David Larsen, *soprano*; Daniel Cathey III, *alto*; Daniel Powell, *tenor*; Thomas Miller, *baritone*; Alistair Garner, *drums*

Trio

I. Presto II. Moderato (oboe solo) III. Presto

Ted Clifford

Brad Hochhalter, *oboe*; Chad Alexander, *bassoon*; Maria Choban, *piano*

Alone on the Prairie

Catherine Olson, *soprano*; Ben Milstein, *piano*

Jeff Winslow

Jackson Heights

Janet Bebb, *flute*; Christopher Cox, *clarinet*; Maria Choban, *piano*

Greg Bartholomew

When You Are Old

Catherine Olson, *soprano & electronics*

Sam Reising

Brain Freeze

The City of Tomorrow wind quintet

John Bilotta

Program Notes

Crotchety Quintet (wind quintet) by Elizabeth Blachly-Dyson

The “Crotchety Quintet” is crotchety in the sense of being somewhat eccentric, perhaps a bit grumpy and occasionally corny. I wrote the first movement about five years ago, and I recently updated it and added the second and third movements.

Funeral Waltz, Op. 91 (piano solo) by Gary Noland

I have included this piano piece in my five-hour comedy in verse with music (in six acts) titled “Nothing is More” (Op. 92) for six actors and four extras. “Funeral Waltz” is played at the end of the sixth act, right after the play’s denouement (i.e., the “murder scene”). To cast some light on the play itself, I offer my synopsis of **Act One**:

Purvel Schlignatz is formally presented with his doctoral degree. He is warned by Beverly Lovebucks (the incumbent president of Pimpleton Luniversity) that there are few worthwhile jobs available. She therefore recommends he pursue an even higher degree called a “stool” to increase his job opportunities. He acquiesces and finds himself amongst a small—albeit elite—group of students pursuing absurdly arcane areas of study such as “astromusicology,” “feline transgender studies,” “primaeval linguistics,” and so on. One stool candidate, Phangbang Bonation, is a world-renowned *artiste* who makes preposterous claims about his accomplishments. He boasts an unrivalled technical mastery of virtually every imaginable artistic idiom, including the visual arts, film-making, music composition, novel writing, poetry, architecture, sculpting and suchlike, the main loophole being that he is the progenitor of a “submicrominimalist” aesthetic known as “Nadaism,” which espouses doing *nothing* (i.e., short of making outrageous pronouncements regarding one’s achievements) and calling it “art.” Purvel, who tries to keep an open mind, is eventually persuaded by his friend and fellow stool candidate, Pelvin Penisovich, that Phangbang is a crafty impostor who needs to be discredited at all costs (if not outright eliminated from the face of the planet!).

Songs of Love and Life (mezzo soprano, oboe and piano) by Lisa Ann Marsh

Have you ever had a lover who desires another lover? “I Win/You Lose” expresses the anger and madness that comes with betrayal of love. “Green Emblem” is a gentle reminder of the breath of spring. “The Barn of My Darkness” takes unexpected turns from idyllic animal husbandry to the shrieks of animals being slaughtered for food. These songs were directly inspired by the poems of local poet and singer Deborah Buchanan, who has given her permission to the composer to use as lyrics for “Songs of Love and Life”:

I Win/You Lose

Shiny red, red lips
snapping out
angry words, chilling
the air in furious gusts,
little stones of hurt.
The words, stamp out,
stamp your foot,
your word
kissed by red-
walls tighten,
the door is shut.

Green Emblem

Leaf
body
wavering in air
waiting
to fall and mix
become duff
as earth calls
a long
tremulous
moment
hanging
as branch holds
against the pull
the lean
the gravity of desire
and finally
falls into
fecund embrace

The Barn of My Darkness

In the shadowed barn
night against my skin
and the sound of air,
hanging around the rafters
with that peculiar smell of mold.
My hands feel the walls,
caressing old wood silkiness,
wondering if something
can feel golden, feel grayed.

Tentative on unseen ground,
my feet try to find their way
to steadiness, along clumps
of dirt and hay, old ropes,
toes searching out stability,
something known.
Walking through a flow of
warmth,
maybe light from a window,
I listen again:
the scurry of small feet,

the exhalations
of large animals
(they would be warm to the touch)
and that sound of enclosed air
moving against the walls.
The crackle of leaves
along the roof line.

