

CASCADIA COMPOSERS PRESENT

BRAVE NEW MUSIC

NEW CHAMBER MUSIC

FEATURING THE

NORTHWEST NEW MUSIC ENSEMBLE

FLORIAN CONZETTI & DIANE CHAPLIN, ARTISTIC DIRECTORS

SATURDAY, OCTOBER 20TH, 2012 AT 8:00 P.M.

ST. ANNE'S CHAPEL, MARYLHURST UNIVERSITY

17600 PACIFIC HIGHWAY (HWY. 43), MARYLHURST, OREGON

Cascadia Composers is a chapter of the



National Association of Composers, USA



NACUSA *Cascadia*

Mission Statement

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

Website: www.CascadiaComposers.org

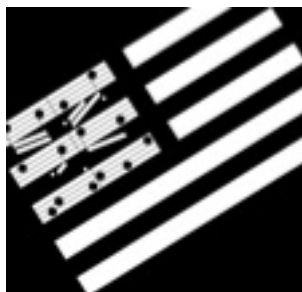
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NACUSA *Cascadia* is a chapter of the National Association of Composers, USA (NACUSA)

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

Brave New Music

CONCERT

8:00 PM, Saturday, October 20, 2012
St. Anne's Chapel, Marylhurst University

CHARA (String Trio)

John Paul

Tylor Neist, *violin*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

STRING TRIO

Bill Whitley

I. Recitative & Aria II. P'u (The Uncarved Block) III. Dance

Lucia Conrad, *violin*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

RUDIMENTALISIS (Percussion Solo)

Greg A Steinke

Florian Konzetti, *percussion*

DANCING AMONG the RUINS (String Quartet)

Antonio Celaya

Tylor Neist, *violin I*; Lucia Conrad, *violin II*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

ISLAND PHANTASY (String Quartet)

Jack Gabel

Tylor Neist, *violin I*; Lucia Conrad, *violin II*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

————— *INTERMISSION* —————

"if there are any heavens" (Soprano, Violin, Violoncello, Bassoon)

Louise (Liz) Nedela

text: ee cummings

Catherine Olson, *soprano*; Lucia Conrad, *violin*; Diane Chaplin, *violoncello*; Adam Trussell, *bassoon*

NIGHT PSALM (Solo Flute)

Justin Ralls

Sarah Tiedemann, *flute*

PLAYONTHREE (String Trio)

David S. Bernstein

I. Ondsharpanda II. Oneflatanda

Tylor Neist, *violin*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

STRING QUARTET No. 1 in A minor

Michael Hsu

I. Moderato

Lucia Conrad, *violin I*; Tylor Neist, *violin II*; Marissa Winship, *viola*; Diane Chaplin, *violoncello*

Program Notes

CHARA (String Trio) by John Paul

Chara. Greek for "joy". The joy of giving: Char-ity. The joy of Mozart's finale to the Jupiter Symphony. Joy to the world! Thomas Merton's words: "If we rejoiced in the good that is possessed by others...we would not be able to look at a flower or a blade of grass or an insect or a drop of water or a grain of sand or a leaf, let alone a whole tree, or a bird, or a living animal, or a human being, without exploding with exultation."

STRING TRIO by Bill Whitley

String Trio (2001) is three different images, three different musical references, and three different solutions to form:

Recitative and Trio I was thinking of the final scene from Mozart's *Apollo et Hyacinthus*.... I like the idea of using dramatic forms without text.

The Uncarved Block is based on the concept of *P'u*, from taoist teaching. The material (the block) doesn't change or develop, or move. What moves (or changes) is our perceptions of the block...how long we look at it, which minute detail we pay attention to... The block is nothing in itself. It is the potential for something that we are observing/contemplating.

Dance: I'm thinking of cartoons here. Like Looney Tunes. I challenged myself to use two contrasting gestures in place of themes, and write a sonata-allegro movement.

DANCING AMONG THE RUINS (String Quartet) by Antonio Celaya

What is a composer to say in program notes about his/her composition? For many years, "new music concerts" required a precise ritual in which the program note played a key role. The audience, dressed in the required casual attire of academics arrived at the venue and received their program notes. The audience members proceeded to their seats, greeting the usual suspects, or at least those whose status might allow them to be useful at a later date. The program notes usually involved an explanation of the arcane process by which the composer selected each note, or explained how the piece was a metaphor for some little understood concept in physics (this was handy because the composer didn't really have to understand the physics), or how it related to an incomprehensible passage from a piece of literature of the sort that hardly anyone reads, but which one is expected to be able to comment upon sagely at cocktail parties. Then the performers, attired in black turtle neck, black pants and black shoes, like stage hands from a puppet show, emerged and played the piece. If the explanation detailed the quasi-algebraic process by which the notes were selected, the program notes assured the audience that the composition was serious piece, even though neither the audience members nor the composer could hear any of the studiously detailed patterns in the music. If the piece was tedious or unbearably angst-laden, the program notes provided a psychologically needed distraction.

