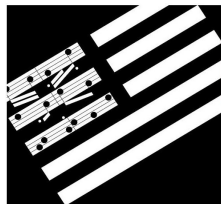


NACUSA Cascadia Composers
present
IN GOOD HANDS 2021 - Three Virtual Concerts
Saturday, July 17 – 1:00 pm, 2:30 pm, and 4:00 pm



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1:00 pm Program

Piano Sonata.....	Timothy O'Brien
1. Anthem: A Fanfare, 2. Dance Marcabre, 3. Night Sky: A Waltz	
Caitlyn Wong, piano	
Playground Waltz.....	David Bernstein
Marleigh Hulsey, piano	
*Moonlight Alchemy for cello and piano.....	Paul Safar
Mohini Iyer-Sen, piano; Eunjo Lee, cello	
*Battle of the Overlord.....	Liz Nedela
Lucas Huang, piano	
Biscuits and Gravy.....	Ally Rose Czyzewicz
Aden Kuo, piano	
Prelude No. 5.....	John De Runtz, Jr.
Spencer Yang, piano	
Kelp Forest.....	Lisa Neher
Christian Abbassi, piano	
*The Adventures of Vivi.....	Dianne Davies
Vivi Knight, piano	
A Crowd of Children and Two Elephants.....	John DeRuntz, Jr.
Byran Wu, piano	
*For Annalise: Not Really a Tango.....	Elizabeth Dyson
Annalise Hill, Cello	
Dusk.....	Walter Saul
Amaya Taylor, piano	
Dear Best Friend (Another Basketball Friday).....	Carla Bartlett
Keely Frieh, piano	
In Quarantine: I Restless.....	Jan Mittelstaedt
Audrey Hou, piano	
In Quarantine: II Lonely.....	Jan Mittelstaedt
Thalia Wong, piano	
In Quarantine: III Summer Staycation.....	Jan Mittelstaedt
Fiona Wang, piano	
In Quarantine: IV Recovery.....	Jan Mittelstaedt
Isaac Dryfuse, piano	
*Cat Story.....	Greg A Steinke
1. Cat's Cradle 2. Cat Nip (Reverie) 3. Cat Chase	
Ray Yoshimori, piano	
*Tudor Dance.....	Linda Woody
Seth Powers, flute	
*A Song of Abundance.....	Jennifer Wright
Phoebe Toh, voice and animated video; Tiffany Toh, piano	

*Composition written by composer for this student...

1:00 pm Program Notes

Piano Sonata

Timothy O'Brien

This short sonatina is the first piano sonata I ever wrote. It takes three simple themes and expounds upon them and effortlessly stitches them together. Inspired by multiple years of study of classical music, I wrote this piece at the age of fourteen and have finally perfected the score. Listen for the simple graces that the notes carry into each other to create an elegant and expressive sonatina.

Playground Waltz

David Bernstein

PLAYGROUND WALTZ is a simple, short piece for piano. It is dominated by a four-measure ostinato for the left hand that continues to be repeated until the last three bars. Above this ostinato is a simple melody. This work was written for my son to perform when he was six years of age.

Moonlight Alchemy

Paul Safar

For the 2021 In Good Hands program, I got to have an extra special collaboration. Certain composers were paired up with specific students to write a brandnew piece for that particular young performer. I got the good fortune to write a new work for Eugene piano teacher Betsy Parker's student Mohini. Mohini plays both the piano and the cello so we decided upon a duet, perhaps something that she could record by herself (especially important during the worldwide pandemic). In working on the piece, the idea for the title came to me thinking of Debussy's "Claire de Lune"(Moonlight), a favorite work of Mohini's and the thought that musical transformation is magical, hence the image of "Alchemy". The piece begins with a quiet rubato opening leading to some 5/8 magical dreamlike music. Eventually, the musical ideas gathered through the work end up with a tango/ flamenco flavored coda, far away in feel from the opening, a type of musical alchemy. Many thanks to both Mohini and Betsy for their work in the process of premiering the piece.