I too take a breath
pulling into myself
the pungent odors
of food and excrement,
patience and fear,
the smells each animal
living here has given up, bequeathing
its one life breath,
waiting for us
to come and pull it
into ourselves.

Four Short Pieces (solo clarinet) by Paul Lombardi

After visiting the Oregon Coast Aquarium, my friend Dunja Jennings asked me to write a piece about jellyfish for her to play. Although my music is usually non-programmatic, the tone in the outer movements of "Four Short Pieces" is meant to mimic the gelatinous nature of jellyfish. The two inner movements contrast the outer movements: the second movement is witty, and the third movement rises to a climax that is followed by an afterthought.

Hats (flute, oboe, bassoon and baritone) by Jan Mittelstaedt

"Hard Hats": The idea for this music came from the poem quoted below. The words are very meaningful to me. I first used them in an arrangement for SATB and piano but actually think they work better in this setting for flute, oboe, bassoon, and baritone/bass voice.

Which Are You? Author Unknown

*I watched them tearing a building down,
A gang of men in a busy town
With a ho-heave-ho and a lusty yell
They swung a beam and the sidewalk fell.
I asked the foreman: 'Are these men skilled,
And the men you'd hire if you had to build?'
He gave a laugh and said: "No indeed!
Just common labor is all I need.
I can easily wreck in a day or two
What builders have taken a year to do!"*

*And I thought to myself as I went my way,
Which of these roles have I tried to play?
Am I a builder who works with care,
Measuring life by the rule and square?
Am I shaping my deeds to a well-made plan,
Patiently doing the best I can?
Or am I a wrecker, who walks the town,
Content with the labor of tearing down.*

"Red Hats": In deciding to write some songs about hats, I immediately thought of the women, all wearing red hats, I have seen in restaurants. The Red Hat Society, a social club, was founded in 1997 by an artist, Sue Ellen Cooper, who was inspired by a poem by Jenny Joseph called "Warning." The following is beginning of the poem:

*When I am an old woman I shall wear purple
With a red hat that doesn't go and doesn't suit me...*

My song, sung by a baritone/bass, is a man's commentary on the Red Hat Society. The words of my poem are as follows:

*The Red Hatters have converged this afternoon for tea.
But, it's obvious that they'd never welcome me.
I'm getting bald and often feel blue,
Leave it to the women to think of something new.*

*What I'd give now for a hike and a run!
It's lonely to read and relax in the sun.
Red pants and purple shoes, polka dotted ties,
How 'bout a club for us old guys?*

*Over there – will you look at that!
See the woman in the lavender hat.
Across the table, perched on another head,
Sits a straw hat with a bow of red.
Large hats, little hats, all around the store,
Still swarms of women keep pouring through the door.
There's a purple satin with a large red feather
That keeps its wearer very dry in all kinds of weather.*

Frogs at Dusk (and other sounds of the swamp) (saxophone quartet & drums) by Paul Safar

I've been interested in writing for saxophone quartet for a long time and finally decided to give it a try. I feel a sax quartet has a huge range of potential textures. It also can nod to various styles of music from jazz and rock to baroque. I decided to include drums as it seemed the right match to glue the ensemble together and give a little more variety of timbre. I got the initial inspiration for this piece by thinking back on some interesting sounds I heard by a pond on a trip to the Mt. Shasta area. Many thanks to my Eugene musician friends for helping make this piece come to life.

Trio (oboe, bassoon and piano) by Ted Clifford

This is not specifically about madness but easily could be considered manic in nature. Consider the first movement, which has a light and capricious nature, and a constant blend of all 3 instruments. The second movement is more contemplative and is an oboe solo. The final movement features the bassoon and has a driving pulse, perhaps with a mad dash to the finish.

Alone on the Prairie (soprano and piano) by Jeff Winslow

An homage to Brahms, in the form of a remake of his well-known song "Feldeinsamkeit", in particular his gradual dissipation of the earth-solid tonal stability at the beginning of each verse. A wanderer lies down amid the waving grasses of the prairies, and becomes totally lost to the world, staring at the clouds passing in stately array overhead. The ecstasy of the last lines is that of a person who is not quite sane.

