

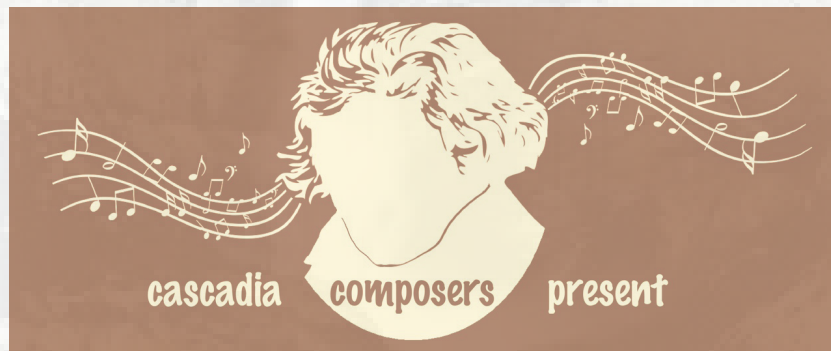


Creation, Inspiration, Imagination

MUSIC & ART AT FIRST PRESBYTERIAN

presents

Cascadia Composers



Sonic Silhouettes

Sunday, October 5, 2014

2:00 pm

Sanctuary

FIRST PRESBYTERIAN CHURCH

1200 SW Alder

Portland OR 97205

503.228.7331

www.firstpresportland.org

Cascadia Composers

Sonic Silhouettes

~ Program ~

String Trio for George Crumb
Adagio - Animato
Grave all'antico - Moderato
Presto - Legato dolce
Lucia Conrad, violin • Marissa Winship, viola • Diane Chaplin, cello
Greg Bartholomew

Quintet for Winds
Janet Bebb, flute • Ann van Bever, oboe • Christopher Cox, clarinet
Amy Vaillancourt-Sals, horn • Evan Kuhlmann, bassoon
Denis Floyd

Van Gogh Vignettes
The Potato Eaters, 1885
Seascape near Les Saintes-Maries-de-la-Mer, 1888
Starry Night, 1889
Wheatfield with Crows, 1890
Tatiana Kolchanova, violin • Michelle Mathewson, viola
Greg A Steinke

Emerging from the Mist
Lucia Conrad, violin I • Jason Fromme, violin II
Marissa Winship, viola • Diane Chaplin, cello
Elizabeth Blachly-Dyson

The Telephone
Beth Madsen Bradford, mezzo soprano
Tatiana Kolchanova, violin • Adrienne Welsh, cello • Maria Choban, piano
Brandon Stewart

~ Intermission ~

Canvas of Creation
Ann van Bever, oboe • Shohei Kobayashi, conductor
Jan Mittelstaedt

Fjord
Sun
Quaker Mass VI - Benedictus
FPC Chamber Choir
Jackie T. Gabel
Jay Derderian
David S. Foley

Fire in Spring
Modéré
Très calme et expressif
Joyeux
Janet Bebb, flute • Ann van Bever, oboe
John G. Bilotta

Bassoonette
Evan Kuhlmann, bassoon
Art Resnick

He Spoke to Me
Beth Madsen Bradford, mezzo soprano
Christopher Cox, clarinet • Tatiana Kolchanova, violin • Adrienne Welsh, cello
Theresa Koon

Korngoldaroonie
Lucia Conrad, violin • Marissa Winship, viola • Diane Chaplin, cello
Gary Noland



The First Presbyterian Church Chamber Choir
Greg Homza, Director of Music Ministries

<i>Soprano</i>	<i>Alto</i>	<i>Tenor</i>	<i>Bass</i>
Sue Miller	Jaclyn Casabar	Shohei Kobayashi	Paul Butler
Vakarè Petroliūnaitė	Parvaneh Givi	Jim Patterson	Pat Castles
Diane Ponder	Joey Razzano	Mike Starosciak	Don Fales
Madeline Ross	Amy Waters	Peter van Bever	Dick McFall
Janet Starosciak	Amy Wood		

