

Cascadia
Composers
present

DESIRE for the SACRED

Saturday, January 21, 2017 at 7 p.m.

featuring

THE RESONANCE ENSEMBLE

CHAMBER, CHORAL AND
ORGAN MUSIC BY

John G. Bilotta • Daniel Brugh • David De Lyser
Cynthia Stillman Gerdes • Lisa Ann Marsh
Jan Mittelstaedt • Paul Safar • Jeff Winslow
Jennifer Wright • Nicholas Yandell

The search
FOR THE DIVINE
IN ALL ITS
MYRIAD FORMS,
CELEBRATED WITH
MODERN MUSIC

CASCADIA
COMPOSERS

CascadiaComposers.org

Lewis & Clark College, Agnes Flanagan Chapel
0615 SW Palatine Hill Rd, Portland, OR 97219

\$5-20/under 12 free



Cascadia Composers

Mission Statement

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

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

Website: www.CascadiaComposers.org

Governing Board

Jan Mittelstaedt, President

Mike Hsu, Vice President

Jeff Winslow, Secretary/Treasurer

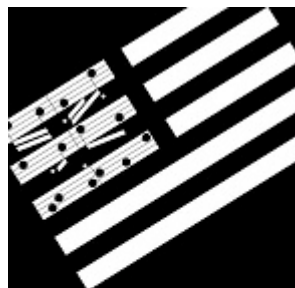
Dan Brugh, Stage Management • Ted Clifford, Grants Lead

David S. Bernstein, Greg A Steinke, Linda Woody, at large

Tomas Svoboda, Honorary Member

Cascadia Composers is a chapter of the National Association of Composers/USA (NACUSA). NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music. Many of America's most distinguished composers have been among its members.

These concerts and presentations are made possible by dues from NACUSA (National Association of Composers/USA) and fundraisers sponsored by Cascadia.



National
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CASCADIA COMPOSERS

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

presents

DESIRE FOR THE SACRED

Saturday, January 21, 2017, 7 pm

Agnes Flanagan Chapel, Lewis & Clark College, 0615 SW Palatine Hill Rd., Portland, OR 97219

- | | |
|---|------------------|
| <i>DILATE; ELUCIDATE</i> for Organ Solo | Nicholas Yandell |
| Dan Miller, organ | |
| <i>SARAH'S LIST</i> for Voice and Piano | Cynthia Gerdes |
| Nicole Leupp-Hanig, soprano; Susan McDaniel, piano | |
| <i>MISERERE</i> | Lisa Ann Marsh |
| Resonance Ensemble | |
| Cheryl Young, organ | |
| <i>CIRCLE LOOPS</i> | Jan Mittelstaedt |
| Resonance Ensemble | |
| Greg Homza, organ | |
| <i>HOSANNA FILIO DAVID</i> | David De Lyser |
| Resonance Ensemble | |
| Hunter Petty, violin | |
| <i>EMERGENCE</i> for Organ Solo | John Bilotta |
| Greg Homza, organ | |
| <i>ABRAHAM</i> for Piano Solo | Daniel Brugh |
| Daniel Brugh, piano | |
| Intermission | |
| <i>HYMN OF DAYBREAK</i> for Horn and Organ | Nicholas Yandell |
| Kurt Heichelheim, horn; Cheryl Young, organ | |
| <i>MOURNING-BLESSING- ASCENSION</i> for Piano Solo | Paul Safar |
| Paul Safar, piano | |
| <i>A MEDITATION FOR THE EARTH</i> | Paul Safar |
| Resonance Ensemble | |
| <i>THE SUN NEVER SAYS</i> | Jeff Winslow |
| Resonance Ensemble | |
| <i>WALKABOUT</i> | Jennifer Wright |
| Resonance Ensemble | |

Program Notes

Dilate; Elucidate by Nicholas Yandell

This music evokes an unexpected interaction with the spiritual realm; one that renders you questioning your personal experience and your own reality, until you finally accept it, and you can see your own life and the world through a new perspective.