Feldeinsamkeit (Hermann Allmers)

Ich ruhe still im hohen grünen Gras
Und sende lange meinen Blick nach oben,
Von Grillen rings umschwirrt ohn' Unterlaß,
Von Himmelbläue wundersam umwoben.

Die Schönen weißen Wolken zieh'n dahin
Durchs tiefe Blau, wie schöne stille Träume;
Mir ist, als ob ich längst gestorben bin,
Und ziehe selig mit durch ew'ge Räume.

Translation by the composer:

Lying still and low in the tall green grass,
I send my gaze trav'ling away above.
Crickets incessantly creak and creak around me,
Heaven weaves the bluest spell around me.

Cloud after radiant cloud drifts along
Through all the blue, silent dream on dream...
And I imagine I have long been dead,
Blessed, and sail the Infinite among them.

Jackson Heights (flute, clarinet and piano) by Greg Bartholomew

"Jackson Heights" was composed in 2012 and is receiving its world premiere performance at today's concert.

When You Are Old (soprano and electronics) by Sam Reising

Written for voice and Max/MSP, "When You Are Old" explores the interaction of different patterns derived from speech. Seemingly simple melodic and rhythmic cycles combine and overlap to create a complex harmonic system that is always evolving. Randomly generated effects in Max/MSP also add to the complexity, creating a performance that is never the same twice.

Brain Freeze (woodwind quintet) by John Bilotta

"What's a brain freeze?" BFF asked. Robby answered, "If you eat your ice cream too fast, it freezes your brain." "What happens then?" "You won't be able to move until your brain thaws out." "Is that bad?" "Only if zombies are lurking about."

- John F. McGrew, "Robby's BFF"

Composer Biographies

Elizabeth Blachly-Dyson

Elizabeth Blachly-Dyson is a molecular biologist who started writing music late in life after several years of accompanying her son to his composition lessons. She plays the cello with the Pacific Crest Youth Sinfonietta and with the Marylhurst Symphony, both of which have performed her music. Several of her compositions have been performed at concerts organized by Cascadia Composers (chapter of NACUSA). She has studied composition with Dr. Robert Priest and Tomas Svoboda, and recently began studying with Jonathan Newman.

Gary Noland

Gary Noland earned a BA in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he added to his credits an MA and PhD in music composition in 1989. His catalogue consists of over 400 works, which include piano, vocal, chamber, experimental and electronic pieces, full-length plays in verse, fiction, 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 New Music concert series in San Francisco in 1990 and has, since, produced over 50 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. Six CDs of his compositions are available on North Pacific Music at: www.northpacificmusic.com. More than fifty of his scores are currently available for purchase at J.W. Pepper at: <http://www.jwpepper.com/myscore/garynoland>.

Lisa Ann Marsh

Lisa 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 Principle 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.

Paul Lombardi

Paul Lombardi holds a Ph.D. in music composition from the University of Oregon, and studied composition with David Crumb, Robert Kyr, Stephen Blumberg, and Leo Eylar. His music has been performed in more than 20 states across the US, as well as in other areas in North America, South America, and Europe. Recordings of his music are available from Capstone Records, Zerx Records, and ERMMedia. Many groups have played his music, notably the Kiev Philharmonic, the East Coast Composers Ensemble, Third Angle, and the Hundredth Monkey Ensemble. His music has been performed at national and regional Society of Composers conferences as well as numerous festivals. He is the winner of the 2011 Renée B. Fisher Piano Composition Competition, and has received commissions including one by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday. Some of his scores are published in the 2011 Anthology of Contemporary Concert Music and the SCI Journal of Scores (forthcoming). Dr. Lombardi's theoretical work focuses on mathematics and music, and is published in the Music Theory Spectrum, Indiana Theory Review, Mathematics and Music (forthcoming), Mathematics and Computers in Simulation, and College Music Symposium (forthcoming). He has presented his research at numerous theory conferences, both national and regional. He was the pianist for the Hundredth Monkey Ensemble from 2000 to 2003, and was a soloist for the Siskiyou Community Orchestra in 1994. He is an assistant professor of music theory and composition at the University of South Dakota, teaches online theory classes for the University of New Mexico, and in 2010 was a member of the faculty at the Shenandoah University.