PROGRAM NOTES

STRING TRIO FOR GEORGE CRUMB by Greg Bartholomew

Commissioned by the Oregon Bach Festival Composers Symposium in honor of George Crumb on the occasion of his 75th birthday, the String Trio was premiered by Third Angle New Music Ensemble, at Beall Concert Hall, Eugene, Oregon, July 3, 2004. A revised score was premiered by the Accessible Contemporary Music Ensemble at the Green Mill, Chicago, on April 20, 2005, and released by the Langroise Trio on their CD *Volante*. The first movement is constructed almost entirely from the initial and final letters of Crumb's name: the pitches G, E, C and B ("GEorGE CrumB"). The second and third movements each extend 75 measures, marking Crumb's 75 years. The second movement is based on the Sarabanda theme from Crumb's extended work for electric string quartet, *Black Angels*, which is quoted at section B of the second movement. The pitches G, E, C and B recur as a motif in the third movement, but this time it is G# and C#, as the piece concludes with a bit of fun.

QUINTET FOR WINDS by Denis Floyd

This piece is a one-movement woodwind quintet. It is scored for flute, oboe, clarinet, horn and bassoon. The work is a rondo, with a main theme, four alternative themes, and a short coda. It is contrapuntal in nature. It is the first work in this genre written by this composer.

VAN GOGH VIGNETTES by Greg A Steinke

As has been expressed in a 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" these paintings at this moment in time. (See back page of program for reproductions of the art works.) Another moment might produce a different "hearing," or "hearing" impression. I've attempted to create my "hearing" of these paintings and even create different possible hearings within the "hearing" through passages of structured improvisation, which in turn produce different hearings for the listener. So I've composed what I heard, to paraphrase Munch, at this moment in time.

EMERGING FROM THE MIST by Elizabeth Blachly-Dyson

I started writing this quartet in the autumn of 2012, and I have had the help of several composition teachers in bringing it to its current form. I started working on it under the tutelage of Tomas Svoboda, then I got some help with it from Jonathan Newman, and more recently I worked with Kenji Bunch to bring it to what I hope is its final form. "Obstacles" is the first movement of the quartet, the second movement is called "Aspirations" and the third and final movement is "Emerging From the Mist". "Emerging From the Mist" is a sort of rondo, with a recurring theme of 16th note thirds, from which other themes emerge.

THE TELEPHONE by Brandon Stewart

The Villanelles for a Drowned Parent were written as part of my junior level recital entitled "Life After Death" which showcased poetry that describes the life of those left behind rather than those who have died. The villanelles written by Barrington encapsulate the memories and thoughts she herself experienced shortly after the tragic death of both her parents at sea. *The Telephone* is the second poem in this cycle and describes, in vivid detail, her memory of waiting by the telephone to hear if her parents were among the dead. This poem was particularly poignant for me as I myself was dealing with the sudden loss of family members a few years prior. This piece is the result of the anger and panic we both felt in those situations.

CANVAS OF CREATION by Jan Mittelstaedt

This song expresses my conception of how God speaks through nature. The words are taken from a poem that I wrote in 2001 when I was at the Oregon Coast sitting on a balcony which overlooked the ocean. To me, the beauty of the Pacific Coast is awesome and majestic. I think that the sound of an oboe coupled with that of a choir helps paint a musical picture of that magnificence.

FJORD by Jackie T. Gabel

The poem is from experiences of the poet working in Alaska primarily on fishing vessels. In the fjords of Southeast Alaska, where on clear nights the Northern Lights (aurora borealis) are often breathtaking.

SUN by Jay Derderian

A few years ago I received a short story from my fiancée for my birthday. She would never admit it herself, but she is a brilliant wordsmith. The lyricism she injected within even the most ordinary passages always suggests a warm, intimate music, woven with the same kind of care she took to paint her stories. I've read and re-read this short story countless times over the years, and each time every word finds a way to sing into my ear and fill me with warmth and light. There were too many phrases and images to choose from to set to music, so instead I opted to extract fragments and still images; short phrases that sang to me as I read her beautiful story. The text used in my choral piece *Sun* are these fragments, and represents my meager attempt at encapsulating the feelings of light her words brought to me.