While this ritual has developed variations over the years, I always feel uncomfortable writing about my music. My compositions hold not previously unrevealed musical mysteries, no encoded messages from organizations with secret hand shakes and reveals no previously hidden relationships to unproven, but long theorized subatomic particles. "Dancing among the Ruins" does have a strong feeling of dance movement, but you'll all hear that. It does have peculiar, sudden changes of mood and rhythm. If you don't hear that, then I didn't make them peculiar enough, and I ask that you accept my apologies. I hope that you get a visceral emotional enjoyment from my shamelessly emotional and uncerebral music.

RUDIMENTALISIS by Greg A Steinke

Rudimentalisis was written for Mark Jacobson especially for a March, 1980 concert featuring my works. Its point of inspiration comes from the many rudimental drumming excerpts I had heard over the years in juries. To the usual snare drum that the rudimental drummer would use have been added hi-hat and suspended cymbals, a wood block, and triangle. A few new percussion techniques have been added here and there; however, it is a straightforward piece and should express a certain delight in just "drumming away..."

ISLAND PHANTASY (String Quartet) by Jack Gabel

Island Phantasy is a sort of tone-poem memoir of a summer visit to *Sahdoh-gah-sheemah*, a small island in the Sea of Japan. The work incorporates two remarkably different versions of the folk song, *Sadoh-ohkaysah*, first heard by the composer on the island, where it is widely sung and danced to during the summer *O-bon* festival, when most Japanese return to their hometowns to honor their ancestors at family burial sites. And when, it is also said, the ancestral spirits return as well.

The festivities are to make them feel welcome. Annotations in the score recount a typical day on Sado Island during the *Bon* season: they read:

Like a flat calm sea, static but for the occasional ripple
Like the rising of the sun
Like the work of farmers and fisherfolk
Like the bustle of a busy shopping street in late afternoon
Like the setting of the sun
Like an evening breeze
Like a solitary stroller, lost in thought beneath the night sky
Like the gathering of a crowd
Like a festive dance
Like ancestral spirits returning home

“if there are any heavens” (Soprano, Violin, Violoncello, Bassoon) by Louise (Liz) Nedela

This piece is based on a poem by e. e. cummings. It describes the special heaven that would be created for his mother, and also describes the devotion and adoration of his father for his mother. The instruments shadow, augment, and illuminate the soprano throughout this rendition of the poem. In keeping with poetic symbolism, each instrument is a “voice.” The violin and bassoon shadow the mother and father, and the cello is symbolic of the stability and love between them—of the “higher power” (God) that holds them together—which is the basis for their very being—in this world and in the “heavens.”

... and you might have guessed—this is also about my own parents.

... (he will bow, & the whole garden will bow)

If There Are Any Heavens
if there are any heavens my mother will (all by herself) have
one. It will not be a pansy heaven nor
a fragile heaven of lilies-of-the-valley but
but it will be a heaven of blackred roses

my father will be (deep like a rose
tall like a rose

standing near my

(swaying over her
silent)
with eyes which are really petals and see

nothing with the face of a poet really which
is a flower and a face with
hands
which whisper
This is my beloved my
(suddenly in sunlight
he will bow,

& the whole garden will bow)

e.e. cummings (1931)

Permission has been granted to composer to use the poem by e.e. cummings: *“if there are any heavens.”*

NIGHT PSALM (Solo Flute) by Justin Ralls

Solitary the thrush,
the hermit withdrawn to himself,
avoiding the settlements
sings by himself a song...

As low and wailing, yet clear the notes,
rising and falling, flooding the night
sadly sinking and fainting,
as warning and warning, and yet again
singing with joy,
covering the Earth and filling the spread
of the heavens,
As that powerful psalm in the night...