Battle of the Overlord

Liz Nedela

This Piano Solo was requested by 6 year old Lucas, who is in Level 2 piano. He loves anything and everything to do with Ninjas! His hobbies are Minecraft, Lego, Ninjago, Chima, How to be a Ninja, and Pokemon. Lucas has two favorite chords: F# major and minor, and he likes to play both hands together. He also likes to play fast, and to have dynamics like forte-piano-forte. This piece is built on F# major and minor, with added diminished.

Biscuits and Gravy

Ally Rose Czyzewicz

Imagine a Saturday morning, the sun peeking through the trees outside your bedroom window. Dad calls up the stairs "breakfast is ready" and you can smell it...biscuits and gravy!

Prelude No. 5

John DeRuntz, Jr.

This work involves scale passages in the right hand with a very simple bass structure, often only single notes held throughout a measure.

Kelp Forest

Lisa Neher

Giant kelp is a kind of large brown seaweed, common off the west coast of the United States from California to Alaska. Although it looks plant-like with a central stalk and leaf-like blades, it is actually an algae. It is the largest of all algae and one of the fastest growing organisms on earth, growing at a rate of 2 feet a day. Kelp is ancient, with species appearing as early as the Miocene era, 5-23 million years ago. It grows in large, dense forests that are habitat for other animals that depend on them for food and shelter. In this piece, I imagine giant kelp gently swaying in the currents, while rays of sunlight make their way down from the surface in between stalks.

The Adventures of Vivi

Dianne Davies

When I met Vivi via Zoom, it was obvious from our conversation that she is adventurous. Also Vivi performed Robert Schumann's, "Wild Rider" Op. 68, No. 8 from his Album for the Young. Her left hand dexterity was impressive and I could feel how much she enjoyed playing the piece. I decided to use the same ABA form and to trade the melody between the hands just like Schumann did. During this piece's inception, I was studying Claude Debussy's Danse (Tarantelle Styrienne) that he composed in 1890. The rhythmic drive of this piece was directly influenced by the middle section of Debussy's Danse.

A Crowd of Children and Two Elephants

John DeRuntz, Jr.

Visualize children skipping down a street and suddenly they come across two elephants. After walking with them for a while the children skip away.

For Annalise: Not Really A Tango

Elizabeth Dyson

When I wrote "For Annalise", I wanted to include a passage played in **natural harmonics**. If the string of a string instrument is touched at exactly 1/2 or 1/3 or some other exact fraction of its length while it is being played, an overtone of the string's fundamental pitch is produced, with a high pitch and breathy timbre. In this piece, measures 63-66 are played using natural harmonics. I used material from this passage (played without harmonics) in several other parts of the piece, including the opening. To make this piece reminiscent of a tango, I used a rhythmic motive that divides the eight 8th notes of a 4/4 measure into two groups of three plus a group of two, and I included flourishes and isolated pizzicato notes, often in a different pitch range from the main melody.

Dusk

Walter Saul

A nocturne in the pentatonic scale, written for my daughter.

Dear Best Friend (Another Basketball Friday)

Carla Bartlett

This piece represents a "musical postcard" from a best friend missing her friend who moved away.

In Quarantine

Jan Mittelstaedt

I. Restless; II. Lonely; III. Summer Staycation; IV: Recovery

In Quarantine with four sections, was originally written, in 2020, as a collection for piano solo. The collection contains four individual pieces: I. Restless II. Lonely III. Staycation IV. Recovery. In working virtually with my piano students during the COVID 19 pandemic, I noticed that they seemed restless and some were lonely. These emotions seemed to be mirrored by others of all ages. There were some positives, too: One girl, age 8, was so excited to tell me about the staycation her family and their best friends had experienced. And, I heard about other staycations, too: a birthday celebrated by backyard camping, patio and backyard visits with friends, and many games played by family members. The last part, Recovery, is still a dream or hope since, as I write these notes, the pandemic is still spreading in full force.