QUAKER MASS VI - BENEDICTUS by David S. Foley

The Benedictus from my *Quaker Mass* was initially found by performing Andrew Carter's setting of the same text. Upon further research, I found many different Quakers, including William Penn who the quote had been attributed to, but primarily Stephen Grellet, who was a member of King Louis XVI's court and escaped to America after having been condemned to the gallows. Once in America, he became a convinced Quaker and a missionary. The harmonic language of this anthem is inspired by the "fuguing-tunes" of William Billings and his fellow New England-area composers from the previous generation.

FIRE IN SPRING by John G. Bilotta

Fire in Spring, a sonata in three movements for flute and oboe, was written at the request of Darlene Chepil-Reid and Aris Carastathis, co-directors of the 2005 New Music North Festival in Thunder Bay, Ontario. The title of the piece refers to bright, colorful flowers pushing their way upward in early spring. They emerge like brilliant flames against the white snow and the brown-green landscape. These images of fiery flowers appearing as winter fades derive from the nature paintings of Tom Thomson and the Seven, a group of highly influential Canadian painters from the early twentieth century.

BASSOONETTE by Art Resnick

I've always loved the sound of this very expressive double reed instrument and while exploring its capabilities I decided to write a solo piece for it. There are a couple of jazz devices (in jazz they're called "licks") throughout the piece that flavor the mood and color of it. One is the quick triplet which is often an embellishment in jazz melodies and improvisation with an exaggeration of the first note. Another is the "self-accompaniment" effect in the adagio section which is an homage to the great saxophonist Sonny Rollins who did an entire album of solo sax. The piece itself uses limited materials using phrasing for interest and continuity.

HE SPOKE TO ME by Theresa Koon

This song is an excerpt from the opera *Promise*, about the sculptor Camille Claudel and her relationships with her brother Paul, with Auguste Rodin, and with her art. Camille sings this song after she begins working in Rodin's sculpture studio.

KORNGOLDAROONIE by Gary Noland

Commissioned by Marzena for the Free Marz String Trio with funding support from the Baby LeRoy Memorial Trust, *Korngoldaroonie Op. 94* was composed as a tribute to Erich Wolfgang Korngold. At its world premiere performance on a Seventh Species concert in 2011, I was honored to have Korngold's granddaughter Kathrin Korngold Hubbard in attendance.

ABOUT CASCADIA COMPOSERS

Cascadia Composers is a non-profit organization, a chapter of NACUSA (National Association of Composers USA) based in Portland and dedicated to the promotion and support of regional composers. The chapter was founded in 2008 by composers David Bernstein and Greg Steinke. David, who moved here in 2006, looked for a fellowship of local composers similar to the Cleveland Composers' Guild. After meeting with several local composers, David and Greg were soon followed by Jack Gabel, Gary Noland, Dan Senn, Tomas Svoboda and Jeff Winslow. Greg, who had been a member of NACUSA for over 30 years, suggested that the group form as a chapter under NACUSA's umbrella. Jack suggested the name Cascadia - representative of our region. According to Greg, now national president of NACUSA, by 2014 Cascadia Composers has grown to be the largest chapter with 60 members. The group presents several concerts each year in collaboration with local musicians and provides workshops and presentations for and by its members.

ABOUT THE COMPOSERS

Greg Bartholomew studied trombone at a young age, piano at Cornish College of the Arts, and graduated from College of William & Mary and the University of Washington. He later sang with Seattle Pro Musica for more than 15 years, and studied violin with Teo Benson. Winner of the 2013 Cheryl A. Spector Prize, the 2012 Spector Prize, the Silver Platter Repertoire Award, and First Place in the 2006 Orpheus Music Composition Competition, Bartholomew was also awarded the Masterworks Prize from ERM Media in 2005 and 2006. A two-time Finalist for the American Prize in Choral Composition, Bartholomew was the 2012/2013 Composer in Residence for the Cascadian Chorale. Commercial recordings of his works by the Czech Philharmonic, the Kiev Philharmonic, Connecticut Choral Artists, the Ars Brunensis Chorus, the Langroise Trio, trumpeter James Ackley, and cellists Suzanne Mueller and Ovidiu Marinescu are available.

