

Cascadia Composers present

Crazy Jane *in Technicolor!*

*Friday, November 4
2016 at 7:30 pm*

PSU Lincoln Hall 75
1620 SW Park Ave
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modern
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it before!

*Eclectic music, dance
& colorful tales by*

Susan Alexjander • Elizabeth Blachly-Dyson
Cynthia Stillman Gerdes • Jan Mittelstaedt
Liz Nedela • Linda Woody • Jennifer Wright

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COMPOSERS

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Elizabeth and
Robert Dyson

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Who was the original “Crazy Jane”?

“Crazy Jane” is the name of an earthy character invented by the Irish poet W. B. Yeats and based on a real person that Yeats admired for her audacity, lust for life and satirical eye. She is a passionate old woman who flies in the face of convention and propriety to speak her mind about love, war, character and freedom. She shakes her fist at generals and bishops alike. She acts as a mouthpiece for unpopular truths and thus upholds the tradition of strong, mythical Celtic women in her own unorthodox way. The only reason she gets away with it (in early 20th century Ireland, anyway) is because, well... she’s crazy.

The women of Cascadia Composers adopted “Crazy Jane” as their muse because her bold spirit and fearlessness in expressing herself is an inspiration to women composers – a group that has been marginalized throughout Western musical history. Some of the older composers in our group grew up during a time when women were barred from playing in professional orchestras and what few female musicians (especially composers and conductors) who had existed barely merited a footnote in traditional music education. While that atmosphere is increasingly a relic of the past, its traces linger. The image of “Crazy Jane” urges us on to take the risks necessary to create art that is meaningful to us, to share our music, and to live passionate lives - hoping to inspire others to do the same.

crazyjanecomposers.wordpress.com

Cascadia Composers present

Crazy Jane in Technicolor!

Program

Penta-Moods, Variations on the Pentatonic **Liz Nedela**

Preludes: I. Melody on the Miyako-bushi
II. "The Chase" on the Man Gong
Variations on the Blues Minor

Maria Choban and Dianne Davies, *piano*

2 songs for voice and piano **Jan Mittelstaedt**

I. Hard Hats
II. Red Hats

Adam Young, *baritone*; Dianne Davies, *piano*; Jonalyn Salzano, *dance*

Fever Dream * **Elizabeth Blachly-Dyson**

Colleen Adent, *piano*; Tatiana Kolchanova, *violin*; Joel Bluestone, *percussion*

NeuroCantos **Susan Alexjander**

Susan Alexjander, *digital sound design*; Melissa St. Clair, *improvisational dance*

How the Rhinoceros Got His Skin **Linda Woody**

Matt Burnett, *narration*; Colleen Adent, *piano*; Tatiana Kolchanova, *violin*;
Katherine Schultz, *cello*; Joel Bluestone, *percussion*

Tango Con Lo Desconocido (Tango With The Unknown) * **Cynthia Gerdes**

Erin Furbee, *violin*; Alex Krebs, *bandoneon*; Jeff Payne, *piano*
Dominic Bridge and Rebekah Mitchell, *tangueros*

You Cannot Liberate Me: Only I Can Do That For Myself **Jennifer Wright**

Jennifer Wright, *amplified harpsichord, electronics, and live-cam cymatics display*

Join us at the "meet the artists" reception following the performance!

(*) = world premiere performance



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NOV. 19, 11 A.M. | Eliot Fisk and Angel Romero: Masterclass

DEC. 3, 7:30 P.M. | Shades of Grey Choir Concert: Fauré's REQUIEM and other works of shadow and light

DEC. 10 AT 4 P.M. | Guitar & Jazz Ensembles in Concert

Composer Biographies and Program Notes



Liz Nedela, MM, MEd, BA, teaches piano and composition in Vancouver, WA. She is fond of contemporary composition techniques, counterpoint, ethnic, modal, and early music, and weaves these aspects into her compositions. She writes music in many genres, instruments and voice, completing commissions from music teachers organizations, church, orchestra, chamber music, Women's Music festivals, and private individuals and ensembles for concerts and special events.

She has earned an MM in composition (winning a Composer Showcase award and scholarships); and a BA and MEd with focus on piano, composition, English, and theater, devising a program for teaching composition. For several years, she served as the Montana State and the Northwest Division chair of composition for MTNA (Music Teachers National Association). In 2014, Liz was awarded the WSMETA (Washington chapter of MTNA) Composer of the Year, resulting in *Penta-Moods*, a study in pentatonic modes. She is an active member of Cascadia Composers and other music organizations, and has served as adjudicator in piano and composition.