Sarah's List by Cynthia Gerdes

Sarah's List is a setting of a poem by Friar Kilian McDonnell who began his career as a poet late, as in his seventies. Now in his mid-nineties, he has published numerous books, all with catchy titles like *God Drops and Loses Things*, *Swift Lord*, *You Are Not* or *Yahweh's Other Shoe* (with a woman's high heel shoe on the cover). He likes to say he writes "about biblical people who have big problems", like Abraham's wife Sarah. When she finally faces the so-called God of Abraham as a very old woman, she has a list of grievances and a couple of agonizing questions form from her desire for the sacred.

Miserere by Lisa Ann Marsh

Miserere was written for the opera *The Amusement*. The lyrics enumerate the many species of frogs and toads that have become extinct in the history of our planet. It celebrates the lives of past amphibians and reminds us that all life forms are sacred- those from the past, present, and the future.

Circle Loops by Jan Mittelstaedt

The words for the lyrics of *Circle Loops* came from a poem I wrote, at the Oregon Coast, in 2001. A stanza about God's love was added in 2016 after our associate pastor, Amber Nettleton, used a hula hoop to visually give the children in our congregation a picture of God's encompassing love. I wish to thank Dr. Walter Saul, my composition mentor, and Greg Homza, our church's music director and organist, for the help they gave me with this composition.

Hosanna Filio David by David De Lyser

The text for this work was drawn from various Palm Sunday liturgical texts, including three Antiphons, the Procession Dialog and a Hymn. The Baritone solo which opens the work is taken from the original chant melody for the Antiphon, Hosanna Filio David. This same chant melody, in augmented form, is the basis for the a cappella chorale section found later in the work: Hosánna fílio Dávid! Hosanna to the Son of David! Blessed is the one who comes in the name of the Lord, benedíctus qui vénit in nómine Dómini. Rex Ísrael. The King of Israel. Hosánna in excélsis! Hosanna in the highest! While the accompanying text is never sung, the main theme of the Palm Sunday Hymn, Gloria, laus et honor, (All Glory, Laud, and Honor) is found throughout the piece in the violin solo and in the closing section, where the theme is set with the text from the Palm Sunday Procession Dialog: Procedamus in pace, In nomine Christi, Amen. Let us go forth in peace, In the name of Christ, Amen. Portions of the two additional Palm Sunday Antiphons, Ave, Rex Noster, and Cum Angelis, make up the faster section: Ave, Rex noster, Filio David, Redemptor mundi. Hail, our King, O Son of David, O world's Redeemer. Cum angelis et pueris, fideles inveniamur, Let the faithful join with the Angels and children, triumphatori morti clamantes: Hosanna in excelsis! singing to the Conqueror of death: Hosanna in the Highest

Emergence by John Bilotta

Emergence is a chimera, a hybrid work created from a twelve-tone row in which fragments of a traditional hymn tune have been embedded. As the piece unfolds in a predominantly atonal sound space, more pieces of the tonal hymn appear and disappear into the overall texture. The piece continues to build momentum and power until the coda sings out chorale-like the hymn tune, metrically displaced, against an enriched set of harmonies.

Abraham by Daniel Brugh

Abraham's story may be found in the Holy Texts of all Abrahamic religions. Abraham sets an example of faith for Christians, Jews, and Muslims. He is a broken and imperfect person with many faults and missteps: loose sexual morals; dishonesty; unbelief in God's total provision. Yet, God remained faithful to Abraham. In my composition the different musical theme, texture and harmonic changes represent the imperfections of Abraham and the triumph of God's Faithfulness and Grace

Hymn of Daybreak by Nicholas Yandell

Based on a theme from an orchestral work of mine entitled "Overture of the Rockies", this piece uses the image of waking up to new day as a symbol of spiritual rebirth. The both apprehensive and majestic feelings of being given a new purpose, a new understanding, and a new life, have the ability to leave us awestruck with wonder!

Mourning-Blessing-Ascension by Paul Safar

This little piano piece was written very shortly after my father died in 2003. I remember the opening theme coming to me as I was hiking on our local Eugene Ridgeline Trail. As my father was from Vienna originally, it of course had to be in 3/4 time. It was first performed at my father's memorial service in Pittsburgh, Pa.

