

CASCADIA  
COMPOSERS  
PRESENT

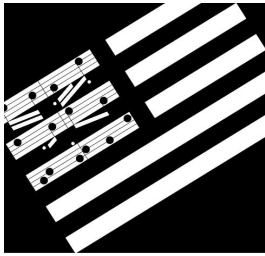
S  
H  
A  
D  
E  
S  
*of*  
A  
U  
T  
U  
M  
N

A SEASONAL  
SPECTRUM  
OF SONGS &  
CHAMBER MUSIC

Friday 11.15.19  
7:30 pm



Lincoln Hall Room 75  
1620 SW Park Ave. Portland OR



National  
Association of  
Composers  
U  
S  
A



# Cascadia Composers

## Mission Statement

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

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

Website: [www.CascadiaComposers.org](http://www.CascadiaComposers.org)

## Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

David S. Bernstein, Evan David Lewis, Jan Mittelstaedt, Paul Safar,

Dawn Sonntag, Greg A Steinke, Linda Woody, 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*

## SHADES of AUTUMN

Friday, November 15<sup>th</sup>, 2019 @ 7:30 pm

Lincoln Hall, Room 75, Portland State University, 1620 SW Park Ave.,  
Portland, OR

### Program

- EPIGRAPH** Jeff Winslow  
Lisa Neher, *mezzo-soprano*; Sequoia, *piano*
- \*AFTER BASHO: Three Pieces** for Mezzo, Flute and Guitar Charles Rose  
Lisa Neher, *mezzo-soprano*; Amelia Lukas, *flute*; Brandon Azbill, *guitar*
- BLIND LIGHT** Elizabeth Blachly-Dyson  
Lisa Neher, *mezzo-soprano*; Adam Eason, *violoncello*
- HORAS NON NUMERO NISI SERENAS** Stephen Lewis  
Lisa Neher, *mezzo-soprano*; Lucia Atkinson, *violin*; Nancy Ives, *violoncello*;  
Stephen Lewis, *conductor*
- EMBARRASSING MOMENTS** Jan Mittelstaedt  
I. Temper Tantrum; II. The Luncheon; III. Tongue Tied  
Lisa Neher, *mezzo-soprano*; Sequoia, *piano*
- †LIFSCHEY CARDS II** on the Paintings of Marc Lifschey (Image Music XLI) Greg A Steinke  
for Oboe, Viola and Piano  
I. In a Maze; II. Pastel Mood (*Intermezzare*); III. "Splash" Rondo  
Catherine Lee, *oboe*; Julie Asparro, *viola*; Colleen Adent, *piano*
- Intermission**
- †FOUR SILHOUETTES** for Flute and Viola David S. Bernstein  
Amelia Lukas, *flute*; Hillary Oseas, *viola*
- CHANSONS INNOCENTES** Brian Field  
Madeline Ross, *soprano*; Sequoia, *piano*
- ROMANZA: The Candle's Flame** Paul Safar  
David Burham, *violin*; Paul Safar, *piano*
- FOGS & FIRES** Evan Lewis  
Lisa Neher, *mezzo-soprano*; Sequoia, *piano*
- COME UP FROM THE FIELDS, FATHER** Dawn Sonntag  
Lisa Neher, *mezzo-soprano*; Sequoia, *piano*

\* World Premiere; † West Coast Premiere

# Program Notes

## **EPIGRAPH** by Jeff Winslow

On December 26th, 2004, one of the most powerful earthquakes in recorded history struck in the Indian Ocean just west of the island of Sumatra. The resulting tsunami extinguished the lives of almost a quarter of a million human beings. A few days afterwards, relief workers came across these words written on the wall of a ruined building on Sumatra: "As you were playing in the sea without a care, you were taken. We did not know that you had come into this world to be part of a tsunami. Waves, why have you taken away my children?" (Reported in a March 2005 publication by Habitat for Humanity.)