Cat Story

Greg A Steinke

1. Cat's Cradle; 2. Cat Nip (Reverie); 3. Cat Chase

A piano piece commissioned by Ray Yoshimori for his appearance in the annual 2021 Cascadia Composers In Good Hands Concert July 17th in Portland, Oregon and honoring cats everywhere. In fulfilling this commission I tried to imagine a "cat's day."

Tudor Dance

Linda Woody

This flute solo was written for Seth Powers to perform for the 2021 Cascadia Composers In Good Hands concert that features student musicians. Seth expressed fondness for music from a Lord of the Rings

soundtrack and this piece was intended to capture that same playfulness and rustic quality. It is written (mainly) in mixolydian mode.

A Song of Abundance

Jennifer Wright

This video project was created in collaboration with 14-year-old Phoebe Toh. Inspired by Phoebe's love of classic poetry, we crafted a story that combines themes from two of her favorite poems: "A Poison Tree" by William Blake and "Hope is the thing with feathers" by Emily Dickinson. I spun this fairy-tale-esque narrative into an original rhyming verse and set it to music for Phoebe to sing, accompanied by her sister Tiffany on piano.

Phoebe, a talented animator, created the video in a charming, hand-drawn style that visually brings the tale to life as the music unfolds. The universality of the story – the heart's garden of the protagonist becoming overgrown by powerful, noxious weeds; hope unexpectedly arriving in the form of a petite dove – speaks especially strongly in our tumultuous times, wherein the joy in everyone's private garden has been sorely tested and we all long to feel the flutter of hopeful wings.

Lyrics by Jennifer Wright

(Part 1)

I did not know then, long ago,
That the heart is a subtle garden
Where what you water, with thought or no,
Is what will sprout and what will grow.
Borne by a strange wind troubling the air,
Dubious seeds found root and took hold:
Envy, doubt, isolation, fear;
Unbidden seedlings began to unfold.
Heedless, stealing the sunlight,
Drawing the soil bone-dry,
Towering, insatiable, twining in might
'Till their brambles blocked the sky!
And the fruit that grew from its lurid flower
Held my gaze with a fearsome power.

(Part 3)

My garden had known only shadow so long,
Abandoned I thought it would stay,
Then! All was aflutter with wings and song
Bringing warm, gentle rain and sunlight strong.

(Part 2)

Then Hope fluttered in like the wind in May
And bore the fruit away,
Easily lifting with its slight, fragile frame
What had on my heart so heavily weighed.
From the broken ground, I watched it soar
So small, yet so undaunted!
'Cross hills and plains to the windswept shore
Spiriting its cargo unwanted.
Then darkening the skies with a gloom uncertain,
A storm fierce and wild began to blow;
Yet on winged the dove to cast its burden
Into the vast, dark sea below.
And then I saw it no more...
I could see the bird no more.

'Twas then I placed new seeds in the ground
And watched, and watered, and waited;
Now, safe in the arbor, glad and sound,
Sing the doves of what we created:

A song of joy aglow!
The warm sun above us
And the sweet earth below.
A song of abundance!

1:00 pm Performer Biographies

Christian Abbassi, age nine, attends Riverdale Grade School in Portland and studies piano with Nancy Stone. When not practicing piano, he enjoys reading, art, cycling, tennis, basketball, and designing air and spacecraft.

Isaac Dryfuse's family recently moved from Oregon to Ohio. Isaac will be going to 8th grade at St. Michael School in Worthington, Ohio. Isaac studies piano with Mrs. Jan Mittelstaedt. He also studies clarinet and composition. Beside music, Isaac enjoys reading, cross-country, and Boy Scout outings.

Keely Frieh, age nine, is a student at Rieke Elementary School and studies piano with Nancy Stone. Keely enjoys all music, art, singing, and, most of all, animals.