Jan Mittelstaedt

Jan Mittelstaedt holds a BS in education from Bucknell University, a BA in music from Marylhurst University, and a MM in composition from The University of Portland. She studied with Sister Ann Cecil Daigle at Marylhurst and Dr. Walter B. Saul II at the University of Portland. She continues to study with Dr. Saul. She is a composer of piano solos, ensembles, chamber music and sacred compositions. She is published by Schaum Publications, Alberti Publishing, and Music Sales International. In 1993, Jan was selected to participate in the Ernest Bloch Composers Symposium and in 1994, she was chosen Composer of the Year by the Oregon Music Teachers Association (OMTA). Her biography is included in *Who's Who of American Women* and *Who's Who in America*, and she has received many ASCAP special awards. Her music has been performed in Oregon, California, Indiana, New York, and New Jersey. Jan is President of Cascadia Composers, a chapter of NACUSA (National Association of Composers USA). She is also a member of CFAMC (Christian Fellowship of Art Music Composers). Nationally certified in piano and composition by the Music Teachers National Association, Jan has an active studio in Portland, Oregon. She adjudicates student compositions, is a program presenter for OMTA, and is a member of the OMTA syllabus adjudicating staff. She is also chair of the OMTA Extended Study of Musicianship and Repertoire (ESMAR) program, and co chair of her district's Junior Festival (OFMC). In 2012, she received a Portland District OMTA honorary lifetime membership.

Paul Safar

Paul Safar is a versatile composer, performer and music educator living and working in Eugene, Oregon. Having received his B.Mus from the College-Conservatory of Music in Cincinnati, Ohio, he draws upon his classical music training while incorporating various popular styles. He has produced six CDs of original music, from folk to classical to jazz and children's music. His choir pieces have been performed in Seattle and Eugene and his chamber music in New York City's CAMI Hall. In 1995, Paul had an original folk opera, "Chenoa" performed by the Dark County Civic Theatre in Greenville, Ohio. He wrote the music for the children's theatre musical "Nisse's Dream" (Book by Nancy Wood) premiered at the Lord Leebrick Theatre, Eugene, OR in summer 2005. Paul Safar and Nancy Wood, co-founders of Cherry Blossom Musical Arts have produced numerous theatrical works in the Eugene area. These performances emphasize collaboration with dancers, poets, video and circus artists to live original music. Paul is a member of Cascadia Composers, the Oregon area chapter of NACUSA. He has had his pieces performed in Portland by Fear No Music and at the Portland International Piano Festival. Paul is in demand as a freelance pianist and vocalist. As a chamber music performer he works both as accompanist to soprano Nancy Wood and half of a piano duo with Ben Farrell. He enjoys a busy piano teaching studio working with students of all ages.

Ted Clifford

Ted Clifford is a performer, composer and arranger of various styles. He has a degree in Music from St. Cloud State University in Minnesota where he studied composition. After many years away he has returned to composing and is currently studying privately with Tomas Svoboda. He has also studied jazz piano and composition with Art Lande, David Friesen, and Gordon Lee, and has just finished work in a trio album of original jazz pieces.

Jeff Winslow

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at U.C. Berkeley, getting serious about composition in the mid-90's as High Modernism finally relinquished its death grip on the world of art music. His work has been performed by fEARnoMUSIC and the Portland Vocal Consort, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the region, often with the composer at the piano. A recent piano work, "Lied ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. He is a founding member of the Cascadia Composers, a chapter of NACUSA centered on the lower watershed of the Columbia River.