In the song, a bereaved mother paces the beach on a typically calm, sunny tropical day, while the ocean laps lazily nearby. It gives no sign, betrays no concern over the horror it unleashed on her people just a few days before, while she pours out her grief. Yet, in the wake of her desperate demand, something changes... not quite a voice, maybe not even a sound, but a feeling of sympathy, even sorrow, seems to rise out of the depths from a long way away.

## **AFTER BASHO: Three Pieces** for Mezzo, Flute and Guitar by Charles Rose

The texts for these songs are based on three poems by classical Japanese haiku poet Matsuo Basho. The haiku genre is rich and complex, using few words to express a wide breadth of meaning, often referring specifically to experiences of the author. I translated these poems into English using my own interpretation of their imagery, referencing particular images from my own life to keep with the personal spirit of haiku. Rather than retain the 5-7-5 syllable structure, I chose an iambic meter more familiar to English speakers, with some freedom to add or omit beats freely. Each haiku makes an explicit or implicit allusion to Autumn: the moon rising over Mt. Fuji, a lonely road in the evening, and wondering about a neighbor's life. In my translation, these images become the cell towers on the West Hills, the empty roads in Southeast, and the MAX train.

## **BLIND LIGHT** by Elizabeth Blachly-Dyson

*Blind Light* was composed for the Crazy Jane Collaborates concert in November 2012. I was fortunate that Claire Sykes was willing to share with me two of the four poems from her chapbook, *Blind Light*, so that I could set them to music. She wrote them in response to her mother's passing, so they are deeply personal, but at the same time, they are universal in appeal. Using voice accompanied by a single cello I have tried to embody the poems' stories – of loss and loneliness, of gratitude and grace.

## **HORAS NON NUMERO NISI SERENAS** by Stephen Lewis

*Horas non numero nisi serenas* ...means I count no hours but those that are serene. This is an inscription found on many sundials. The vocal line is a vastly expanded quotation of the final notes sung in Gustav Mahler's *Das Lied von der Erde*, "...ewig...". Never treating its central metaphors as anything other than potential ad hoc resources for inspiration and structure, *horas* imagines the interaction of forces (such as the orbits of celestial bodies) on vastly grander and lengthier time scales than humans can perceive. Channeling Renaissance sacred polyphony and the slow movements of Beethoven as much as recent music, *horas* is a personal and meditative work inviting us all to perceive and simply be.

## **EMBARRASSING MOMENTS** by Jan Mittelstaedt

**Temper Tantrum:** This music was inspired by two specific temper tantrums. The first was thrown by my son, Ted, when he was about two. As Ted screamed and kicked the floor of a store, I overheard one woman say to another,..."poor baby." The second time, it was my granddaughter, Maddie, who was screaming. The perk of being a grandmother is that my daughter had to deal with it.

**The Luncheon:** This vignette is based on a childhood experience. However, I have greatly exaggerated the details. I was invited to have lunch with a friend who lived in Sands Point, the most exclusive part of Port Washington, LI, NY, where I grew up. Her mother really did serve chicken. And, I did feel uncomfortable eating it. But, actually my mom was very particular about manners, and I was from a nice neighborhood - just not Sands Point.

**Tongue Tied:** When I was in college, the father of the boy I was dating passed away. After uncomfortably sitting with the family for over 30 minutes, not knowing what to say, my friend's Aunt looked at me and said, "Don't you have a tongue?"

## **LIFSCHEY CARDS II** on *Paintings of Marc Lifschey* (Image Music XLI)

for Oboe, Viola and Piano

by Greg A Steinke

*Please see inside back page for program notes.*

## **FOUR SILHOUETTES** for Flute and Viola by David S. Bernstein

The use of the word "Silhouettes" in this composition is meant to convey a two-dimensional representation of the outline of an object, in this work actually two objects...the flute and the viola. There are many different dimensions explored within each instrument, such as extreme highs and lows, virtuosic passages using motivic development as dialogue between them, and a variety of different color combinations that pass amongst and around each as well.

The movements are short, and there is usually a continuing musical dialogue between each of the two instruments.