Annalisa Hill has played cello since she was 4 years old and studies with Diane Chaplin. She played in PYP's Young String Ensemble and aspires to be a cellist and composer.

Audrey Hou, 11, is a fifth grader at Findley Elementary School. She has been studying piano for six and a half years, and is currently studying with Irene Huang. She has participated in multiple OMTA festivals and received many outstanding achievement awards. She also won many awards and trophies in math competitions, swimming meets and chess tournaments.

Lucas Huang is seven years old and has been learning to play piano with Fen-Fang Tsao when he was five. Lucas loves observing the world and demonstrating his thoughts with Lego and Minecraft. He enjoys playing soccer in his spare time.

Marleigh Hulsey studies with Ally Czyzewicz. She is a freshman in high school and loves cooking, traveling and babysitting. She is grateful for this wonderful opportunity to perform a new piece.

Mohini Iyer-Sen is 11 and going into 7th grade in Roosevelt Middle School. She studies piano with Betsy Parker and cello with Eunjo Lee. She is very excited and honored to premiere this original composition by Paul Safar and loves its energy and variety and the fact that it pays homage to her favorite piece by Debussy - Clair de Lune.

Vivi Knight, age 10, is a student at Hope Chinese Charter School. She studies piano with Nancy Stone. She likes art, reading, and playing in the snow.

Aden Kuo, age nine, is a 2nd grader at Sato Elementary School. He began learning piano at the age of 5. He enjoys learning piano skill and appreciate music with Irene Huang. He loves reading, soccer, swimming, camping and playing legos.

Seth Powers, a 16-year-old, homeschooled sophomore, studies flute with Sarah Tiedemann. He has performed with the Temecula Valley Jr. Symphony (2016-2018) and at the California All State Music Education Conference (2019). In his spare time, Seth enjoys reading and exploring the outdoors.

Amaya Taylor likes goats and playing the piano. She has been playing for six years and studies with Ally Czyzewicz.

Phoebe Toh, a homeschooled eighth-grader, animator, and self-taught guitarist, is an award-winning vocalist who has been studying with Vanessa Jump Nelson since October 2020. Her dog, Joey, is her most faithful fan.

Tiffany Toh has been a piano student with Elena Istratova since age six. She also plays the violin and intends to join the pop orchestra at Yale, where she will study electrical/biomedical engineering.

Fiona Wang is a 15-year-old who has played the piano for 10 years. Her teacher is Wilma Hawkins, and she is currently a student at the WiSH Piano Learning Center.

Caitlyn Wong has studied piano for nine years. She is a freshman at Sunset High School and likes reading, singing, drawing, and hanging out with her cat. Caitlyn is excited to debut new music with the composers through In Good Hands. Caitlyn would like to thank her piano teacher, Irene Huang, for helping her grow during this difficult year.

Thalia Wong is a sixth-grader at Stoller Middle School. She began piano in first grade and is grateful to her piano teacher, Irene Huang, for helping her grow during this challenging year. She loves drawing, reading, writing, and playing with her cat. She values the chance to interact with composers through In Good Hands.

Bryan Wu is ten years old and he has been learning to play piano with Fen-Fang Tsao for four years, completing OMTA Piano Syllabus Level IV. Bryan enjoys playing soccer in his spare time.

Spencer Yang is eight years old and has been learning piano with Fen-Fang Tsao for three years. He enjoys reading and playing with his friends during his spare time. He has enjoyed riding during Covid-19.

Ray Yoshimori, 14, has been a student of Mimi Shen since August 2017. Ray has been a district winner of State Baroque Festival for three consecutive years (2019 and 2021). He successfully completed Level IX of OMTA Classical Syllabus at age 13.