A Meditation for the Earth by Paul Safar

A Meditation for the Earth was one of my first pieces written after graduation from college! I wrote it for the Seattle Peace Chorus, which I was a member of at the time (1991). I am thrilled to get a second performance as I don't have any recording of the premiere nearly 25 years ago. The texts I was drawn to then still resonate with me today.

The Sun Never Says by Jeff Winslow

Surely one of the most defining and poignant searches of our adult lives is our search for the unconditional love we once experienced in childhood. Naturally it has found its way into many conceptions of the divine around the world. When I first heard this poem read, at the wedding of some close friends, I was inspired by its succinct yet cosmic evocation of unconditional love. I was so inspired that I wrote ten minutes of music for it, which can hardly be called succinct! But as it gradually builds climax after climax, I hope that you, too, feel inspired in your search for whatever divine brings this kind of warmth into your life.

The Sun Never Says has been performed in the Portland metro area several times in the last five years, but this is the first time with enhancements inspired by Resonance Ensemble director Katherine FitzGibbon's advice.

Lyrics from *The Gift*, Poems of Hafiz © 1999 Daniel Ladinsky (Penguin Compass, 1999) used with permission by Daniel Ladinsky.

Walkabout by Jennifer Wright

All those required years of childhood Sunday School classes and Bible camps never made the intended impression on me (school on a *Sunday*? An idea destined to fail!). I only let myself be dragged to church with minimum fuss because there was music happening there: I would put up with endless hours of tedious sermons by the slightly creepy pastor if it meant I got to belt out a good hymn. Spirituals were my absolute favorite, although they didn't appear in the program very often (this was East Coast White Person Church, mind you – not much soul).

That must have been why, all these happily religion-free years later, I had some “Hallelujah!” that needed letting out. The Christian myths are convenient and powerful: everybody gets the archetypes. Substitute whatever word you want for “Lordy” and replace all the Biblical references: ultimately this song is all about pure, glorious, unadulterated JOY. Amen to that!

I like to mix my metaphors, so I combined Christian references with the term “Walkabout” – a beautiful (but now, sadly, politically incorrect) word for the solitary journey that all male Australian aborigines undertake in order to become a man. It's a beautiful name for the Holy Grail we all chase (to borrow another Christian reference, which I connect more to the Indiana Jones movies than I do to anything I learned in the pews): to deeply know the one thing you truly desire, and to give yourself *permission* to go after it with every fiber in your body. That's my kind of faith!

Composer Biographies

John G. Bilotta

John G. Bilotta was born in Waterbury, Connecticut, but has spent most his life in the San Francisco Bay Area where he studied composition with Frederick Saunders. His works have been performed by Rarescale, Earplay, the Talea Ensemble, the Washington Square Contemporary Music Society, Chamber Mix, Musica Nova, the Avenue Winds, the Boston String Quartet, the San Francisco Composers Chamber Orchestra, the Kiev Philharmonic, the Oakland Civic Orchestra, San Francisco Cabaret Opera, Bluegrass Opera, Boston Metro Opera, and VocalWorks. His music is available on Capstone Records, New Music North, Beauport Classical Recordings, Navonna Records and are distributed by Naxos. He is a member of the Society of Composers, Inc., where he serves on the Executive Committee for which he edits SCION, the Society's opportunities newsletter.

Daniel Brugh

Daniel Brugh is well-known to Northwest audiences. As composer of the year for the Oregon Music Teachers Association in 2010, Daniel had his Sonata Concrete premiered at the OMTA State Conference at Oregon State University. As an active member in Cascadia Composers, Daniel's work is frequently featured throughout the region. November of 2016, as a selected composer, Daniel's work was featured in the 29th Annual Festival de La Habana, de Música Contemporánea In Havana Cuba. Daniel composes electro acoustic music as well as acoustic, and specializes in organ, piano, and chamber music. He is a graduate of the School of Music at the University of Oregon and attended the internationally acclaimed music academy at Interlochen, Michigan.