## **CHANSONS INNOCENTES** by Brian Field

The two songs that make up *Chansons Innocentes* reflect musical moments through the lens of childhood, of innocence. They are intended to be performed simply, sweetly in an intimate sense – as if a child is sharing a secret memory.

## **ROMANZA: The Candle's Flame** by Paul Safar

This short piece is meant to invoke the warm glow one gets sharing a candlelit dinner on a cozy winter evening with a special someone.

## **FOGS & FIRES** by Evan Lewis

*Fogs & Fires* is a setting of 5 poems by Carl Sandburg from his Chicago Poems collection from 1916. The poems are strikingly modern for their time and established Sandburg as an important poetic voice. They lend themselves to musical settings with their plain, direct language and short lines that, when taken as a whole, paint a picture through small details and gestures, motives and themes that hint at a larger story just out of frame. The music for these settings is intended to support this storytelling, giving thematic shape to what are basically five short stories, told through poetry and music. The songs were written for and premiered by Elizabeth Kerstein, a great collaborator and musician.

## ***COME UP FROM THE FIELDS, FATHER* by Dawn Sonntag**

Whitman's classic Civil War poem tells of a rural Ohio family who receives a letter from their son, who writes that he has been injured in battle. But the mother recognizes that the letter is signed in someone else's handwriting; the son has already died. Whitman himself wrote such letters for injured soldiers while working as a nurse in an army hospital in Washington, D.C. during the Civil War. The poem begins by describing the vibrant foliage and blue skies of the rural Ohio farm; the young daughter's excitement at receiving the letter from her brother; and the mother's nightmarish grief after realizing that her son has died. At the time that I set this poem, I was teaching music theory at Hiram College in rural northeastern Ohio. From my classroom window, I could see my front porch across the street. My husband was deployed to Afghanistan at the time, and I wondered what I would do if two soldiers approached the front porch while I was teaching. The pain and grief that Whitman captures in this poem continues to be a reality for families of soldiers across the world.

## **Composer Biographies**

### **David S. Bernstein**

David S. Bernstein is a creative artist of unusual versatility in his choice of musical genres—from intimate chamber combinations to pieces for full band and orchestra, from music for films and video productions to theater, dance and opera. To all of these different musical genres, each posing its own special challenges, he has brought technical expertise, an eclectic style appropriate to the material, an unusual awareness of music's historical sweep, continuity and cross-influences, and a flair for instant communication.

Dr. Bernstein's large and varied output has been heard in over 100 performances during the last decades in prestigious venues of this country, as well as Canada, South America and Europe. Distinguished musical organizations have programmed his work, including the Musart Series of the Cleveland Museum of Art, the Eastman Percussion Ensemble, the Akron Symphony Orchestra under Louis Lane, the Cleveland Chamber Symphony under Edwin London and most recently the Portland Columbia Symphony Orchestra under the direction of Steven Byess. Nine publishers have issued scores of his, and he has received some 30 grants and foundation awards.

—Klaus G Roy; supplemental information by the composer

### **Elizabeth Blachly-Dyson**

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

### **Brian Field**

Brian Field began his musical endeavors at age eight with the study of piano and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish

pedagogue Zosia Jazinovich, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick.

Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

Mr. Field's musical works include music for television and stage; solo acoustic, chamber, ballet, choral, and orchestral works—stylistically ranging from serious contemporary pieces to jazz to electronic music. His compositions have been performed throughout the United States and internationally.