Program notes: The pentatonic scales used in these pieces are the Myako-bushi Pentatonic scale, also called the Japanese hemitonic scale (D-Eb-G-A-Bb), the Man Gong scale, here transposed onto white keys (E-G-A-C-D) and the Blues Minor or black key enharmonic (A#-C#-D#-F#-G#). The Man Gong and Blues Minor scales contain the same ratios but are interpreted differently in this set of pieces. In #1, the primo part carries a melancholic melody that undergoes rhythmic variations while the secondo part maintains a minimalist pattern. In #2, "The Chase," a minimalist pattern recurs between "chases" by primo and secondo. This playful piece invites choreography between the two parts. In #3, the Blues minor pentatonic scale (with portions of diatonic scales and chords in major and dominant 7th) provides an influence of jazz harmonies. The styles of the first two Preludes are reflected in this third piece, consisting of slow melodic motives which are repeated throughout the piece with interplay of fast, playful contrasts within and between the two parts.



Jan Mittelstaedt, B.S. in education from Bucknell University, B.A. in music from Marylhurst University and M.M. in composition from The University of Portland, continues to work with her mentor, Dr. Walter Saul. President of Cascadia Composers, Jan participated in the Ernest Bloch Composers Symposium in 1993, and was the Oregon Music Teachers Association Composer of the Year 1994. A recipient of ASCAP special awards since 1994, she has some published piano music. A teacher of piano and composition, Jan has an active studio, is a member of the OMTA piano syllabus adjudicating staff, adjudicates student compositions, is a program presenter for OMTA, chair of OMTA's Extended Study of Musicianship and Repertoire (ESMAR) program, and is co-chair of scheduling her district's Junior Festival (OFMC). Jan and her husband have two sons, a daughter and eight grandchildren.

Program notes: I. Hard Hats The idea for this music came from the poem quoted below. I have set them for SATB, for flute, oboe, bassoon, and baritone/bass voice, and now for baritone and piano (with dancer).

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?

II. 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:

Red Hats

by Jan Mittelstaedt

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.
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?



Elizabeth Blachly-Dyson is a molecular biologist turned composer who started writing music after several years of accompanying her son to his composition lessons. She has played the cello in the Marylhurst Symphony and the Pacific Crest Youth Sinfonietta for several years, and both orchestras have performed her compositions. Several of her chamber music works have been performed at concerts organized by Cascadia Composers (chapter of NACUSA), and she is a member of the Crazy Jane Composers group. Elizabeth teaches cello and music theory at the Music and Arts Academy in Vancouver, Washington. She has studied composition with Dr. Robert Priest and Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch. Visit her web site at blachly-dysonmusic.com.

Program notes: This piece was inspired by frightening fever dreams I had when I was sick with the measles at age 4. In these dreams, a huge shapeless mass of clay hung in the air, filling my field of vision. Next to this mass was a tiny needle. The size difference between the blob and the needle filled me with horror. In this piece, I have sought to portray that terrifying contrast by combining very low-pitched sounds (bass drum and low piano notes) with high thin sounds (violin in high range, crotales and glass wind chimes). The piece starts with quiet sleep represented by the violin; then it morphs into the fever dream; finally dreamless sleep returns. The whispers and laughter are intended to intensify the creepiness of the dream.



Composer **Susan Alexander's** work is about the interconnections between light and sound, science, art, geometry and our universal stories. She's a presenter, musician, and perpetual student whose CDs and film soundtracks have achieved international acclaim in galleries, publications, and performances including collaborations at the National Academy of Science in Washington, D.C., the Chemical Heritage Foundation in Philadelphia and the MOMA in San Francisco. Her music has been performed in New York City, Oslo, Heidelberg, Vienna, Budapest and London, and here at home in Portland. She teaches privately in Portland and continues to explore the harmonics of nature, our bodies and the cosmos. The burning question is always - how does everything communicate through resonance?

www.OurSoundUniverse.com

Program Notes: NeuroCantos was premiered in 2015 at the Greater Reston Art Center in McLean, Virginia in collaboration with sculptor, Rebecca Kamen. As a team, Rebecca and I were interested in how the brain and outer-space (gravity and black holes) might connect, but on a more personal level I thought it might be fun to portray a wackier side of the brain...that busy, busy place that is constantly sorting and discarding, spinning and connecting. Our conscious mind only receives an infinitesimal portion of the millions of bits rushing into the brain through our senses. So....who or what decides how to sort all this out?