Elizabeth Blachly-Dyson is a molecular biologist turned composer who started writing music after several years of accompanying her son to his composition lessons. She plays the cello with the Marylhurst Symphony and with the Pacific Crest Youth Sinfonietta, both of which have performed her music. Several of her chamber music works have been performed at concerts organized by Cascadia Composers and she is a member of the Crazy Jane Composers group. She has studied composition with Dr. Robert Priest and Tomas Svoboda, briefly with Jonathan Newman, and is currently studying with Kenji Bunch.

John G. Bilotta was born in Waterbury, CT, but has spent most his life in the Bay Area where he studied composition with Frederick Saunders. A graduate of UC Berkeley and the San Francisco Music & Arts Institute, his works have been performed by soloists and ensembles around the world including Rarescale, Earplay, Talea Ensemble, Washington Square Contemporary Music Society, Chamber Mix, Musica Nova, Avenue Winds, Presidio Ensemble, Boston String Quartet, San Francisco Composers Chamber Orchestra, Kiev Philharmonic, Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, the Thompson Street Opera, New Fangled Opera, and VocalWorks. His music is available on six record labels and is distributed by Naxos. He serves on the Board of Directors for Goat Hall Productions and on the Executive Committee of the Society of Composers, Inc.

Jay Derderian's body of work includes chamber music, electronic and electro-acoustic works, solos, and symphonic pieces. His music aims to unite seemingly contradictory ideas, forms, and concepts woven within a musical language that endeavors to blur the frame that surrounds the picture. He completed his Bachelors of Music in Composition and Masters of Science in Music at Portland State University. His music has been performed by Cascadia Composers, the Eugene Contemporary Chamber Ensemble, Portland New Music Society, Classical Revolution PDX, and Portland State New Music Ensemble. His music has been featured in the Monmouth New Music festival, Portland International Piano Festival, March Music Moderne, the College Music Society, and the Think Lincoln Concert Series. Jay is actively involved in a number of new music groups in Portland and has recently joined the board of Cascadia Composers.

Denis Floyd has a background in mathematics and computer science and has taught these subjects in colleges and universities in the US and overseas. Denis has had a life-long interest in music. Towards the end of his career he decided to go back to school and study music seriously, obtaining an MA in music, with composition emphasis, from San Jose State University in 2003. After retiring and moving to Portland, Denis continued to compose music. He has had some of his compositions performed at concerts organized by Cascadia Composers, of which he has been a member since 2009. Denis has studied composition with Dr. Allen Strange, Tomas Svoboda, Dr. Robert Priest, Jonathan Newman, and is currently studying with Kenji Bunch.

David S. Foley holds a Bachelor of Music in Composition from Georgia State University, and Master of Music in Composition degree from Westminster Choir College. David has composed for various solo and chamber combinations, in styles ranging from habañera to serialism. In 2014, his piece *Litany* was premiered by Trinity Episcopal Cathedral of Portland. In 2009, he was commissioned to compose incidental music for their production of Gardner McKay's *Sea Marks* and awarded the Ruth and Raymond Young Composition Prize for his *Three Etudes*. The tenor-piano song cycle *Three Byron Songs* was premiered at the 2007 Region VI Society of Composers, Inc. conference. A native of Decatur, GA, David has also been an active singer in communities throughout the country; he currently lives in the Portland area where he is outnumbered five to one by his wife, young daughters and their two female cats.

Jackie T. Gabel's concert hall works are performed internationally. For 20 years Gabel has run the North Pacific Music record label, and for the past 10 years has been Resident Composer and Technical Director for Agnieszka Laska Dancers. Noteworthy achievements including a 2008 Render Yard Film Festival (London) Best Film Score Award for the film from the dance theatre production *THE FALL 01* – a score created on an Oregon Arts Commission Fellowship. Gabel's second OAC Fellowship and an Oregon Music Teachers Association Composer of the Year, enabled completion of *Diameters*, suite of 12 instrumental duets, premiered in Portland's Gerding Theatre Lobby with Cascadia Composers cosponsorship.