~ Walt Whitman
from When Lilacs Last in the Dooryard Bloomed

In *When Lilacs Last in the Dooryard Bloom'd*, his elegy on the death of Abraham Lincoln, Walt Whitman uses the hermit thrush as a core symbol. A notebook entry of 1865 suggests the significance of the thrush: "Solitary thrush. sings oftener after sundown sometimes quiet in the night/is very secluded. His song is a hymn he never sings near the farm houses--never in the settlement/ the bird of solemn primal woods and of Nature pure and holy." A creature of "nature pure and holy," the hermit thrush expresses itself in song, and thus has been considered a figure of the bardic poet or the seer, a visionary singer of ultimate insight.

The thrush's song is a unique whistled prelude accompanied by arpeggiated flourishes, mysterious, barely decipherable to human ears. These phrases vary through individuals and regions, yet all share a simple, firm musical framework of contrasting variations. The hermit, which nests on the ground, climbs to a high perch late at night, often singing in the twilight alone, preferring the pine barrens above open woodland, letting its ethereal whistle echo off the tree trunks; a "powerful psalm in the night," initiating travelers to the temples of North America's mountain forests.

PLAYONTHREE (String Trio) by David S. Bernstein

PLAYONTHREE is a work written for three players who were personal friends of mine. I had heard them perform many times and when they asked me for this trio I was more than happy to fulfill their request. All three were excellent, very strong performers.

The trio may represent perhaps the most intense use of three-note pitch cells that I have ever employed in a composition. The use of these cells gives me the harmonic consistency that I want throughout each of the movements. Rhythm is always the "free" element that drives each movement to its end. As I knew who I was writing for, I also felt free to exploit these three string instruments to create a big sound by the use of double, triple and quadruple stops. At times the work may seem like a string quartet or quintet, which is the effect I was trying to achieve.

This concert presents two of three movements that make up *PLAYONTHREE*. The complete work had its premiere in 1986 and is dedicated to the Gabrielli Trio.

STRING QUARTET No. 1 in A minor by Michael Hsu

String Quartet No. 1 in A minor was composed in late 2010 for the First Annual Classical Revolution PDX Original String Quartet Competition. The first movement adheres to sonata form, beginning with a rhythmic motif borrowed from alternative rock, and a yearning, syncopated melody in the "A" section. The rhythmic motif of the "B" section was inspired by the electric bass line in the song "Hysteria", performed by British rock band, Muse. The movement's steady beat is disrupted by a short but energetic *piu mosso* section in development. As the recapitulation closes with the "B" section back in tonic, the viola and cello are instructed to "rock out" *al fine*.

Composer Biographies

David S. Bernstein

The music of composer David S. Bernstein has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., and Clear Note Publications. Bernstein earned a B.M. and M.M. from Florida State University and a doctorate in music composition with distinction from Indiana University. He is a founding member of Cascadia Composers (Cascadia Chapter of the National Association of Composers, USA).

Antonio Celaya

I was born and raised in Southern Arizona, and it is in my roots there that I have found my best my musical compositions. It is his my early musical experiences - Yaqui deer dance music, Tohono'Odam Yaila, or chicken scratch, mariachi music, boleros of the Trio Los Panchos, mambos of Beny Moré and Pérez Prado to which my parents danced during the 1950's, and the cowboy songs - that influence my music most deeply. My best music reflects dance and bodily movement, utilizing rhythms from Cuban guaguanco, tango and the jarocho music of Vera Cruz. I strive to compose music that engages the body and the emotions.

Jack Gabel

Jack Gabel, (b. 1949) presently lives in Portland, Oregon. He has traveled extensively, throughout Europe, Africa and Asia and worked many summers as a commercial fisherman in Alaska. Jack Gabel has written numerous concert hall works for many different combinations of instruments and voices, with and without electroacoustic accompaniments and/or enhancements. He also creates mixed-media works alone and with collaborators, using musique concrete and poetry, frequently his own, some of which has been published apart from its use in contemporary performance pieces and more traditional settings for singers. Though classically trained with composers Derek Healey, Tomas Svoboda and poet Ralph Salisbury, Gabel recounts as his most memorable musical experience, the impromptu jam session he had with an Afghan tribesman in a Herat tea house in 1972 -- the composer on mouth organ and the local talent holding forth on his handmade, rough-hewn, 3-string lute. The two miraculously found a common modality straight away and carried on for several hours. "No concert-hall premiere or recording session can to date compare," adds the composer, "nor likely ever will." Today, Gabel's work is infused with widely varied ethnic and ancient colors and motives, most notably those of the ancient, native cultures of North America.