Greg Bartholomew

The music of award-winning composer Greg Bartholomew is frequently performed across the United States and in Canada, Australia and Europe by such highly regarded instrumental ensembles as Third Angle New Music Ensemble, the Electrum Brass Trio and the Mexico City Wind Quintet, and by such acclaimed choral ensembles as Seattle Pro Musica, Austin Vocal Arts Ensemble and the Pink Singers (London). NPR classical music reviewer Tom Manoff called Bartholomew "a fine composer not afraid of accessibility." Winner of the 2012 Cheryl A. Spector Prize (for the "First Suite from Razumov"), the Silver Platter Repertoire Award (for "The Tree"), and First Place in the 2006 Orpheus Music Composition Competition (for "Beneath the Apple Tree"), Bartholomew was also awarded the Masterworks Prize from ERM Media in 2005 and 2006. A Finalist for the 2012 American Prize in Choral Composition, Bartholomew is the 2012/2013 Composer in Residence for the Cascadian Chorale. Born in St. Paul, Minnesota, in 1957, Bartholomew earned degrees from the College of William & Mary and the University of Washington. His music is published by Art of Sound Music, Ars Nova Press, Imagine Music, Orpheus Music and Burke & Bagley. Seven commercial recordings of his works are available. For further information visit gregbartholomew.com.

Sam Reising

Sam Reising is currently pursuing his undergraduate degree in composition from New York University. He has studied with Mary Wright, Matt Steckler, David Spear, and Luboš Mrkvička.

John Bilotta

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed soloists and ensembles around the world including Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix,

Musica Nova, the Avenue Winds, the Presidio Ensemble, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, and VocalWorks. His music is available on Capstone Records, New Music North, Beauport Classical Recordings, and Navonna Records and are distributed by Naxos. His first chamber opera *Aria da Capo* was a finalist at the New York City Opera. His comic opera *Quantum Mechanic* won the 2007 Opera-in-a-Month Challenge as well as the 2010 Americana Festival Award from the Boston Metro Opera. His most recent opera *Trifles* premiered in 2010 as part of the Fresh Voices X Festival of New Works. John co-directs with Brian Bice and Davide Verotta San Francisco's Festival of Contemporary Music. He is a member of the Board of Directors for Goat Hall Productions and a member of the Executive Committee of the Society of Composers, Inc., for which he edits SCION, the Society's opportunities newsletter. He is also a member of the American Composers Forum, the American Music Center, the National Association of Composers USA, Irregular Resolutions, and BMI.

Performer Biographies

The only wind quintet to win a gold medal at the 2011 Fischhoff National Chamber Music Competition in ten years, the Retro-Futurist Wind Quintet **City of Tomorrow** aspires to be a leading international ensemble dedicated to the performance and creation of new music for winds. The quintet has toured the United States Midwest twice and will tour the US West Coast in spring 2013. Performance highlights include the Dame Myra Hess Memorial Series in Chicago, the Mayo Clinic, the Cedar Cultural Center in Minneapolis, and the Ashland (WI) Chamber Music Society. The quintet has collaborated with the Portland Cello Project for two performances of Radiohead's classic album *OK Computer* in Oregon last September. Most recently, the City of Tomorrow performed on the New Music Edmonton series in Canada. Members are: **Elise Blatchford**, flute; **Andrew Nogal**, oboe; **Camila Barrientos Ossio**, clarinet; **Laura Miller**, bassoon; and **Leander Star**, horn.

Flutist **Elise Blatchford** has received degrees from the Oberlin Conservatory of Music and the San Francisco Conservatory of Music. As a member of the YOA Orchestra of the Americas, Elise played in Carnegie Hall in New York and on two Latin American tours. Past highlights have included performing with the Jolas Quintet at the Kennedy Center in Washington, D.C. and performing Joan Tower's Flute Concerto at the Aki Festival for New Music at the Cleveland Museum of Art. Elise has performed with the National Orchestral Institute and freelanced with orchestras in the Chicago area, Cleveland, San Francisco, and Portland, Oregon.

Oboist **Andrew Nogal** has performed with the Chicago Symphony Orchestra MusicNOW ensemble, experimental jazz collective the Tomorrow Music Orchestra, Ensemble Dal Niente, the Chicago Symphony Orchestra, the Tulsa Symphony Orchestra, "The President's Own" U.S. Marine Band and at the Ojai and Astoria Music Festivals. Outside his career as a performer, Andrew worked as a production intern for the radio program *Performance Today* at American Public Media in Saint Paul, Minnesota from 2007-8. Nogal earned his Bachelors and Masters degrees in Music Performance from Northwestern University.