I included spoken language since words are like the bits of meaning that float to the surface and manifest, often incompletely, to our awareness. They also feel to me like tiny sonic events or 'mantras of chant' from the unconscious. Rebecca had long been inspired by neuroanatomist/artist Santiago Ramon y Cajal, so I took some of his wonderful quotes and found a rich, velvety Spanish voice for him. The piece concludes with his radical and exciting idea: "Any man could, if he were so determined, be the sculptor of his own brain."

British poet Steven J. Fowler is also speaking his own poetry and generously allowed me to chop it up every which-way. His original writings were correspondences with R.K. Finally, included are NASA space sounds and neuronal activity with generous permission from the laboratories of neuroscientists Alain Destexhe, France, and Nelson Spruston, Janelia Research Lab, Ashbury, Virginia (where the work is currently on exhibit).

I'm thrilled that Melissa St. Clair, an incredible artist, has taken on the task of interpreting my piece. Her perspective is unique and fascinating....actually very different from my own perceptions. That is, after all, the point, and a gift to me.

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Linda Woody lives in West Linn, Oregon and graduated in 2013 from Marylhurst University with a Bachelor of Arts in Music and a Bachelor of Music in Composition. She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of ensembles, including handbell choir, choral groups, piano trio, middle school band and mixed instrumental groups.

Her works have been performed by members of the Oregon Chamber Players, Big Horn Brass, the Delphinium String Quartet, Raphael Spiro String Quartet, the Free Marz String Trio, the Classical Beauties Piano Trio, the Marylhurst Chorale, Lake Carillon and Vesper Bells handbell choirs, and by members of Third Angle and the Oregon and Vancouver Symphonies.

Linda Woody is the artistic director for Going Boldly in Lake Oswego, a concert of modern chamber music presented each spring at Lake Oswego United Methodist Church, funded in part by the Clackamas County Alliance for the Arts. She has volunteered in the music program in the West Linn-Wilsonville School District and has served on the board of Music and Arts Partners. When Linda is not composing music or at the bench of Fernando, her grand piano, you will likely find her with her family and two dogs - experimenting in the kitchen or enjoying any number of outdoor pursuits requiring specialized footwear.

Program notes: How the Rhinoceros Got His Skin is one of Rudyard Kipling's "Just So" stories, a collection of tales for children first published in 1902. The English author wrote these stories to explain in amusing ways how various animals developed their distinctive features. Other stories in this collection include How the Camel Got His Hump and How the Leopard Got His Spots.

This piece was originally written for the composer's senior recital at Marylhurst University in 2012 and included parts for flute and clarinet. It is based on an octatonic scale (alternating half-steps and whole steps) which gives the piece its exotic sound.



Cynthia Stillman Gerdes writes mostly chamber music for traditional instruments in a light contemporary style. From tangos to a conversation among backyard birds to a sonic snapshot of Idaho history, and caricatures of human behaviors, her compositions explore ways of expressing the everyday while trying to combine it all with depth and lightness, humor and insight.

In recent years Cynthia's music has been performed by Portland's new music performance group FearNoMusic; at the Composer's Symposium, Performers' Choice Concert at the Ernest Bloch Festival at Newport, Oregon; at Portland State University and in concerts sponsored by the Cascadia branch of the National Association of Composers USA, which includes the Crazy Jane Composers concerts. This May two of her pieces were performed on a concert series in Paris.

Program Notes: Ah, Tango. The slow ones tend to be thoughtful, a little sad, and may bring up emotions, if not angst, helped along by the unique sound of the bandoneon. "The unknown" is what you make of it. Is it the abstract unknown we all must dance with in our lives, including our death? Of course, a tango can be sexy and provocative, but it also can carry the historic fear of a people as it did in Argentina during the threatening times of the generals; tango became a way to share the grief of disappearing friends as well as loss of their known way of life.

Tangos can also be light, witty and fun. If you've been to a milonga, I think you'd see the dancing has more to do with curiosity and good will than anything very intense; these temporary partners within the tango community share their connection in what they hear in the music. They improvise together with learned techniques and with their own developed style. Watching social tango is a little like watching someone read a book. There is far more communicated in the doing, than in the observing.

You might not know Portland is one of the tango centers in North America, if not the world, primarily due to the warmth and dignity of tango ambassador Alex Krebs, our bandoneon player. He has several CD's available of good danceable tangos. And our tango violinist Erin Furbee has a CD "Revirado" with her own group Tango Pacifico.