### **Evan Lewis**

Evan Lewis, born and raised in Portland, Oregon, received his Masters in Music in composition from Mannes College, The New School (NYC) in 2008, where he studied privately with David Tcimpidis. He was a winner of the Jean Schneider Goberman/Alaria Competition and had his orchestral work Alecto premiered at the 2008 Contemporary Music Festival by the Mannes Orchestra under the baton of guest conductor Michael Adelson. He graduated with a BA with honors in music composition from Whitman College in 2003, where he studied privately with John David Earnest. He has also studied with Conrad Cummings at Juilliard, Chen Yi at California Summer Music, and Pulitzer Prize-winners Paul Moravec and Jennifer Higdon at Mannes College. He completed the Film Scoring Certificate program at UCLA in 2009, where he studied film composition. He wrote music for the play Peter/Wendy at Bag & Baggage Productions in Spring 2019. Oregon ArtsWatch wrote "composer and sound designer Evan Lewis's fluent electronic score uses harp-like sounds and bass to signal changes in tone, mood, and even worlds. His percussive effects invigorate the loveliest scene, a dance/fight sequence that winds up in a music-box roundelay."

### **Stephen Lewis**

Stephen Lewis (b. 1983) is a composer, pianist, and conductor living in Portland, Oregon whose music inhabits the terrain between sound as physical sensation and sound as signifier of culture. Hailed as "delectable," with a "constantly shifting sonic world [that] proved fascinating and effective," Stephen's chamber opera, Noon at Dusk, was premiered at UC San Diego in 2016. He has been commissioned by soundSCAPE, the Wellesley Composers Conference, red fish blue fish, Palimpsest ensemble, the Diagenesis Duo, Gnarwhallaby, Trio Kobayashi, Aurora Borealis, and others. Stephen has performed contemporary and classical music in solo and ensemble concerts at Miller Theater in New York, Severance Hall in Cleveland, the Walt Disney and Zipper Halls in Los Angeles, Moore Theater in Seattle, and throughout the United States. This past fall, Stephen performed Petrushka with the Oregon Symphony and the following week had his new piano quintet Citizen/Subject premiered by the Delgani String Quartet. Stephen completed the PhD in Composition at UC-San Diego in 2015, where he studied with Rand Steiger. Subsequently, he completed the DMA in Contemporary Piano Performance in 2017, where he studied with Aleck Karis. Stephen is a graduate of the Oberlin Conservatory of Music, majoring in Composition and Piano Performance.

### **Jan Mittelstaedt**

Jan Mittelstaedt, B.S. in education, Bucknell University, B.A. in music, Marylhurst University and M.M. in composition, The University of Portland, continues to work with her mentor, Dr. Walter Saul, Fresno Pacific University. Jan participated in the Ernest Bloch Composers Symposium in 1993, was the Oregon Music Teachers Association Composer of the

Year in 1994, has received many ASCAP special awards, has published piano music, and had piano pieces in two NFMC Junior Festival bulletins. She writes piano, chamber, vocal, and sacred music. A teacher of piano and composition, Jan has an active studio, is a member of the Oregon Music Teachers Association (OMTA) piano syllabus adjudicating staff and is chair of OMTA's Extended Study of Musicianship and Repertoire (ESMAR). She has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and is chair of Cascadia Composer's annual In Good Hands Concert, a concert where students play compositions written by Cascadia Composers. In 2017, she received an OMTA Honorary State Membership award. Jan is past president of Cascadia Composers and remains on the board of directors.  
[www.sintsink.com](http://www.sintsink.com).

### **Charles Rose**

Charles Rose is a composer, sound artist, and recent graduate of Portland State University. He is the sound engineer for FearNoMusic and a contributor to PSU's journal Subito and Oregon ArtsWatch. He has performed at the Portland Art Museum with SAMPLE, the resident Laptop Ensemble at Portland State and was the winner of the Chamber Music Northwest 2018 Young Composer's competition.

### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly in Oregon and thrives on collaborative projects including theatrical works like the children's musical "Nisse's Dream" cowritten with singer Nancy Wood. He has had commissions from the Delgani String Quartet and Oregon Parks Department and was the Oregon Music Teachers Association Composer of The Year for 2013-14. He has had compositions performed by Fear No Music in Portland as well as the North American Saxophone Alliance Conference. He was an Erik Satie Mostly Tonal Award winner as well as finalist in the Fidelio Piano Composition Competition. His music has been performed in cities ranging from New York and Seattle to Havana and Fairbanks. Having a balanced background in both Classical and Jazz/Rock, one of Paul's goals is to coherently combine these influences in his compositions. His composition teachers have included Joel Hoffman at the University of Cincinnati and Robert Kyr at the University of Oregon. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is an active, card carrying member of Cascadia Composers (NACUSA) as well as BMI and the Oregon Music Teachers Association.