David De Lyser

Dr. David De Lyser, Director of Orchestral Activities and Associate Professor of Music, joined the University of Portland faculty in 2010. He assumed the position of Artistic Director with the Choral Arts Ensemble of Portland in the May of 2012. In addition to conducting the UP Orchestra and the Choral Arts Ensemble, he teaches composition, musicianship and fine arts courses. He also maintains a busy schedule of guest conducting and adjudicating. Prior to coming to Portland, he was an Assistant Professor of Music at the University of Wisconsin – Marshfield/Wood County where he taught music classes and conducted instrumental and choral ensembles, as well as musical theatre. He holds graduate degrees in conducting and composition from the University of Northern Colorado and the University of Portland, and a Bachelor of Music degree in Music Business from Minnesota State University Moorhead. Dr. De Lyser is a published author and award-winning composer whose works have been commissioned, premiered and performed by professional, collegiate, community and high school performing ensembles throughout the West and Midwest.

Cynthia Stillman Gerdes

Cynthia Stillman Gerdes writes mostly chamber music, and lately art song settings of Friar Kilian McDonnell's insightful poetry — what were these biblical characters "really thinking?"-- and some tangos. (She likes juxtapositions.) She also likes on-going collaborations with performers like singer Nicole Leupp Hanig and pianist Susan McDaniel. Cynthia's compositions have been performed by FearNoMusic, the Ernest Bloch Festival, various Cascadia Composer concerts including Crazy Jane Composers, Portland State University, University of Portland and last spring the American Church in Paris. You can hear the variety of her musical styles on her CD Solo and Chamber Music.

Lisa Ann Marsh

Lisa Ann Marsh is a member of Cascadia Composers and a founding member of Crazy Jane Composers. Her music is inspired by the natural and supernatural worlds, the complexity of human emotions, and the artists she collaborates with. Chamber and choral works have been performed by the Northwest Piano Trio, The Mousai, and the Choral Arts Ensemble. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians

Jan Mittelstaedt

- 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, was the Oregon Music Teachers Association Composer of the Year in 1994, has received ASCAP special awards since 1994, and has published piano music. A teacher of piano and composition, Jan has an active studio, is a member of the OMTA piano syllabus adjudicating staff, and serves the organization in other ways. Her music has been performed in six states not including two of her student piano pieces, which have been performed all over the country in various NFMC Junior Festivals. www.sintsink.com

Paul Safar

Paul Safar (b. 1969) is a versatile composer/performer and music educator living and working in Eugene, Oregon. In addition to a busy private piano teaching studio, Paul also performs as an accompanist to the soprano Nancy Wood. Paul and Nancy are the co founders and artistic directors of Cherry Blossom Musical Arts, a performing arts non profit organization that produces original, collaborative, live performances. Having received his B.Mus from the College-Conservatory of Music in Cincinnati, Ohio, Paul draws upon his classical music training while often incorporating various popular styles like jazz and rock. He has had his chamber music performed in New York City's CAMI Hall, choir music in Seattle and a folk opera in Ohio. His most recent large scale work is a "Concerto for Electric Guitar and Chamber Orchestra". Paul is a member of Cascadia Composers, the northwest chapter of NACUSA as well as BMI. Paul was awarded the Oregon Music Teachers Association Composer of the Year Award in 2013 and has received commissions from the Delgani String Quartet and the Oregon Parks Department.

Jeff Winslow

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

Jennifer Wright

Jennifer Wright is a pianist, teacher, composer, graphic artist and passionate aficionada of the creative life. She holds two degrees in piano performance (BM, The Hartt School of Music, Hartford, CT; MM, 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., Europe and Cuba. 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. In November 2016, Jennifer performed her compositions with Cuban musicians in the 29th Annual Contemporary Music Festival in Havana as part of the first-ever USA/Cuba composer exchange. She has served on the Cascadia Composers Board of Directors and is one-third of the intrepid

female composer/performer trio "Burn After Listening." More info available at jenniferwrightpianostudio.com and skeletonpiano.com.

Nick Yandell

I'm Nicholas Yandell: born July 24th, 1982 in Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others to experience them too. This desire tends to manifest itself into classical concert works, film scores, post-rock songs, and electronic music, sometimes amalgamating with fiction and poetry into meshes of lyrics, stories, and sound. So in the end, I'm just sound-sculptor, taking my small vial of talent, casting it into the winds of the world, and discovering what the visceral power of musical expression can accomplish.