2:30 pm Program

Duet: Ionian Festival.....	Liz Nedela
Thalia Wong, piano and Caitlyn Wong, piano	
Inspiration No. 5.....	Carla Bartlett
Emmeline Chan, piano	
Dungeness Crab.....	Lisa Neher
Brandon Lee, piano	
Moon Jelly.....	Lisa Neher
Blake Denes, piano	
Telephone.....	Jan Mittelstaedt
Branden Huang, piano	
Inspiration No. 2.....	Carla Bartlett
Ketelyn Chen, piano	
*Rondo Spiritoso.....	Liz Nedela
Brian Wei, piano	
At the Edge of Unknown.....	Nicholas Yandell
Andrew Riedel, Violin	
Winter Starlight.....	David Bernstein
Violet Bickford, piano	
Valse Bleu.....	John DeRuntz, Jr.
Charlotte Zhang, piano	
*The Faceless King.....	Daniel Brugh
Jay Yoshimori, piano	
*Firescape.....	Linda Woody
Alfred J. McQuarters, Jr., Cello	
The Pink Toe Tarantula.....	Dianne Davies
Shreemoyee Saha, piano	
Prelude No. 13.....	John DeRuntz, Jr.
Gwyneth Bao, piano	
The Door in the Woods.....	Nicholas Yandell
Torin Repasky, piano	
*The Hero's Journey.....	Timothy Arliss O'Brien
Shengyao Liu, piano	
*As I Wander.....	Ally Rose Czyzeiwcz
Aislynn Patrick, Oboe	
Silence.....	David Bernstein
Amy Guo, Voice and Piano	
*Sonata for Solo Cello: Fandango; Lament; Rhapsody.....	John Hidalgo
Naomi Margolis, Cello	

*Composition written by composer for this student...

2:30 pm Program Notes

Duet: Ionian Festival

Liz Nedela

“Ionian Festival” is from a set of modal duets which illustrate the fifth, emphasizing how each mode creates a different mood. The Ionian mode is a major scale. “Ionian Festival” is based on an old-time barn dance”, with a “hoe-down” sound of open fifths. The melody interchanges between Primo and Secondo. Have fun with this happy duet!

Inspiration for Piano No. 5: ...a quiet lullaby

Carla Bartlett

Dungeness Crab

Lisa Neher

The Dungeness Crab is a large crab with a deep, reddish purple shell and large, imposing pincher claws. It grows up to 8-10 inches wide, molting its shell about ten times before reaching maturity. The Dungeness Crab lives in the eel grass along the ocean floor, feeding on clams, crustaceans, and small fish. Its name comes from the Port of Dungeness on the Olympic Peninsula of Washington State. In 2009, thanks to students at Sunset Primary School in West Linn, Oregon, the Dungeness Crab was named the State crustacean of Oregon. In this piece, the staccato broken chords represent the crab crawling along the ocean floor or the beach, looking for food. The legato lines depict the ocean currents.

Moon Jelly

Lisa Neher

I often spot moon jellies off the docks in Olympia, Washington, near my grandparents' home, or on visits to Hood Canal. These creatures evoke silvery moonlight with their translucent white bells. They gently pulse just under the surface of the water with short, delicate cilia. Their mysterious and peaceful presence fills me wonder and curiosity about the lives of animals so different from us humans. In this piece, slow rolled chords express rippling water and the jellyfish motive features contrary motion like the pulsing bells of the moon jelly. At the end of the piece, the rolled chords descend into the deep, as if the jelly is moving deeper into the water and into the mysterious world below.

Telephone

Jan Mittelstaedt

The inspiration for this piece was the children's game, "Telephone," where someone whispers something into the ear of the next player and by the end, the words have been completely changed. In thinking about it, I thought that this often happens with teens and adults when they relay gossip to someone else:

First Conversation: The first two piano notes form a minor third. This is the sound for “Hello.”

1st Gossip Spreader to 1st friend: “Did you hear? **Anna’s dog** ran away!”

1st friend: “Oh, no! Did she find him?”

1st Gossip Spreader “I don’t think so.”

At the end of the first section, both speakers say, “Poor **Anna.**”

Second Conversation: The 1st friend becomes the 2nd gossip spreader when s/he calls another friend.