Mike Hsu

Mike Hsu, MD, is a self-taught composer and songwriter heavily inspired by new wave, synthpop, and alternative rock music. Originally from the Chicago area, Mike studied violin with Almita and Roland Vamos of Northwestern University, and piano with Harry Davidson of Sherwood Conservatory. Mike has composed for the Puget Sound Symphony Orchestra in Seattle, including a symphonic work, "Synchronicity", which was premiered in 2004. He has recorded two non-classical albums, *Waiting for the Dawn* and *Adaptation*, available at www.cdbaby.com/motoya. Since moving to Portland in 2009 with his wife, Nancy, Mike has served as first violinist for the Sunnyside and Columbia Symphony Orchestras, and is an active member of Classical Revolution PDX. Professionally, Mike works as a doctor of Physiatry at Kaiser Permanente.

Louise (Liz) Nedela

Liz teaches piano and composition in Vancouver and Camas, WA. She is fond of ethnic, modal and early music, counterpoint, and contemporary techniques and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers organizations, churches, orchestra, chamber music, and Women's Music festivals. She has earned an MM in composition, and a BA and Med with focus on piano, composition, English, Theater, music and the gifted and at risk student. Her composition teachers have been David Even Thomas, Daniel McCarthy, Patrick Williams, and Charles Nichols. She founded Birchwood Performing Arts and Birchwood Players in Minnesota and several summer music camps, and has been active in MTNA, MMI (Montana Music Institute), and several composition organizations.

John Paul

John Paul currently chairs the music department at Marylhurst University, where he teaches composition and holds

the Joseph Naumes Endowed Chair in Music. His music has been heard at the Oregon 150 Film Festival, Ernest Bloch Composers Symposium, June-in-Buffalo and the International Festival of Experimental Music in Bourges, France. He studied composition and violin at the University of Texas at Austin, and pursued graduate studies at Indiana University, earning his doctorate in composition and winning the Dean's Prize in Composition. Following a year's stay at the Institute of Psychoacoustics and Electronic Music (IPEM) in Belgium where he composed works to be broadcast by the Belgian National Radio, John moved to California to work in the videogame industry. Paul has served on the Board of Directors of the National Association Schools of Music (NASM) and has received a Career Opportunity Grant from the Oregon Arts Commission.

Justin Ralls

Justin Ralls, composer, conductor, and writer, was born in Seattle, WA. Justin graduated Cum Laude from The Boston Conservatory with a Bachelors Degree in Composition. His principle teachers have included Andy Vores, Dalit Warshaw, Jan Swafford, and most recently under the generous guidance of David Schiff. Justin has conducted at the Hydansaal in Eisenstadt, Austria, the Lucca International Youth Orchestra Festival in Albano Terme, Italy, Oregon Bach Festival, the Fox Scoring Stage in Los Angeles, Arlene Schnitzer Concert Hall, as well as other venues in Salzburg, Rome, Portland, Fairbanks, Eugene, and Boston. His symphonic works have been described in an Oregonian review as "reminiscent of old Hollywood film scores" and recently reviewed in Oregon Arts Watch as "a composer of high ambition and promise." As a composer he explores an aesthetic plurality and eclecticism encompassing many styles and forces including natural soundscapes, electronics, vocal, chamber, and orchestral works. He has attended master classes with composers such as Osvaldo Golijov, Samuel Adler, and William Bolcom. He has presented his music and writings at Reed College, Portland State University, and The Boston Conservatory. In the summer of 2011 he organized, with his friend baritone Nicholas Meyer and pianist Robert Ainsley, a concert anthology of American Art Song, premiering an extended song setting of Walt Whitman's *Ashes of Soliders*. Justin was the regional winner of Third Angle Ensemble's inaugural 2012 New Ideas in Music Competition, conducting his winning work, *Anthrophony*, on two of the groups New Ideas in Music Concerts. In July 2012 he participated in the first ever Composing in the Wilderness workshop in Denali National Park, in collaboration with the Fairbanks Summer Arts Festival and Alaska Geographic, composing a piece for the festival. He currently composes and performs with his ensemble, CPOP (Contemporary Portland Orchestra Project), which he co-founded in the belief that artistic relevance and sustainability must entail a stringent commitment to contemporary music and regionalism, frequently collaborating with Opera Theater Oregon, Fear No Music, Northwest New Music, Filmusik, and more. Recent projects include a solo flute piece for flautist Sarah Tiedemann, based on the song of the Hermit Thush, as well as a recent film score for Filmusik's production of *Camera vs. Zigma*, composing and conducting over an hour of music for the 1970 Japanese classic. This fall he began his Masters Degree at San Francisco Conservatory of Music as well as becoming editor of a new conservatory online journal. Justin enjoys the outdoors, rock climbing, and reading about the American Civil War.