### **Dawn Sonntag**

Dawn Sonntag's works, which include opera, choral, vocal, chamber, and orchestral works, and music for film and dance, have been performed across the US and in Europe, with commissions from the Cleveland Chamber Choir, Kantorei in Spokane, the North Florida Women's Chorus, and by college, church, and community choirs across the U.S. and in Europe. Her operas have been performed by the Cleveland Opera Theater, the Hartford Opera Theater, ContempOpera Cleveland, and at the Opera from Scratch festival in Halifax, Nova Scotia. She has been a three-time resident composer at the Visby International Center for Composers in Visby, Sweden, receiving an intercultural artist exchange grant from the Swedish government in 2019. Sonntag is also active as a pianist, vocalist, and choral conductor. She received an American Scandinavian Foundation creative artist grant and a Foreign Language Area Studies Fellowship to study Norwegian in Oslo, Norway. She was winner of the Inge Pitler award in lied performance for both piano and voice in Heidelberg, Germany, and was the 2010 MTNA-Ohio Distinguished Composer of the Year. She has been on the faculties of Hiram College, Gonzaga



University, the University of St. Catherine, and the University of Minnesota. Currently, she resides in Olympia.

### **Greg A Steinke**

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988–97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is the current national president of NACUSA (2012–20) and also serves on the NACUSA Cascadia Chapter Board.

### **Jeff Winslow**

Jeff Winslow, a fourth-generation Oregonian, seeks the musical heart of natural and psychological landscapes. A late bloomer, his music was rarely heard until Gary Noland brought Seventh Species to Portland and invited him to join, and David Bernstein asked him to be one of the eight founders of Cascadia Composers. More recently his music has been performed by fEARnoMUSIC, The Ensemble of Oregon, and the Resonance Ensemble, 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. His piano solo work, *Lied ohne Worte (lieber mit Ligeti)* received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. One current musical adventure is auditing cycles at the Gabriela Lena Frank Creative Academy of Music. Not bad, maybe, for a recovering electronics engineer. He still serves Cascadia as board member and secretary / treasurer.

## **Performer Biographies**

### **Colleen Adent, Piano**

Colleen Adent is a classically trained, improvisationally-minded pianist and published composer and arranger who enjoys performing a broad range of musical styles. She received her music degree in Piano Performance from Biola University. Collaborative playing as well as solo appearances have taken her throughout the United States, Canada, Europe and Australia. She is a performing artist with Snowman Foundation's Ten Grand concerts with Michael Allen Harrison. In 2016, Colleen was a quarterfinalist in the Cliburn International Amateur Piano Competition. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio, and, for the time being, a well-organized music library.

### **Julie Asparro, Viola**

Julie Asparro is a freelance violist and viola teacher. With a degree in Music from St. Olaf College, and an M.A. in Teaching from Lewis and Clark College, she plays with several groups locally, including Portland Opera, Newport Symphony, Portland Columbia Symphony, Eugene Symphony, and Oregon Mozart Players. She is part of a number of chamber groups, recently performed with Chamber Music Northwest, and loves to play baroque viola, having been a part of the period performance group Milano Classica in Milan, Italy. When not performing and teaching viola, she runs an art business as a painter, hosts The Clara Project, a podcast dedicated

to promoting women composers, and has been a middle and high school English teacher with Woodburn School District and Portland Public Schools.

### **Lucia Atkinson, Violin**

Lucia Atkinson is a tenured violinist with the Portland Opera and a frequent performer with the Oregon Symphony. She has also performed with many other local groups, such as Third Angle, 45th Parallel, Oregon Ballet Theatre Orchestra, Oregon Bach Festival, Sunriver and Astoria Music Festivals, as well as recording with the Decemberists on their album Her Majesty the Decemberists. She received her Bachelor of Music from Rice University, and her Master of Music and Artist Diploma from SUNY Purchase. Her teachers include Laurie Smukler, Vali Phillips, Sergio Luca and Clarisse Atcherson.