Theresa Koon studied voice and composition at the University of Victoria BC, graduating with a Masters Degree in Music. Theresa is familiar to NW audiences as a singer and actress with many local theater companies and orchestras, and has held posts as composer and music arranger with several NW theaters. Internationally, she was engaged for three years performing leading roles with the Thuringer Landestheater in eastern Germany, and she has sung with Opera Nova in Canada. In 2009 she received a grant from the Oregon Arts Commission to attend the Wesley Balk Institute for New Music Theater in Minnesota. Theresa has founded and arranged music for two performing groups: dADa and Opera for the Hesitant, and has produced two recordings on the ZigZag Sound label. She currently performs with the spoken poetry ensemble VOX. In April 2012, Theresa's opera *Promise* was performed in Portland with 45th Parallel.

Jan Mittelstaedt holds a BS in education from Bucknell University, a BA in music from Marylhurst University and a MM in composition from The University of Portland. She has studied with Sister Anne Cecil Daigle and Dr. Walter B. Saul II, her current mentor. President of Cascadia Composers, Jan was selected to participate in the 1993 Ernest Bloch Composers Symposium with her saxophone quartet, was Oregon Music Teachers Association (OMTA) Composer of the Year in 1994, and has received many ASCAP Plus awards. Her biography is included in *Who's Who in America* and *Who's Who of American Women*. Jan has an active music studio, is a program presenter for OMTA, is a member of the OMTA syllabus adjudicating staff, and in 2013, received Portland District's Honorary Lifetime membership (OMTA). Jan and her husband have two sons, a daughter and eight grandchildren.

Gary Noland's catalogue consists of over 400 works, which include piano, vocal, chamber, experimental and electronic pieces, full-length plays in verse, "chamber novels," and graphically notated scores. His compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Asia, and Australia. He founded the Seventh Species concert series in San Francisco in 1990, and has since produced over 50 concerts of contemporary concert hall music on the West Coast. Gary is a founding member of Cascadia Composers. He has taught music at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland. Six CDs of his compositions are available on North Pacific Music, and approximately 250 of his works are now available for listening and viewing on YouTube.

Art Resnick is a professional jazz pianist and composer who has toured and recorded with some of the best known jazz dignitaries in the world. Although Art's professional career has been exclusively in jazz, he has always had a profound love for classical music, and especially an interest in modern classical music which he has composed throughout the years. Since joining Cascadia Composers, Art has begun to spend more time developing his skills as a modern classical composer. While teaching classes at San Diego State University he earned a BM degree in piano performance (of classical repertoire). As a composer he is mostly an autodidact, although he did take courses and studied with R. Murray Schafer, Robert Shallenberg (U of Iowa, electronic music), Dan Lee Mitchell (Harry Partch instruments at SDSU), Robert Priest, and Tomas Svoboda in Portland, OR.

Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/ Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, OR; 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 and also serves on the NACUSA Cascadia Chapter Board.

Brandon Stewart draws much of his inspiration from the poetry of writers like Sara Teasdale, the French Symbolists, as well as tenebrist painters like Caravaggio. The composers who inspire his work reflect the eclecticism of his style and include Igor Stravinsky, George Crumb, and Arvo Pärt just to name a few. Brandon's work has been performed by the Delphinium Quartet, Northwest New Music, the Oregon Chamber Players, KBOO radio, the Stravinsky Project, the American Creators Chorus at the 2013 Oregon Bach Festival Composer Symposium, as well as Music Moderne. He is currently a semi-finalist for the 2014 American Prize in Choral Composition (Student) for his pieces *I Shall Not Care* and *Do Not Stand at My Grave and Weep*. He currently holds a Bachelor of Music in Composition from Marylhurst University where he studied with John F. Paul and Robert Priest.

ABOUT THE PERFORMERS

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

Diane Chaplin is a solo cellist and chamber music artist, a member of the Portland Cello Project, and cello faculty at Linfield College. She is a dedicated music educator, and is Director/Conductor of the Oregon Pro Arte Youth Chamber Orchestras and Co-Director of the Chamber Music Camp of Portland; she also has a large studio of private cello students. Before moving to Portland in 2009, Diane spent 21 years as cellist of the Colorado Quartet. 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.

Pianist **Maria Choban** believes Portland is the center of the universe for alt.classical. Proudly waving the flag for home-grown living composers and fighting for committed passionate performances of their music, Choban continues to delight or piss-off audiences via her mostly classical music blog "Alitisa" (which means gangsta in Greek) and her infrequent diatribes on Oregon ArtsWatch.