It's a beautiful example of the past's most sophisticated type of tango music. Jeff Payne makes his debut as an official tango pianist. It's only a real tango if you play with a bandoneon, do you think? Alex Krebs supplies.



Jennifer Wright is a pianist, teacher, composer, graphic artist and passionate aficionada of the creative life. She holds two degrees in piano performance (B.M., The Hartt School of Music, Hartford, CT; M.M., Trinity College of Music, London, England) and studied for two years at the Stuttgart Music Conservatory in Germany.

An active solo and collaborative performer, presenter, and event producer, Jennifer has presented numerous adventurous performance events, workshops and lectures in the U.S., the U.K. and Europe. Much of her recent work focuses around alternative keyed instruments, including typewriters, toy pianos, amplified harpsichord, and her one-of-a-kind creation "The Skeleton Piano": an upright piano that she stripped of its exterior cladding, altered mightily, and plays from the inside out with a variety of wild extended techniques and electronic modification.

Jennifer's compositions have been performed at the *Portland International Piano Festival*, Portland's *March Music Moderne* festival, *Crazy Jane Composers* concerts, Portland's "Art for the Ears" Series, *Cascadia Composers* concerts, in collaboration with Agnieszka Laska Dancers, filmmaker Takafumi Uehara, and XX Digitus (among others), and in recitals in the U.S., England, and the Karjalohja Summer Series in Finland. Jennifer was invited to travel to Havana, Cuba in Nov. 2016 as part of the first-ever USA/Cuba composer exchange, where two of her compositions will be performed in the 29th Annual *Festival de La Habana de Música Contemporánea*. She has served on the Cascadia Composers Board of Directors and is one-third of the intrepid female composer/performer trio "Burn After Listening." Find out more at jenniferwrightpianostudio.com and skeletonpiano.com.

Program notes: You Cannot Liberate Me: Only I Can Do That For Myself was inspired by the earnest comment made in 1950 by the 14th Dalai Lama (then only 15 years old) when China announced its intention to invade Tibet and forcibly obtain the Dalai Lama's signature on the "17 Point Agreement for the Peaceful Liberation of Tibet." This statement - "You cannot liberate me; only I can do that for myself" - carries a profound depth of historical importance as well as deep personal significance for me.

Two EBows (small electronic devices that create a magnetic drive field in order cause strings to vibrate, originally designed as a pick alternative for electric guitars in the 1970s) placed directly on the strings inside the body of the harpsichord create a sustained wash of sound that underpins the entire piece. This drone, reminiscent of Tibetan throat singing, effectively liberates the harpsichord from the common misconception that it is an inferior country cousin of the modern piano due to the sharp plucked attack and rapid decay of each note.

In this performance, the music will manifest itself in the visual realm - much as a thought or vocal statement must evolve further to physically manifest itself in meaningful action - through a live display of cymatics (the science of making sound frequencies visible by transporting sound waves through a medium). A simple droplet of water becomes the volatile canvas that gives the sounds of liberation and salvation visible form, highlighted in blue: the color that brain waves represent when meditating monks attain a state of utterly deep peace and perfect stillness.

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Pianist **Maria Choban** writes: “A thoughtful rabble-rouser. That’s what I hope I am. I believe that art is entertainment and that entertainment is art. I believe that keeping our mouths shut in the name of getting along only destroys our culture. I believe that performers working our ASSES off and turning down a bunch of other gigs because we love the new music our local composers are creating — believing we can collaboratively make magic — is better than apologizing for not practicing or rehearsing enough because we have too many irons in the fire. I believe this manifesto is more interesting than my personal bio. I hope this at least nominates me for inclusion as a Crazy Jane.”

Besides keeping up with her two teenage sons, Kaleb and Joshua, and a full piano studio, pianist **Dianne Davies** is committed to changing the face of Classical Music. Half of her time is spent on new music by living local composers. In 2016, she created her own show titled Attachments & Detachments Tragedy to Triumph combining the music of Cascadia Composers with dance, live art and theatre to tell her own transparent story. It has become her passion to share new music with the next generation. She enjoys chairing the OMTA Portland District Composition Festival for young composers and hosting the “In Good Hands” concert that connects living composers with young music students. The rest of her time is spent on her “sit down” comedy titled, Dianne Davies has Fallen off her Bench. Her show is classically funny with traces of Victor Borge, Carol Burnett, Liberace, P.D.Q. Bach, Igudesman & Joo, Weird Al and The Piano Guys. From “Soleful” playing with her feet to even performing upside down and backwards she can make any crowd laugh.