### **Brandon Azbill, Guitar**

Brandon Azbill is an award-winning classical guitarist, teacher & composer based in Portland, Oregon. Currently, Brandon serves as a graduate teaching assistant at Portland State University where he's pursuing a masters in classical guitar performance. Sharing his passion for music through performance & education are essential components to his life.

### **David Burham, Violin**

Dave has been playing violin for over 50 years at this point and has been playing professionally for 40 years. A classically trained violinist who studied with Sherry Kloss, a student of Jascha Heifetz, Dave has been a member of the Eugene Symphony for 35 years, playing 1st violin, 2nd violin and viola. He has been a member of the Oregon Mozart Players, and the Eugene Opera and Ballet Orchestras. In addition to his classical training, Dave studied at the Berklee College of Music in Boston where he was awarded a Merit Scholarship in Performance. Dave has been a member of many bands over the years playing the Swing, Country, Bluegrass, Avant-garde, Celtic, Jazz, Blues and World-Music styles. He has performed as a violinist on numerous recordings by regional musicians. Dave has had a violin/viola teaching studio in Eugene/Springfield for 35 years. Dave is also a luthier. He has done stringed instrument repair work for the Springfield School District for the last 12 years, owns his own company: David Burham Custom Electric Violins, and has made electric instruments for players all over the U.S. Dave has his shop in Springfield, Oregon. He continues to perform in all styles and has been the violinist in the band The Sugar Beets for the last 20 years.

### **Adam Eason, Violoncello**

After many years of humming, whistling, and otherwise making noise as a child (to the chagrin of every elementary school teacher who taught me), I graduated in 2008 from Southern Methodist University with a Bachelor of the Arts degree in Music. After that, I immediately jumped into teaching and freelancing around the Dallas/Ft.-Worth area. In 2017, I followed my parents to Oregon, and began setting up a similar career in Portland. Most recently, I attended the Oregon Festival Composer's Symposium as both a composer and a performer, as well as writing and performing for Classical Revolution PDX.

Currently, I teach private lessons in West Lynn, OR, and cello classes at Cedarwood Waldorf. In addition, I am one of a duo called 92 Strings with pianist Dianne Davies. We perform regularly at retirement homes and make a mission of combining classical performance with local community service.

### **Nancy Ives, Violoncello**

Nancy Ives is Principal Cello of the Oregon Symphony. She received her B.M. from the University of Kansas (studies with Ed Laut) and M.M. and D.M.A. from Manhattan School of

Music (studies with Marion Feldman.) An avid chamber musician, Nancy is Instructor of Chamber Music at Lewis & Clark College and plays with the Palatine Piano Trio. In addition to being a member of fEARnoMUSIC, is a frequent guest of groups such as Chamber Music Northwest, 45<sup>th</sup> Parallel, Third Angle, Bach Festival Composer Symposium and Portland Cello Project. Nancy is a founder of Classical Up Close and has served on the Board of Directors of the Oregon Symphony. She blogs at [nancyives.com](http://nancyives.com).

### **Catherine Lee, Oboe**

Catherine Lee has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d'amore and English horn, in settings from classical to free improvisation. Recent highlights include performing Roscoe Mitchell's *Nonaah* with her chamber group Re:Soundings, at the Park Ave Armory NYC, and solo recitals at Open Space and the Now Hear This Festival, featuring newly commissioned solo works that explore experimental compositional and oboe performance techniques. Catherine has a curiosity with the role of improvisation in developing creativity and the voice of a performer, she has presented her work at Sound Symposium (Newfoundland), Performer's Voice Symposium (Singapore), and Embodiment of Authority (Helsinki). Catherine holds a Doctor of Music in Oboe Performance from McGill University (Montréal), and teaches at Willamette, Western and George Fox Universities.