Bolivian-born clarinetist **Camila Barrientos Ossio** has performed under conductors Kurt Masur, Valery Gergiev, Gustavo Dudamel, Helmuth Rilling, and Phillipe Entremont, among others. Ms. Barrientos has performed in venues ranging from Carnegie Hall to the Vatican to the Teatro Teresa Carreño in Caracas. She has been a member of YOA Orchestra of the Americas, participated in festivals such as Music Academy of the West in California, Brevard Music Center in North Carolina and FESNOJIV in Venezuela. Ms. Barrientos co-founded *Ensemble Eclectico*, a group dedicated to bringing classical music to remote audiences in Bolivia. She earned her Master of Music degree from the Manhattan School of Music in New York.

Bassoonist **Laura Miller** soloed with the Thailand Philharmonic Orchestra, was featured at the 2012 Victoria Bach Festival in Texas, and was a finalist in the 2012 International Gillet-Fox Bassoon Competition and the 2010 Meg-Quigley Vivaldi Competition. Past summer music festival experiences include Yale's Norfolk Chamber Music Festival, an artist residency in Banff, Canada, and the Franco-American Vocal Academy in Salzburg. Laura co-founded the Austin-based early music group, *Ensemble Settecento*, in which she plays baroque bassoon and dulcian. Laura earned a Bachelors and Masters degree in Music Performance from the University of Texas at Austin.

French horn player **Leander Star** has performed with the Chicago Chamber Musicians, FearNoMusic, the faculty new music ensemble at Lewis and Clark College, and the Portland Cello Project. Leander has performed recently with the Civic Orchestra of Chicago, the New Mexico Symphony Orchestra, and the faculty chamber orchestra at the Banff Centre of the

Arts in Alberta, Canada. Leander holds positions with the Oregon Ballet Theater Orchestra, the Yakima Symphony Orchestra, and the Astoria Music Festival Orchestra and performs regularly with the Portland Opera Orchestra, the Portland Opera in the Parks Orchestra, the Eugene Symphony, and the Boise Philharmonic. Leander holds degrees in horn performance and literature from Northwestern University and the San Francisco Conservatory of Music.

Ruta Kuzmickas, 17, was born to Lithuanian parents in Park City, Utah. Shortly afterwards, her family moved to Las Vegas, where she soon discovered her love for music and began her piano studies at age 6. Since moving to Portland in 2008, Ruta has attended Portland Summer Ensembles in 2010, the Duxbury Music Festival in 2011, and the Aspen Music Festival and School in 2012. Ruta was awarded with a scholarship from the Chopin Foundation of the United States in 2011 and recently appeared as a soloist and Jack Kent Cooke Young Artist Award recipient on NPR's *From the Top*, and was also selected as first place winner of the MTNA State Senior Division in 2012. During her free time, she enjoys exploring and experimenting with visual art. Ruta currently studies with Dr. Jean-David Coen and is a junior at Clackamas Web Academy.

Christine Meadows, mezzo-soprano, has distinguished herself with operatic roles and concerts throughout the U.S.A. At the beginning of her professional career Christine distinguished herself with two seasons at New York City Opera where she appeared in *Carmen*, *The Magic Flute*, *Mefistofele* and *The Mikado*. She made her professional debut with Portland Opera as Cherubino in *The Marriage of Figaro* (1986) and, having relocated to Portland, has since appeared in numerous Portland Opera productions. She has appeared with the Louisville Opera, Chattanooga Opera, Anchorage Opera, Syracuse Opera, Central City Opera, Memphis Opera, Indianapolis Opera, Virginia Opera, Tulsa Opera, Florentine Opera, and Greater Miami Opera. Christine chairs the Voice Area at Portland State University.