Greg Steinke

Dr. Greg A Steinke (b. 1942) is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); National Chairman of the Society of Composers, Inc. (1988-97); Former Secty/Treas of NACUSA Cascadia. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally. Recent composition honors include: Finalist (of 4)- '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '02. Honorable Mention - '02 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention - '03 USA International Harp Competition (Solo Harp). Finalist/Winner - '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar). Co-winner of First Prize - 2008 Areon Flutes International Chamber Music Competition (Flute Duet). Holder of 2009 Oregon Individual Artist Fellowship. Co-winner - '10 of 5th NACUSA Texas Composition Competition for *From Armgart* for Soprano and Piano. One of 6 finalists - '10 for RAM 2010 call for scores (for saxophone quartet) with *In Memoriam: Sacagawea*. Winner of Delta Omicron International Music Fraternity Composition Competition for *Suite in Memory of Chief Joseph* for Horn and Piano '12. Named OMTA Composer of the year '12-'13. He is a founding member of Cascadia Composers (Cascadia Chapter of the National Association of Composers, USA). More at www.gregasteinke.com

Bill Whitley

Bill began playing piano and composing at age 13. He received a Bachelor of Arts in 1994 from Gonzaga University where he studied organ, piano, and composition. In 2000, Bill earned a Master of Music degree in composition at the University of Idaho, and in 2007, a PhD in composition at the University of Oregon. Selections of Bill's works are available through Oregon Catholic Press, and recently, a recording of solo piano works is available through Teal Creek Music and North Pacific Music. Bill's works reveal his interest in sacred traditions of the world, non-Western musical ideas and techniques as well as 20th century experimental techniques. His chamber and choral works have been performed across the U.S.

Performer Biographies

Diane Chaplin, Violoncello

Diane Chaplin is co-artistic-director and solo cellist with Northwest New Music, a core player with Cascadia Composers and a member of the Portland Cello Project. She is also director/conductor of the Oregon Pro Arte Youth Chamber Orchestra, and co-director of the Chamber Music Camp of Portland. In addition to her solo and chamber music career, she has a large studio of private cello students. Before moving to Portland in 2009, Diane spent 21 years as cellist of the Colorado Quartet, the first all-female string quartet to perform the complete Beethoven Quartet cycle in both North America and Europe. Diane has taught at Yale University, Bard College Conservatory, Oberlin College-Conservatory and Swarthmore College, and has given master classes throughout the US and in The Netherlands, Mexico, Bosnia and Russia. Diane holds a Bachelor's degree from the California Institute of the Arts and a Master of Music degree from The Juilliard School.

Lucia Conrad, Violin

Lucia Conrad, a graduate of Prague Conservatory, has appeared in recitals all over Europe and throughout the Washington DC area. Now living in Portland, Lucia is a highly sought-after session musician. She also serves as concertmaster of Willamette Falls Symphony and Willamette Master Chorus, assistant concertmaster with Salem Chamber Orchestra and is the first violinist with the CRPDX String Quartet. Some of her other collaborations with local musicians are with the pianist Naomi LaViolette and cellist Erin Winemiller under the name Fleur-de-lis Piano Trio, and as Lyrical Strings Duo with guitarist Stephen Osserman. Her debut CD "Evening Songs" came out in July 2012 and features Lyrical Strings Duo's own arrangements of classical music.

Florian Konzetti, Percussion

Florian Konzetti is co-artistic-director and solo percussionist with Northwest New Music. He has performed at the Music@Menlo festival and has appeared on the Lively Arts at Stanford and Cal Performances concert series. He has collaborated with Alarm Will Sound, Meridian Arts Ensemble, San Francisco Contemporary Music Players, Berkeley Contemporary Chamber Players, Empyrean and the Percussion Art Ensemble Bern, and has recorded solo and chamber music works for the Albany, Innova and Music@Menlo Live labels. Konzetti studied at the *Konservatorium für Musik* in Bern, Switzerland, the Eastman School of Music and Peabody Conservatory, where he earned a doctorate as a student of marimbist Robert van Sice and musicologist John Spitzer. He has given presentations at UC Berkeley, Stanford University, San Francisco Conservatory of Music and the Chinese University of Hong Kong, and has taught at the University of San Francisco and UC Berkeley. He currently teaches at Portland State University and Linfield College.