Adam Joseph Young studied Music Composition at the University of Utah, and then completed his BA in Music at Marylhurst University. He is currently in a post-graduate Music Therapy program at Marylhurst. While an undergraduate at Marylhurst he performed in lead roles in Gilbert and Sullivan’s “The Pirates of Penzance” and “Iolanthe” and Leonard Bernstein’s “Candice”. He also performed several choral solos. He was a member of the Marylhurst Chamber choir, which won third place at the Cork International Choral competition in April of this year. He recently performed in Stumptown Stages production of “Jekyll and Hyde”. He teaches private piano, violin, viola, voice, and guitar lessons.

Jonalyn Salzano attained her BFA in dance from Marymount Manhattan College. Before training at Marymount she studied at the Joffrey Ballet School under the direction of Dorrell Martin. While living in New York she had the opportunity to dance in various dance festivals and performances. Jonalyn’s choreography has been selected to perform in a Joffrey faculty showcase at Columbia University as well as a student showcase at Marymount Manhattan College. Since then she has moved to Oregon where she has had the pleasure of working with Dianne Davies as a dancer and choreographer for multiple performances around Portland. Jonalyn currently lives in Corvallis, OR where she will be teaching dance at Oregon State University come January.

A versatile soloist, arranger, and accompanist, **Colleen Adent** is a classically-trained, improvisationally minded pianist, and performs a wide range of musical styles. 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. This past summer, Colleen was a quarter finalist in the Cliburn International Amateur Piano Competition. Current projects include arranging for 8-hand duo piano, recording a Christmas CD, and of course, practicing for upcoming gigs! Colleen has published Fount Of Every Blessing, a collection of original hymn arrangements, with Fred Bock Music Co., and those arrangements can be heard on her CD, Count It All Joy. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio. Visit Colleen at colleenadent.com.

Tatiana Kolchanova holds a PhD from the Moscow, Russia Tchaikovsky Conservatory. She worked as a violinist for the Russia Central Radio and TV Orchestra for eight years and was 1st Violin for the Glinka State (Russia) Quartet for ten years. Tatiana has toured extensively throughout the world, performing with well-known musicians including Zubin Mehta and Jessye Norman. Tatiana has taught at the Moscow Conservatory, the Conservatory’s Academic Music College, Central Music School and “New Names” Foundation. She is a founder and director of the Music & Arts Academy in Camas, Washington, where she currently teaches.

Joel Bluestone, D.M.A., is the co-founder and percussionist with Fear No Music. His project The_Waters_ Bluestone_Duel for percussion and live electronics has taken him all over the world. He has been the head of the Percussion department at Portland State University since 1989. Joel’s current love: performing and traveling with the San Diego-based group Swarmius, where a sonic fusion of Hip-Hop and House-Lounge-Techno meets Modern-

Classical. Personal information: Hobbies: Sleep. Family: Wife - Bonnie Lee, Daughter - Teal, Dog - Josie, and a Horse, all of which are female. Hobbies: Sleep. Miss: Playing in a Rock Band. Favorite Food: Red Licorice. Hobbies: Sleep. Favorite Clothes: Blue Jeans. Hair: The curls are real!

Improvisational dancer/choreographer **Melissa St. Clair** has been teaching for over 30 years, 27 of them at Jefferson High School of Performing Arts. She writes of Susan Alexander's music: "My stepping into dancing for performance is because of my connection and our conversation in healing in movement and sound as well as music. I identify deeply with your thoughts and sounds and words that are through your score." Melissa has received training from PSU, USIU, RDT, Ririe Woodbury, Bates Dance Festival, Alvin Ailey School, and Jacobs Pillow (including many full scholarships). Melissa has danced with Company We Keep, Broadway Dinner Theatre, V. Keith Martin NW Repertory Dance Company and Perseverance Theatre under a Ford Foundation Grant as well as a freelance artist. Teaching includes OBT, PSU, University Of Portland, Pacific University, Portland Festival Ballet, Dancers Workshop and Guest Artist for Goethe Institute Kyoto Japan. As a teacher she is in Who's Who Among American Teachers publication. She has choreographed for Documentary Soar, Beaverton Arts And Communication, PDX Dance, Broadway Rose Theatre, Jefferson Dancers, Jefferson Dancers 11, Oregon Ballet Theatre, Portland Festival Ballet, Metro Dancers, and many independent shows of her own work.