### **Amelia Lukas, Flute**

Known for her especially pure tone, flexible technique, and passionate, committed performances, flutist Amelia Lukas enjoys a wide range of solo, chamber and orchestral playing. Recent engagements include appearing as a soloist with Chamber Music Northwest, Fear No Music, Portland Taiko, March Music Moderne, the Astoria Music Festival, Music in the Woods, and in live broadcast on All Classical Portland, with additional chamber and orchestral performances for the Eugene Symphony, Portland Piano International, Bridgetown Orchestra, Friends of Chamber Music, Oregon Music Festival, and 45th Parallel. During her time living in New York City, Amelia was a member of the American Modern Ensemble, Ear Heart Music Ensemble, Trio Kavak, Nouveau Classical Project, Ensemble Sospeso, Arkora, Opera Cabal, and NeoLIT ensemble, and performed frequently with counter(induction, American Composers Alliance, and Columbia Composers. Past projects include flute fellowships at 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 "fine balance of virtuosity and poetry" and "considerable technique" (The New York Times), Amelia is a member of Fear No Music and has worked with many notable living composers. She holds degrees from the Manhattan School of Music and the Royal Academy of Music in London where she received three prizes for musical excellence. Her greatest mentors include John Heiss, Trevor Wye, Kate Hill, William Bennett, Patricia Morris, and Tara Helen O'Connor. [amelialukas.com](http://amelialukas.com)

### **Lisa Neher, Mezzo-Soprano and Composer**

Portland, Oregon mezzo-soprano and composer Lisa Neher (DMA) thrives in the crossroads of the concert hall and the theatre stage. Trained as a stage actress, she is equally at home in the worlds of opera and spoken theatre, bringing dramatic specificity and committed physicality to her performances. Lisa performs with the Resonance Ensemble in Portland and is in high demand as a concert soloist. Her soloist credits include Duruflé's *Requiem*, Mozart's *Requiem*, *Vesperae Solennes de Confessore*, and *Coronation Mass*, Bach's *Magnificat* and *Ascension Oratorio*, and Arvo Part's *Pässio*. A composer and contemporary music specialist, Lisa is a fearless performer of new works. She premiered the leading role of Jennifer in Rita Ueda's

chamber opera, *One Thousand White Paper Cranes for Japan* with the Singaporean ensemble Chamber Sounds. Lisa was recently heard with Third Angle New Music, Queer Opera, Opera Theatre Oregon, Cascadia Composers, at New Music Gathering in Boston, UNK New Music Series, the Iowa Composer's Forum, and the International Saxophone Symposium, where she premiered her own chamber-vocal work *When My Daughter Asked Why There Are Stars, I Said* with Resonance Saxophone Orchestra. For more information, visit her website, [www.lisanehermusic.com](http://www.lisanehermusic.com).

### **Hillary Oseas, Viola**

A native of Portland, Oregon, Hillary Oseas has been principal violist of the Portland Opera Orchestra since 2012. She is a highly active member of the local freelance musician community and performs chamber music frequently with groups such as 45th Parallel and the Northwest Piano Trio. Ms. Oseas is also a historically informed performance specialist and has been a member of Portland Baroque Orchestra since 2014.

### **Madeline Ross, Soprano**

In 2019 Portland native, Madeline Ross, made her Carnegie Hall debut as a jazz soloist with Total Vocal, her role debut as the Queen of the Night in Mozart's *Die Zauberflöte* (Aquilon Music Festival), and debuted the role of Lisa, *La Sonnambula* (Promenade Opera Project). Recent opera roles include *The Snake*, *The Little Prince* (Opera Theater Oregon), *La Fée*, *Cendrillon* (Promenade Opera Project), *Olympia*, *Les Contes d'Hoffmann* (Longy), and Susanna, *Le Nozze di Figaro* (Portland Summer Opera Workshop/Willamette University). Madeline is a Co-Founder of the Promenade Opera Project, a company driven to reinvigorate opera by producing immersive adaptations of classic works. Mrs. Ross is an active performer of opera, jazz, musical theater, and choral works in the area and maintains a private studio. [www.madelinelross.com](http://www.madelinelross.com) | [www.promenadeoperaproject.com](http://www.promenadeoperaproject.com)