Performer Biographies

Katherine FitzGibbon, Conductor

Katherine FitzGibbon, Artistic Director and Conductor of Resonance Ensemble, is Associate Professor of Music and Director of Choral Activities at Lewis & Clark College. In 2014, she was an inaugural winner of the Lorry Lokey Faculty Excellence Award, honoring "inspired teaching, rigorous scholarship, demonstrated leadership, and creative accomplishments." At Lewis & Clark, she has conducted concerts including Brahms's *Ein deutsches Requiem*, Orff's *Carmina Burana*, Carol Barnett's *The World Beloved: A Bluegrass Mass*, Britten's *Ceremony of Carols*, and the North American premiere of a work for symphonic chorus and Javanese gamelan.

As Artistic Director of Portland's professional Resonance Ensemble, she has conducted repertoire ranging from Schütz's *Singet dem Herrn* to Feldman's *Rothko Chapel* as part of innovative thematic concert programs. Dr. FitzGibbon's interdisciplinary approach was cited in an article in the Wall Street Journal about Portland's collaborative arts scene.

Dr. FitzGibbon has conducted undergraduate choirs at Harvard, Boston, Cornell, and Clark Universities, and at the University of Michigan. She has been Chorusmaster of the Windsor Symphony Chorus in Windsor, Ontario, and a staff conductor at the Rome Opera Festival in Italy. She has directed secondary school choral programs, guest conducted honor choirs, and adjudicated solo and choral competitions. A lyric soprano, Dr. FitzGibbon is a frequent recitalist and concert performer of early through new music.

Dr. FitzGibbon holds a Bachelor of Arts degree in music from Princeton University, Master of Music degree in conducting from the University of Michigan, and Doctor of Musical Arts degree in conducting from Boston University. She has presented research at conferences for the Institute of Advanced Study of the Social Sciences in Paris, France; the National Collegiate Choral Organization; and the American Choral Directors Association. In 2012, she received a Deutsche Akademische Austauschdienst fellowship (DAAD, the German equivalent of a Fulbright) to travel to Berlin to conduct further research on Brahms reception, German Requiems, and the Third Reich. In 2014, her article on Max Reger appeared in *The Choral Scholar*, and in 2016, her book chapter on Gottfried Müller appeared in a volume, *Composing for the State*, published by Ashgate Press.

Kurt Heichelheim, Horn

Kurt Heichelheim is a graduate of the Peabody Conservatory of Music at Johns Hopkins University, where he studied French Horn Performance with Denise Tryon of the Philadelphia Orchestra. Kurt teaches private lessons and masterclasses in the Vancouver/Battleground area and runs a summer horn workshop for the local students. In 2014 he was the featured soloist with the Hillsboro Symphony Orchestra. Kurt currently plays Principal Horn with the Southwest Washington Wind Symphony, and occasionally performs with the Vancouver Symphony, Portland Columbia Symphony, and the Big Horn Brass.

Greg Homza, Organ

Gregory R. Homza, AAGO, has served as Director of Music Ministries at First Presbyterian Church, Portland, since December 2012. Before coming to Oregon, he was Director of Music at The Church of Saint John the Beloved (RC) in Summerville, South Carolina for eight years. Greg completed course requirements for the degree of Doctor of Music in Organ and Church Music at the Indiana University Jacobs School of Music, where he also earned a Master's degree in organ performance and a Bachelor's degree in cello performance. Comfortable as a performer, presenter, and clinician, he is passionate about music in worship. Greg and his wife, soprano Leah Papay, are ardent vegetarians and recyclers, as well as craft beer enthusiasts.