Matt Burnett is a pianist and composer, raised in McMinnville, Oregon, finishing his senior year as a BM in Composition at Marylhurst University. In addition to pursuing a degree Matt is the music director for Bethany Lutheran Church in NE Portland and teaches piano, music theory, and composition privately. He has also been an accompanist for ballet classes for more than 35 years, primarily improvising, and is now studying jazz as well. Matt plans to continue his studies to post-graduate level, possibly in Scotland, and eventually establish an accredited private preparatory music academy.

Cellist **Katherine Schultz** is a native of Amarillo, Texas. She began playing violin at age 3, and switched to cello at age 14. She holds a BM from Northwestern University and a MM from Rice University's Shepherd School of Music. Primary teachers include Hans Jorgen Jensen and Norman Fischer. Katherine is currently the principal cellist of the Portland Chamber Orchestra, assistant principal of the Oregon Ballet Theatre Orchestra, and a member of the Portland Opera Orchestra. In the past she has served as assistant principal of the Tacoma Symphony and subbed with the Houston Symphony. She has participated in many orchestral and chamber music festivals, including Siletz Bay, Sunriver, Oregon Coast, Cascade, Tanglewood, and Kent/Blossom. Katherine also teaches cello and chamber music at Concordia University and Portland's Community Music Center.

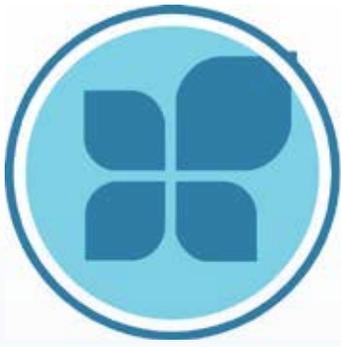
Erin Furbee joined the Oregon Symphony as Assistant Concertmaster in 2001. In addition to her great love for performing classical music, Erin enjoys playing tango music, a passion she developed after hearing the music of Astor Piazzolla in 1997. She founded the group Tango Pacifico, which specializes in Piazzolla's music, and her other passions include hiking, biking, traveling, teaching, and studying laboratory science.

Alex Krebs has been involved with Argentine Tango for the past 20 years -- teaching, performing, and lecturing on the dance and music around the world. He owns the all-tango studio, Tango Berretin, located in SE Portland. www.tangoberretin.com

Pianist **Jeff Payne** founded the Fear No Music ensemble with percussionist Joel Bluestone in 1992. He has performed with the group across the United States including concerts in New York City, California, Colorado, and throughout the Pacific Northwest. During his tenure as Artistic Director for the group he was responsible for the presentation of twenty World Premiere or American Premiere performances of works by Pacific Northwest composers. In 1997 he founded the Young Composers Workshop, as part of the mission of Fear No Music, and continues as its Director, overseeing the development of aspiring young creative minds around the country.

Payne's complete performance of Messiaen's "Vingt Regards sur l'Enfant Jesus" was named by the Oregonian as one of the Ten Best Concerts of 2008. Heralded by the Boston Globe as "a pianist of chameleon abilities," Payne has performed on WGBH National Public Radio in Boston, KING radio in Seattle, All-Classical Radio and KOPB radio in Portland, at the Museum of Fine Arts in Boston and the Norton Gallery in Palm Beach, at the Seattle Spring Festival, the Ernest Bloch Festival, the Oregon Bach Festival and others. He can be heard on CD performing with the Fear No Music Ensemble and the Oregon Repertory Singers.

Dominic Bridge, founder of PDX Tango, has been working in tango full time since 2007. He has taught and performed in international tango festivals, cultural events, and offered workshops in over a dozen countries around the world and in Buenos Aires. After a 7-year journey abroad, he returned from Paris to Portland in 2015 with a dream to create Portland's first tango school and expand the community.