Violinist **Lucia Conrad** studied at Prague Conservatory and the Catholic University of America. Among her teachers were Robert Gerle and Howard Beebe. She won a full scholarship to the National Symphony Orchestra Institute where she studied with Luis Haza. She was a faculty member of the DC Youth Orchestra until September 2005. Now living in Portland, Lucia serves as Concertmaster of the Willamette Falls Symphony and Associate Principal 1st violinist in Salem Chamber Orchestra. As a busy freelance violinist, Lucia has collaborated with many local choral groups, songwriters, and regional music festivals. She regularly performs in outreach concerts at Community Music Center, Ethos, and in schools throughout the region. She is a member of the Fleur-de-lis Piano Trio and Lyrical Strings Duo.

Chris Cox is an avid chamber musician. He is a founding member of the Chinook Winds woodwind trio and has performed with them for over 25 years. He is also the newest member of the chamber music ensemble The Mousai. He serves as the principal clarinetist with the University of Portland Community Orchestra and is a past member of the Eugene Opera orchestra. He holds a bachelors degree in clarinet performance from the University of Oregon and studied clarinet at Boston University's Tanglewood Institute. Chris is a member of the Portland Gay Symphonic Band flute section.

Jason Fromme performs on violin and viola throughout Oregon, Washington, Northern California and Nevada. Recent engagements include concerts with Mock's Crest Opera and the Reno Philharmonic. As a composer, he has written commissioned works for Portland Columbia Symphony and for the Linfield Chamber Orchestra, where he also served as Assistant Conductor from 2006. He has guest conducted many local ensembles, including a number of 'Portlandy' performances with Classical Revolution PDX such as J.S. Bach's *Coffee Cantata*, a Bicycle Symphony (from the back of a pedicab), and a Triple Kazoo Concerto.

Greg Homza is the Director of Music Ministries at First Presbyterian Church. Greg has a master's degree in Organ Performance (2002), and bachelor's degree in Cello Performance (1999), both from Indiana University in Bloomington. He also earned the "Associate" certification (AAGO) from the American Guild of Organists in 2004.

Tatiana Kolchanova graduated from Moscow Tchaikovsky Conservatory in 1989 and obtained her Ph.D. in 1993. She is Laureate of the Russian Radio's Competition, and worked as a violinist for the Russian Radio and TV Orchestra as well as First Violin for the Glinka State (Russia) Quartet for 10 years. During this time, she taught at the Moscow Conservatory, Moscow Conservatory's Academic Music College, Central Music School and 'New Names' Foundation. Dr. Kolchanova is presently a member of Portland Opera Orchestra and a substitute with Oregon Symphony. She plays with MTDuo and DTQuartet, teaches violin and piano at Classique Music Academy, and has also coached student orchestras and chamber ensembles in Vancouver, WA. Dr. Kolchanova recently became conductor of the Camas-Washougal Community Orchestra.

Evan Kuhlmann is the Assistant Principal Bassoonist and Contrabassoonist of the Oregon Symphony Orchestra, as well as Professor of Bassoon at Portland State University. A native of Seattle, Evan studied bassoon and composition at Interlochen Arts Academy and The Juilliard School. Other groups he has performed with include the St. Louis Symphony Orchestra, Seattle Symphony Orchestra, Grant Park Festival Orchestra, Orpheus Chamber Orchestra, Orchestra of St. Luke's, All-Star Orchestra, and Orchestra of the Festival dei Due Mondi in Spoleto, Italy. An eager proponent of new music, Evan has performed countless premieres as Principal Bassoonist of the Cabrillo Festival of Contemporary Music, a founding member of the Axiom Ensemble, and as a guest of groups including eighth blackbird, fEARnoMUSIC, and the Talea Ensemble.