Nicole Leupp-Hanig, Soprano

Soprano, Nicole Leupp Hanig has appeared as a soloist with the Jussi Björling Festival in Sweden, the Maggio Musicale Festival in Italy and the Pacific Music Festival in Japan. She has performed a solo recital at St. Martin's in the Field in London, Berg's *Sieben Frühe Lieder* at Durham Cathedral in Durham, England and was a soloist in Opera Galas for Amnesty International at St. James' Picadilly in London and for the Cairo Opera in Egypt which was recorded for Egyptian television. Opera roles include Die Feldmarschallin in *Der Rosenkavalier*. The Countess in *Le Nozze di Figaro*, Rosalinde in *Die Fledermaus*, Miss Jessel in *The Turn of the Screw*, and the role of Sian in development workshops of James McMillan's opera *The Sacrifice* which was commissioned for Welsh National Opera. Recent projects include premier performances of works by composer Cynthia Gerdes, a solo recital with Atelier Lyrique in Paris, and a faculty position with Music in the Marche, an opera training program and festival in Mondavio, Italy. Dr. Hanig holds degrees from The University of Colorado, and The University of Illinois as well as a Post Graduate Diploma from The Royal Academy of Music in London where she was awarded the Diploma of the Royal Academy for distinction in performance. She is currently on faculty at University of Portland where she is an Assistant Professor and Head of Vocal Studies.

Susan McDaniel, Piano

Susan McDaniel has appeared widely as soloist and chamber musician, including recitals in France, Germany, Switzerland, and the Czech Republic. She received a B.A. in music from Linfield College, where she studied with Jill Timmons, and a M.M. in vocal accompanying from Manhattan School of Music, where she was a student of Warren Jones. Susan has been a member of the music staff at Seattle Opera, Portland Opera, and Utah Festival Opera as well as music director and pianist for the San Diego Opera Ensemble, Off-Center Opera (Seattle), and Puget Sound Concert Opera. She teaches and accompanies at the University of Portland, Linfield College, and the Atlantic Music Festival in Waterville, Maine, and is a founding member of Northwest Art Song. In addition to her work with singers, Susan is the resident pianist for Thursdays at Three, All Classical Portland's live performance radio show, and a member of the Northwest Piano Trio.

Dan Miller, Organ

Dan Miller is an internationally renowned musician. He has taught music, conducted choirs and orchestras, and managed large concert productions and music conferences. He is respected as an innovative leader in handbells. Mr. Miller is well-known for his composing and arranging and has several published works. He has been seen and heard live in concert and through recordings on radio, television, and the internet. He has been the featured solo organist with several symphony orchestras. Dan Miller has recorded 22 organ compact discs. Mr. Miller is in his 18th year at Rodgers Instruments, one of the world's leading organ builders, in Hillsboro, Oregon. His responsibilities include Tonal Director, Product Manager, Marketing Manager, and Regional Sales Manager for Western USA. He also is an Adjunct Professor of Organ at George Fox University in Newberg, Oregon. Mr. Miller holds a Church Music Diploma from Moody Bible Institute. He majored in organ performance at the American Conservatory of Music, holds a Bachelor of Fine Arts degree from Florida Atlantic University, and a Master of Music degree in Organ Performance from Winthrop University. For more information about Dan Miller and to order CDs, please visit his website: www.DanMillerMusic.com

Hunter Petty, Violin

Hunter Petty is a music teacher and professional violinist and violist in Portland, Oregon. She currently performs in pit orchestras for musical theaters companies like Lakewood Theater, Broadway Rose and Portland Center Stage as well as Catholic high schools around town. She has previously been the concertmaster of the Jewish Community Orchestra, Willamette Falls Symphony and the Oregon Pro Arte Chamber Orchestra, and the principal violist of the Oregon Arts Orchestra - soloing in Germany, Prague and Vienna. Hunter has also performed regularly with the Newport Symphony Orchestra on the coast, the Oregon East Symphony in Pendleton. Hunter currently has a private studio of violin and viola students; She also teaches general music classes, band and drama at a K-8 private Christian school in Beaverton.