Minor third: “Hello,” “Hello”

2nd Gossip Spreader: “Did you hear about **Hannah’s frog?**”

New friend: “No.”

2nd Gossip Spreader: “It hopped away from her and swam off in the lake.”

End of the section: “Poor **Hannah...**”

Third Conversation: Minor third: “Hello,” “Hello”

New friend becomes 3rd Gossip Spreader as s/he calls another friend: “ Did you hear about **Savanna?**”

Friend: “No, What?”

3rd Gossip Spreader: “I think **Savanna** fell over a **log.**”

End of Conversation: “Poor **Savanna**” ...”Talk later”...”Good bye”

Inspiration No. 2

Carla Bartlett

The salient features of "Inspiration # 2" are ostinato patterns and tonal ambiguity between major and Dorian modes.

Rondo Spiritoso

Liz Nedela

This Piano Solo was requested by 11 year old Brian, who is in Level 6 piano. Brian likes tonal music, and his favorite composer is Muzio Clementi. He also likes science, drawing, technology, and travel — especially flying. He would like to be a pilot someday. Brian requested a fast piece, not too long, tonal, in the key of G — kind of like Clementi.

At the Edge of Unknown

Nicholas Yandell

There's a line existing mostly in our minds, where crossing it can bring anxiety or ecstasy depending on who you are. It's a strange dance, apprehensively straddling that precarious border, but for those with a rush of adventure fueling their souls, taking that deep plunge, can seem inevitable, necessary even; as natural as breathing. It's good to be careful, we can acknowledge that, but the pull of desire, at the edge of unknown, is awfully hard to ignore. Written for and dedicated to Andrew Riedel

Winter Starlight

David Bernstein

WINTER STARLIGHT is a very lyrical and gently flowing waltz. It has a simple four-bar introduction followed by a standard sixteen-bar melodic line that is repeated once with more elaboration in both the left and right hands of the piano.

This piece is an example of a work that is dominated by nothing more than the prominence of one long melody.

Valse Bleu: This piece is a sweet-sad waltz.

John DeRuntz, Jr.

The Faceless King

Daniel Brugh

The Faceless King is based on a short story that takes place in the Viking age. It tells how a young man's epic journey with his father sets him on a path that will shape the rest of his life. This piece has three sections and a grand coda. The music is the epic journey. The coda uses the opening chord to look back as if telling the moral of the story. Maybe none of this has anything to do with music, or maybe it does. You can listen and decide.

Firescape

Linda Woody

This piece for solo cello was written for A.J. McQuarters to perform for the 2021 Cascadia Composers In Good Hands concert that features student musicians. A.J. mentioned he really likes rich and emotion-filled works. Firescape was inspired by the burnt landscape of Santiam Canyon in Central Oregon, following the September 2020 wildfires. The devastation and heartbreak of residents and community businesses was on full display in late fall. As time passes, debris is cleared and rebuilding starts, and Firescape ends on a note of hope.

The Pink Toe Tarantula

Dianne Davies

These arboreal arachnids hunt to catch their pray, rather than spinning a web to entangle them, and live in the rainforest canopy. These spiders are delightfully colorful and the lowest joint of each leg is usually a pink or an orange color. I was intrigued by the slow crawling of this spider to the sporadic lurching, jumping movement that it makes in a straight across motion without an arch. It looks as if the spider is just sliding. I incorporated the use of upward progressing diminished arpeggios or downward moving arpeggios to give the sense of unease in the observer as this spider moves. The aura of this piece is unpredictable and alarming. The accelerando sections are the spider ramping up to a wait or pause position to get ready for lift off, and then the aggressive jump and accurate landing to a new location or upon its prey.

Prelude No. 13**John DeRuntz, Jr.**

This is a gentle piece with the melody in the right hand, and a running bass line of scale-like eighth notes.