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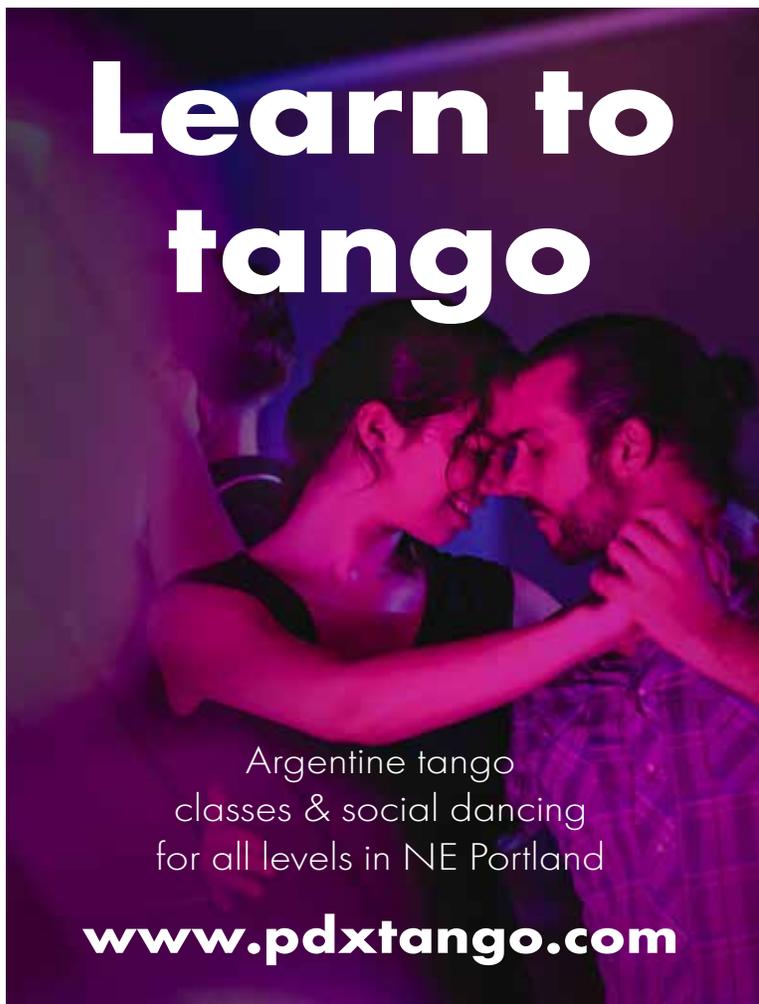


“What I love most about teaching is seeing people light up when they realize they have discovered something new and amazing. Tango is a unique opportunity for people of all cultures to connect and embrace our shared humanity. Tango is meditative by nature, promoting mindfulness and body awareness. Thanks to tango I discovered my artist soul.”

This year, Dominic began developing Portland’s first tango school: PDX Tango. He has brought together a team of six instructors, some of Portland’s finest dancers, dedicated to a common mission, which is to grow the community, cultivate skilled social dancers, and bring tango into more people’s lives. As of this fall they offer a total of six classes, including weekly social dances where they offer free weekly intro classes on Tuesdays. More information at pdx Tango.com.

Rebekah Mitchell, tango Instructor at PDX Tango, first started tango in 2008 under the instruction of local milonguero Robert Hauk at her high school. After graduating and moving out of state to a community that had practically no tango she was ecstatic to return to Portland in 2012 to find that tango could be danced and studied every day; which she did for the next year, as well as traveled all over the US to dance socially and study with highly-respected national and Argentine instructors. She began teaching around Portland in 2014 at Portland State University, Pureheart Yoga, and local milongas. Occasionally she is flown out to DJ at tango festivals and marathons around the country. Her focus is on the technical and musical aspects of the dance and how we can use them to connect as individuals and partners. Rebekah joined the PDX Tango team in 2016 where she offers weekly group and private classes. More information at pdx Tango.com.