Cheryl Young, Organ

Keyboardist Cheryl Young performs music professionally both as a pianist and organist in addition to teaching piano. Her exceptional ability to sight read music better than most musicians makes her a sought after accompanist for choirs, ensembles and soloists alike. She particularly enjoys collaborative work but also excels at solo performances on stage, for charity events and for private parties. Cheryl is currently organist at Murray Hills Christian Church. Other previous organist positions include the Christian Science Church, United Church of Christ and First Congregational Church. Besides organ performances at her current post Cheryl has given many solo organ recitals at the Old Church and also the First Baptist Church in Portland, Oregon. Cheryl has also performed internationally on organs in both Ireland and Spain. Cheryl's performances in the Pacific Northwest include playing with the Mercy Corps Choir, Marylhurst University Chorale and Portland Community College Choirs. She has accompanied many performances of Handel's "Messiah" on both piano and organ, Pergolesi's "Stabat Mater" at the Resurrection Catholic Church and played synthesizer for the "Wizard of Oz" production at the NW Children's Theater. Cheryl was a guest performer playing several selections by J.S. Bach on piano and harpsichord with the Marylhurst Symphony on Concerto Night. Other piano performances include the Margaret Sanger Donor Appreciation Dinner at the Lawrence Gallery, Oregon Women's Forum event and organizer and pianist for Music for Hungry Ears & Mouths Benefit. Cheryl received a Bachelor of Music Performance in Piano from Marylhurst University in 2008. She began her organ studies with Dr. Dean Hutchinson, continued with Melvin K. West at Walla Walla College and also took lessons from Lee Garrett at Lewis and Clark College. She is a member of the American Guild of Organists, Oregon Music Teachers Association, Music Teachers National Association, American College of Musicians and National Guild of Piano Teachers. Future plans include continued live performances and she hopes to pursue more keyboard studio recording work with other fellow musicians.

Resonance Ensemble

Lindsey Cafferky, <i>soprano</i>	Jessica Israels, <i>soprano</i>
Kathleen Hollingsworth, <i>alto</i>	Cecily Kiester, <i>alto</i>
Tim Galloway, <i>tenor</i>	Paul John Rudoi, <i>tenor</i>
Damien Geter, <i>bass</i>	Erik Hundtoft, <i>bass</i>

Resonance Ensemble is an outstanding professional vocal ensemble committed to innovative programming of exceptional music, exciting performances that engage and inspire listeners, and extraordinary vocal sound. Concerts have creative themes that explore the resonance between music of all eras and art, politics, history, literature, and culture.

ince its founding in 2009, Resonance has performed adventurous repertoire from medieval chant to Stravinsky's *Les Noces* to wild new vocal music. Resonance has been invited to collaborate with Oregon musical organizations including Third Angle New Music Ensemble, Portland Chamber Orchestra, Cascadia Composers, and Friends of Chamber Music. Creative partners have included Oregon Poet Laureate Paulann Petersen, visual artist Therese Murdza, and local actors and dancers.

Described as "one of Oregon's most valuable musical resources" (Oregon Arts Watch) and "one of the Northwest's finest choirs" (Willamette Week), Resonance has performed at the Pacific Northwest's biannual American Choral Directors Association conference. Audience members describe having an

"edge of your seat" experience as they hear the rich palette of vocal color, impeccable intonation, and sensitive musical expression that are the hallmarks of the ensemble.

Upcoming Resonance Events:

Resonance is pleased to present the cabaret spectacular "Dirty, Stupid Music... with Liberace" on February 25 and 26 at Curious Comedy Theater, featuring David Saffert as Liberace, our master of ceremonies, and some of Portland's hottest singers: Vakare Petroluinaite, Beth Madsen Bradford, Stephen Marc Beaudoin, Stacey Murdock, and Erik Hundtoft.

On June 24, Resonance presents "Only in Falling," with music by Cascadia Composer Renee Favand-See and other works that showcase the human desire to heal and transform after grief and loss.

CASCADIA UPCOMING EVENTS

Concert of Remembrance

Sunday March 12th @ 2 pm | Oregon Historical Society Foyer, 1200 SW Park Ave, Portland

As part of the Oregon Historical Society's "Second Sunday" Series, this concert commemorates the 75th anniversary of FDR's Executive Order 9066, which uprooted American citizens of Japanese descent all over the western US and placed them in internment camps. In collaboration with the Oregon Nikkei Legacy Center Japanese American History Museum.

Burn After Listening: Fire and Ice

Saturday, April 29th @ 7:30 pm | PLACE studio, 735 NW 18th Ave, Portland

The stunning PLACE warehouse hosts an adventurous multisensory 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, electroacoustic waterworlds, otherworldly piano and haunting songs of change. Don't miss it!

ACKNOWLEDGEMENTS

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