A diverse musician, oboist **Dr. Catherine Lee** has performed extensively as a solo, chamber, and orchestral musician in a wide range of artistic settings, including classical, contemporary, and free improvisation. As an interdisciplinary artist, Catherine collaborated in the creation of the site-specific work *reeds* (Sound Symposium, 2010); with POV dance (*Ten Tiny Dances*, 2008); and with Tracy Broyles (*Risk/Reward Festival*, 2012). Catherine has performed in the oboe sections of many ensembles, including Oregon Symphony, Oregon Ballet Theatre, Portland Opera, Portland Cello Project, Les Grands Ballets Canadiens, and was a tenured member of Orchestre symphonique de Longueuil (2003 to 2008). Catherine has also performed in ensembles led by improvisers John Grunfest, Gino Robair, and Tatsuya Nakatani. She presented research at *Embodiment of Authority* (Helsinki, 2010), *Performer's Voice* (Singapore, 2009), and the Guelph Jazz Festival Colloquium (2010, 2012). In spring 2013 Catherine will release her first solo cd entitled *social sounds*.

Lisa Marsh, piano (*see Composer Biographies*)

Clarinetist **Barbara Heilmair Tanret** is Asst. Professor of Clarinet & Music History and Woodwind Area Coordinator for the Portland State University Music Department. She maintains a versatile career as performer, educator, and scholar. A native of Germany, Barbara Heilmair has played with symphonic orchestras such as The Bavarian State Theater in Munich, The Salzburg Mozarteum Orchestra, and The Tyrol International Music Festival. She has been heard with the Oregon Ballet Theater, the Oregon Symphony "Young Artists Debut", Peter Schickele's "PDQ plays PDX", the Astoria Music Festival, the 2009 Oregon Sesquicentennial Film Festival, and the Vancouver Symphony. Her scholarly works have been published in the "Clarinet" and the "Clarinet & Saxophone" magazines. Recordings are available at the North Pacific label. Barbara holds Diplomas in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with M.M. and D.M.A. degrees from UCLA.

Flutist **Janet Bebb** grew up playing flute with her family in Oklahoma and has studied flute in Boston, Honolulu and Florence Italy. She was a music major at the University of the Pacific conservatory and a graduate student in ethnomusicology at Tufts University. She has studied south Indian flute in India, saz (a stringed instrument) and dance in Turkey, and recorders in Italy. For the past 15 years she has been a dedicated chamber music player and has performed in the Portland area. She is a founding member of The Mousai.

Brad Hochhalter has been principal oboist of the Portland Columbia Symphony since 1990. He has performed with the Oregon Symphony, Portland Opera, The Berkeley Orchestra with Kent Nagano, the Santa Rosa Symphony and the Portland Chamber Orchestra. Brad lives and works in downtown Portland with his wife, Siri and her son Sam.

Chad Alexander, bassoon, is an active freelance musician in and around Portland, and he currently holds positions in the Newport Symphony and Vancouver Symphony Orchestras. He is currently creating a teaching studio for those who would like to learn the ways of the bassoon. Chad has received both a Bachelor's and a Master's degree in Music from The Juilliard School in New York City, and has performed orchestral and chamber music concerts in Europe, Canada, Russia and Japan.

Erik Hundtoft lives and works in Oregon as a singer and performer. He has worked with Portland Opera, Obsidian Opera, Opera Theater Oregon, Opera Theater Corvallis, Portland Summerfest, Oregon Repertory Singers, Cappella Romana, Resonance Ensemble, Rogue Opera, and Portland State University, where he completed his schooling. He has been with the Portland Opera Chorus for the last four seasons and has also toured with POGO, Portland Opera's educational outreach program. He will next appear as a soloist in *The Ensemble's* performance of Haydn's "Stabat Mater" on March 22, 2013 at St. James Lutheran Church.

The **Metropolitan Saxophone Quartet** is comprised of **David Larsen**, **Daniel Cathey III**, **Daniel Powell**, and **Thomas Miller**. **David Larsen** is an active composer, performer, and producer living in Cottage Grove, Oregon. He fronts his own quartet, The Larsen Group, and plays solo tenor saxophone in the Blue Skies Big Band. His compositions have been performed by the Swing Shift Big Band, The No Po Big Band, Let's Dance Band, Blue Skies Big Band and many others. He also works as a video/audio producer and engineer. **Daniel Cathey III** is a multiple woodwinds specialist. He is currently a member of Asculta! woodwind quintet, the Alder Street Winds, Swing Shift Jazz Orchestra, Theo's Trio, and Jazz du Jour. He has held teaching positions at the University of Alaska Fairbanks, the American Music Institute and his private studio, Flaming Woodwind Enterprises. He received his D.M.A and M.M. from the University of Oregon and his B.M. from the University of Alaska Fairbanks. **Daniel Powell** founded the Metropolitan Saxophone Quartet in 1989 following a two-year stint as a street musician in Paris. Daniel is currently a middle school band director and performs with the Invisible Arts Project on reeds as well as the Eugene Community Orchestra on trombone. Student **Thomas Miller** rounds out the quartet on baritone sax. Drummer **Alistair Garner** joins the quartet for today's performance.