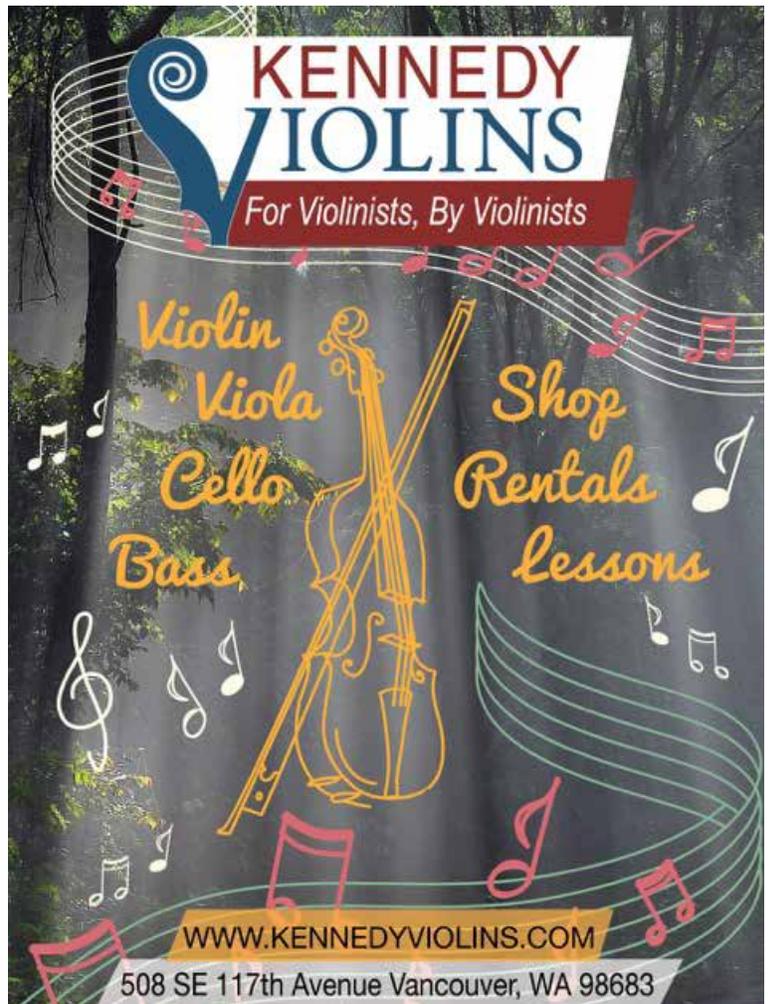
Jennifer Wright (see composer section)



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Elizabeth Blachly-Dyson, Linda Woody and Stacey Phillips, *web design*

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As a non-profit, volunteer-run organization, Cascadia Composers would not be able to fulfill its mission of promoting and presenting the music of living, local composers without community support. As tickets sales cover only a small portion of our operating expenses, donations help build the foundation for our work and growth.

Donate to Cascadia Composers at <http://cascadiacomposers.dreamhosters.com/donate/>

In Memoriam: Karen Bates-Smith



Crazy Jane member, composer and cellist

In between raising a family and working as a psychologist, Karen Bates-Smith began playing the cello in midlife. She studied cello with Naomi Blumberg, now retired from the Oregon Symphony. While doing so, Ms. Bates-Smith developed an ear for composing and subsequently earned her BM degree at Marylhurst University in 2003, where she studied with Sr. Magdalen Fautch and Dr. John Paul. She also studied with Dr. Brent Weaver at George Fox University.

Karen composed for mixed choirs accompanied with piano and/or other instruments and piano/cello duets, which enjoyed playing her own pieces with her piano partner, Darlene Jost Babin. Karen was a treasured member of the Cascadia Composers and Crazy Jane Composers and is deeply missed.



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

We engage our community through the creation, performance, and promotion of contemporary musical art, while providing resources and opportunities to Cascadia composers. Cascadia primarily serves northern Oregon and southern Washington, and was founded in 2008.

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Upcoming Events

2016

My Sweetest Life

Fri Nov 18 @ 7 pm | St. Luke's - San Lucas Episcopal Church, Vancouver

Sat Nov 19 @ 7 pm | Central Lutheran Church, Eugene

Sun Nov 20 @ 3 pm | Colonial Heights Presbyterian Church, Portland

In this season's second collaboration with The Ensemble of Oregon, new vocal works by Cascadia Composers find good company when paired with 16th century madrigals by Carlo Gesualdo, one of the most interesting noblemen of his time and a composer of harmonically complex madrigals that sound surprisingly current to modern ears.

2017

The Desire for the Sacred

Sat Jan 21 @ 7 pm | Lewis & Clark College, Agnes Flanagan Chapel, Portland

Featuring vocal virtuoso special guests The Resonance Ensemble and organist Greg Homza, this concert presents deeply-felt modern music of many genres. Each piece expresses, in its own voice and perspective, the search for the divine in all its myriad and surprising forms, great and small.

Burn After Listening: Fire and Ice

Sat Feb 4 @ 7:30 pm | PLACE studio, 735 NW 18th Ave, Portland

The stunning PLACE warehouse hosts an adventurous multi-sensory collaboration between three Cascadia women - Stacey Philipps, Lisa Ann Marsh and Jennifer Wright - and a host of creatives from other artistic disciplines. Their smokin' new music explores elemental extremes: fiery passion, submerged soundscapes, acrobatic fireworks, and melting glaciers. Including percussion instruments made of ice, electro-acoustic waterworlds, otherworldly piano and haunting songs of change. Don't miss it!