Tyler Neist, Violin

Tyler Neist earned his Master of Music degree from the Manhattan School of Music and his Bachelor of Music degree from Boston University. Chamber music is his professed musical passion, and he was fortunate to have studied with members of the Muir, Juilliard, Emerson, and American string quartets. Tyler has played with the Oregon Symphony, Portland Opera, Oregon Ballet, Eugene Symphony, and Spokane Symphony. He is a member of the piano trio ThreePlay, artistic director of the classical music rebels RedSneakers and often performs with Northwest New Music. Tyler also works as a professional actor. He has performed with Bag&Baggage Productions as Marley in *The Trial of Ebenezer Scrooge*, Jim in *The Glass Menagerie*, Hap in *Death of a Salesman*, and Fred in *A Christmas Carol*. Tyler recently scored his first feature-length film, *Crimps*, and his critically acclaimed score to Bag&Baggage's production of *Kabuki Titus* will soon be released on CD.

Catherine Olson, Soprano

A native Oregonian, Catherine Olson is recognized for her astute dramatic and evocative vocal performances, which range from Italian Baroque monody to contemporary opera and theatre. Recent performances include Crumb's *Madrigals III* with Northwest New Music, the role of Young Camille in Theresa Koon's opera *Promise: The Life of Camille Claudel*, the soprano solo & sound effects in Justin Rall's score of '70's monster flick *Camera vs. Zigma*, and the role of Esmerelda in the *Queen of Knives* by Vagabond Opera's Eric Stern. Catherine earned her Master of Music degree at the University of Oregon, where she was honored as Outstanding Graduate Performer. While there, she sang new works and early music, appeared as Pamela in Daron Aric Hagen's contemporary one-act *Broken Pieces*, and as 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.

Sarah Tiedemann, Flute

Sarah Tiedemann serves as Second Flute/Piccolo in the Oregon Ballet Theatre Orchestra, and Principal Flute of both the Salem Chamber Orchestra and the Portland Festival Symphony. She has performed throughout the United States and Europe in groups that include the Swedish Radio Symphony, Royal Stockholm Philharmonic, Norrkoping Symphony, and Boston Philharmonic. Sarah received a Bachelor of Music degree in Flute Performance from Oberlin Conservatory, followed by a Master of Music, granted with Distinction in Academics and Performance, from the New England Conservatory. In 2002 she was awarded a Jacob K. Javits Fellowship in Performance from the US Department of Education, and pursued postgraduate studies at the Royal College of Music in Stockholm, funded by the American-Scandinavian Foundation's Thord Gray Memorial Fund Fellowship. A faculty member at Willamette University, Sarah frequently serves as a clinician and adjudicator throughout the Northwest and maintains private teaching studios in Portland and Salem.

Adam Trussell, Bassoon

Originally from Portland, Maine, Adam Trussell, is a member of the Oregon Symphony Orchestra. He was Assistant Principal Bassoon in the Omaha Symphony for six years and also taught bassoon at the University of Nebraska at Omaha. Adam holds a bachelor's degree from the New England Conservatory of Music and a Master of Music degree from Rice University. He has played in orchestras such as the St. Louis Symphony, Kansas City Symphony, Boston Philharmonic, Colorado Music Festival, Monterrey Symphony (Mexico), Moscow Chamber Orchestra, and New World Symphony. During the summers Adam has played with the Breckenridge Music Festival, the Bellingham Festival of Music (WA), the AIMS festival in Graz, Austria and the National Orchestral Institute. He has also attended festivals for chamber music exclusively such as Sarasota Music Festival, Blossom Music Festival, the Bay Chamber Music Festival and a festival in Denmark with the Danish Chamber players.

Marissa Winship, Viola

Marissa Winship is a violist, contemporary music enthusiast, and lover of chamber music. Performing has taken her to summer festivals across the United States, Europe, and to Korea. At the Grand Teton Music Festival, Marissa performed outreach quartet concerts in Grand Teton National Park, and as a member of Da Camera of Houston's Young Artists Program, she performed in unconventional venues to reach new audiences. Marissa received Bachelor of Music and Master of Music degrees from Rice University, and spent a year studying contemporary viola and viola d'amore music with Garth Knox in Paris.

UPCOMING EVENTS

Friday, November 9, 2012, 7:30 p.m.
Colonial Heights Presbyterian Church
2828 SE Stephens St., Portland, OR 97214
Crazy Jane Concert by Cascadia Women Composers

Sunday, November 18, 2012, 2:00 p.m.
First Presbyterian Church of Portland
1200 SW Alder St. , Portland, OR 97205
Concert of Music by Jan Mittelstaedt (President of Cascadia NACUSA)