Beth Madsen Bradford, mezzo soprano, performs regularly throughout the West Coast. Recent roles and highlights include Filipyevna (*Eugene Onegin*), Mrs. Grose (*The Turn of the Screw*), the title role in *Carmen*, Princess Eboli (*Don Carlo*), and Ruth (*Pirates of Penzance*), for which Beth won the Portland Area Musical Theater Award for Outstanding Performance by a Supporting Actress. Beth has appeared with Portland Opera, Oregon Symphony, Portland Chamber Orchestra, Tacoma Opera, Skagit Opera, Aspen Opera Theater Center, Juneau Symphony, Opera Theater Oregon and Walla Walla Symphony, among others. She received training with the International Vocal Arts Institute, the Des Moines Metro Opera Apprentice Program and Aspen Opera Theater Center. Beth makes her home in Portland.

Michelle (Shelley) Mathewson, violist, is a member of the Portland Opera Orchestra, is Principal Viola with the Oregon Coast Music Festival, performs with the Siletz Bay Music Festival, is the founding member of the Delphinium String Quartet (performing for McMenamins Pubs), and performs frequently with the Madrona Viola Duo. Ms. Mathewson received her BM and MM in viola performance from the University of Cincinnati College-Conservatory of Music where she studied with Donald McInnes. Other significant teachers include Karen Tuttle and Lillian Fuchs. Prior to moving to Portland in 1987, she was Principal Violist with the Omaha Symphony.

Amy Vaillancourt-Sals completed a Masters in Horn Performance at the University of Oregon in 2006. Since moving to Portland, she found her niche playing in musical theater venues such as Lakewood Theater, Broadway Rose, and Portland Center Stage. In addition, her joy for indie rock music led her to record with the world-renowned duo Matmos, and perform as a guest artist for Portland's own Alameda.

Ann van Bever plays oboe, oboe d'amore and English horn in the Bach Cantata Choir Orchestra, the Portland Columbia Symphony, the Oregon East Symphony (Pendleton), and two chamber music groups, The Mousai and the Double Reed Divas. She holds bachelors and masters degrees in music from Southern Methodist University in Dallas, TX, and a law degree from Marquette University Law School in Milwaukee, WI. After practicing law in Florida, Texas, California and Oregon for 17 years, she returned to music as a full-time vocation in 2000. She currently administers the Celebration Works concert series at First Presbyterian Church of Portland, maintains a studio of private oboe students and is an active freelance musician all around Oregon and southwest Washington.

Adrienne Welsh earned her degree in cello performance from Trinity College of Music, London, and taught and played cello in London and the Southeast of England before moving to Colorado. There she began a career in Information Technology while continuing to play cello with regional orchestras and chamber ensembles. After moving to Portland in 1996, she spent over 12 years in corporate IT management before "going solo" to achieve a better balance between music and technology. She performs extensively in and around Oregon, including the Newport Symphony, Vancouver Symphony, Portland Columbia Symphony, Mock's Crest, Washington Chamber Orchestra, Trio Intime, Amedei Cello Ensemble, Veritas Quartet, and Duo Con Brio. She teaches cello and bass for Rose City Music Academy at a studio in Garden Home and at the Catlin Gabel School.

Marissa Winship is a violist, contemporary music enthusiast, and lover of chamber music. She performs with the Portland Opera and Salem Chamber Orchestra, and as a substitute with the Oregon Symphony. Marissa received a BM and MM from Rice University and spent a year studying contemporary viola and viola d'amore music with Garth Knox in Paris (2006-07). In addition, Marissa is a violin and viola teacher in Portland, and aspires to learn the mandolin.

Van Gogh Paintings

I. The Potato Eaters, 1885



II. Seascape near Les Saintes-Maries-de-la-Mer, 1888



III. Starry Night, 1889



III. Wheatfield with Crows, 1890



Join us for the next Celebration Works concert on Sunday, October 19th at 2:00 pm

3 Leg Torso

High octane cinematic world chamber music ~ a band worth listening to!

Bela R. Balogh, violin; Courtney Von Drehle, accordion;
Gary Irvine, percussion; T.J. Arko, percussion; Mike Murphy, bass
with special guest and rising child star, Minntah Haefker

Tickets sold at the door. General admission: \$15. Students/Seniors: \$10.

Intermission refreshments: thanks to Spella Caffè for providing coffee and
to Menucha Conference and Retreat Center for providing cookies

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