### **Sequoia, Piano**

As a classical pianist, British-born Sequoia has worked for such companies as the Royal Opera House, English National Opera, Rambert Dance Company, the BBC Singers and the acclaimed music theatre group the Clod Ensemble. He also enjoys working in progressive music outside of the classical box and has performed and collaborated with the likes of rock legends Mark E Smith (The Fall), Damo Suzuki (Can), and jazz/improvising luminaries Meredith Monk, Jacqui Dankworth & Barb Jungr.

## **ACKNOWLEDGEMENTS**

### **Special Thanks to**

For special contributions behind the scenes by our members:

**Jeff Winslow, Linda Woody,**

**Ted Clifford, Nicholas Yandell, Evan David Lewis**

who all worked hard to advise and publicize

**David Bernstein** for concert coordination

**Daniel Brugh** for concert production

**Lisa Neher** for diligent and excellent preparation and performance of many vocal pieces for the concert; also for social media manager

**Greg A Steinke** for assembling the program copy

**Jeff Winslow** also for his eighth season as secretary and treasurer, keeping the Cascadia machine well-oiled and in good working order

## **CASCADIA UPCOMING EVENTS**

### **Choral Arts Ensemble Yuletide: And on Earth, Peace**

Saturday, December 14<sup>th</sup> @ 7:30 pm & 15<sup>th</sup> @ 3 pm | St. Philip Neri Catholic Church,  
2408 SE 16th Ave., Portland, OR 97214

### **Concert Mosaic – New Music & Art by Northwest Women**

Saturday, February 15<sup>th</sup>, 2020 @ 7:30 pm | Lincoln Hall, Room 75, PSU  
1620 SW Park Ave., Portland, OR 97201



Aligned Artistry

**EXCEPTIONAL PUBLIC RELATIONS**  
*for expanding artistic impact*



details at [alignedartistry.com](http://alignedartistry.com)

**Paulson**  
Printing Co.

**(503) 397.1224**

*fax: (503) 397.7938*



125 N. 19<sup>th</sup> Street  
St. Helens OR 97051

[printing@paulsonprinting.com](mailto:printing@paulsonprinting.com)

# Lifschey Cards II

(Image Music XLI)

*Based on Paintings of Marc Lifschey, Oboist, 1926–2000*

## I. *In a Maze*



## II. *Pastel Mood (Intermezzare)*



## III. *“Splash” Rondo*



## Program Notes

*Lifschey Cards II* is part of a series of pieces based on paintings completed by the late oboist Marc Lifschey (1926–2000) and dedicated to his memory in which I have tried to capture the metaphor of the paintings as well as his milieu as a truly outstanding oboist. As expressed in the *Journal* of the painter, Edvard Munch: “at times you see with different eyes,” a composer “at times [hears] with different [ears.]” And so it is here of “hearing” Marc’s paintings at a certain moment in time. I’ve attempted to create my “hearing” of these paintings and even create different possible hearings within the “hearing” through passages of structured improvisation (3rd movement), which, in turn, produce different hearings for the listener. Movements are *I. In a Maze*; *II. Pastel Mood (Intermezzare)*; *III. “Splash” Rondo*.

**orartswatch.org**  
OREGON'S ARTS & CULTURE NEWS



**Choral Arts Ensemble of Portland presents CAE Yuletide**

*And on Earth,  
Peace*

Featuring new music by Cascadia Composers

Saturday, Dec. 14, 7:30 p.m. | Sunday, Dec. 15, 3 p.m.  
St. Philip Neri Catholic Church, 2408 SE 16th Ave., Portland

CHORAL  
ARTS  
ENSEMBLE  
OF PORTLAND