Maria Choban has produced and released four cds on her recording label, Alitisa. Her mission through Alitisa is to promote the music of contemporary Greek and American composers, mirroring her own background as a full-blooded Greek born and raised in America. Choban has performed and lectured in the US and in Europe, living in Greece for 2 years researching Greek Classical Music. She is a fiery, focused performer who also sometimes champions the work of white-dead-guy composers. She is one of the founders of the South West Music School in Beaverton, Oregon. She maintains her own teaching studio and she writes probably the most controversial classical music blog on the net: <http://alitisa.com>. She thoroughly enjoys her busy life, playing hooky and taking off to hike or bike in the hills and dance 3 nights a week.... just enough to maintain a healthy balance.

A native Oregonian, **Catherine Olson** is recognized for astute dramatic and evocative vocal performances ranging from Italian Baroque monody to contemporary opera and theatre. Recent performances include Crumb's "Madrigals III" with Northwest New Music, Young Camille in Theresa Koon's new opera "Promise: The Life of Camille Claudel", soprano solo & sound effects in Justin Rall's new score of '70's monster flick "Gamera vs. Zigra", and Esmerelda in the "Queen of Knives" by Vagabond Opera's Eric Stern. Catherine earned her Master of Music degree in 2010 at the University of Oregon, where she was honored as Outstanding Graduate Performer, sang new works and early music, and appeared as Pamela in Daron Aric Hagen's contemporary one-act "Broken Pieces" and Pamina & Papagena in a period production of "Die Zauberflöte". Studies and performances have taken Catherine to Milan, Berlin, Vienna, New York, and throughout the US, China, and Ecuador.

Ben Milstein is a Portland-based pianist, composer and teacher with a wide range of musical interests and experience. He frequently performs in the Portland area as an accompanist with Satori Men's Chorus, the West Hills Unitarian Universalist Fellowship Choir, and Shine Community Children's Chorus. Ben holds an M.F.A. degree in New Media Composition from the California Institute of the Arts, a B.A. degree in Composition from Bard College, and he attended the Oberlin College Conservatory of Music as a Performance major. He has studied the Taubman approach to piano with Robert Durso since 1986. Ben has performed his original electronic music all over the United States and the United Kingdom and his original compositions have been released on a number of international record labels in both vinyl and digital format.

Christopher Cox, clarinet, received his Bachelors in Music from the University of Oregon School of Music. He has since been a member of the Eugene Opera Orchestra, Pacific Crest Wind Symphony, and Portland Gay Symphonic Band. He currently holds principal positions in the Starlight Symphony, Soundstage Rhythm Orchestra, and the University of Portland Community Orchestra. He is a founding member of the Chinook Winds woodwind trio.

UPCOMING EVENTS

“Wind Chamber Music of the Future”
THE CITY OF TOMORROW wind quintet Portland debut recital



Works by Rob Keeley, Luciano Berio, Darius Milhaud & Magnus Lindberg
Wednesday, March 20, 2013 at 7:30pm.
Alberta Rose Theater, 3000 NE Alberta St., Portland, OR

THE CITY OF TOMORROW wind quintet
Collaborative recital with Northwest New Music
Saturday, March 23, 2013 at 7:30 pm
Community Music Center, 3350 SE Francis St., Portland, OR

In Good Hands Concert
Piano Music by Cascadia Composers performed by
OMTA (Oregon Music Teachers Association) students
Thursday, July 11th, 2013 at 4:00 p.m.
Location TBD (in Portland)

Check out the details, join our mailing list, or make a tax-deductible donation to support the future of classical music at

www.CascadiaComposers.org