The Door in the Woods**Nicholas Yandell**

This piece is part of a collection of short, fantasy-themed, piano works exploring the minors and modes. You're alone on a walk in a enchanted woods. A mystical door appears out of thin air and stands in front of you. Your mind races wondering what mysteries lie on the other side of it. It could disappear at any moment! Are you gonna open it or not?

The Hero's Journey**Timothy O'Brien**

Up and away, on a grand adventure to save the world, this piece was inspired by my podcast, The Poet Heroic, a collection of poems by poets who find themselves heroic. The concept of being a hero and the journey one takes to achieve such a feat has always enamored me, from my high school days of translating the Aeneid into English from the original Latin to finding myself as a hero in my own community for the life that I have lived and the books I have published about my journey. Imagine yourself as a hero on a journey during this piece, and maybe one day you will find yourself being a hero to someone around you.

As I Wander**Ally Rose Czyzewicz**

"As I Wander" tells the story of the feeling of longing for love and searching for a companion. The greatest moments to be shared with a loved one, repeated meetings and hope for the future. The notes played with openness and freedom are strung together by the breath we breathe. Let the music take you far away!

Silence**David Bernstein**

The work SILENCE consists of a gently moving melody superimposed over a walking bass line. The lyrics—if performed with a female voice—tell of a longing for a distant love that once existed, a love that sounds a silent cry, as silence turns into a song to be heard forever.

Lyrics by David S. Bernstein

Through the darkness comes the dawn into the light.

The silent shadows fall,

As sounds of timeless memories start to fall upon us.

On the field beyond a love cries silently,

A haunting memory,

A longing for a warm embrace to be held forever.

To hold each other with a love never meant for ending,

So silent, and so long ago,

All alone and forgiving, waiting... wondering.

Will the time return to touch a tear that falls,

To sound a silent cry,

As silence turns into a song to be heard forever.

Sonata for Solo Cello: Fandango; Lament; Rhapsody**John Hidalgo**

This piece consists of three miniature movements: *Fandango, con moto e fuoco*; *Lament, adagio appassionato*; and *Rhapsody, agitato con moto*. Each is self-contained, complete in form and arc, but all use double-stops and the melodic interval of an augmented second, reminiscent of Flamenco music, as unifying features. The *Fandango* introduces the 'Spanish' sound and small double-stops (a fifth or less) in a melodic flow that bookends a slightly manic and fragmented middle section. The *Lament*, moody

and restless, uses large double-stops—with an emphasis on the major seventh—to create an open, but not always harmonious sound. The *Rhapsody*, free-flowing, and rapturous, returns to the manic, fragmented texture of the middle section of the *Fandango*, crashing through a series of harmonic and melodic gestures, then dying with a whisper.

2:30 pm Performer Biographies

Gwyneth Bao, 14, is a rising sophomore at Lincoln High School. She began her piano study at age six and has been taking lessons with **Irene Huang** since age 10. Gwyneth also plays the flute in her high school band. Aside from music, Gwyneth is a member of her school's Speech & Debate team and Constitution team, and she loves playing tennis and doing art in her spare time.

Violet Bickford has been playing piano for seven years. She also enjoys swimming and running track. She is honored that her music teacher **Ally Czyzewicz** asked her to be part of this concert!

Emmeline Chan, age eight, is a second grader at Hope Chinese Charter School. Emmeline has studied piano with **Irene Huang** for the past two years and has completed OMTA syllabus Level II. Her other activities currently include tennis and art. Emmeline enjoys bicycling and exploring nature with her family and she looks forward to spending more time with friends and family this year.

Katelyn Chen, age 10, is a fourth grader at Bonny Slope Elementary. She has studied piano with **Irene Huang** since 2019. Katelyn loves reading, writing, drawing, skiing and swimming. She enjoys spending time with family and friends.

Blake Denes, age eight, attends Catlin Gabel School and studies piano with **Nancy Stone**. She likes improvising on the piano, drums, and ukulele. She also enjoys reading, soccer, art, and outdoor family adventures.

Amy Guo, 18, has studied voice with **Vanessa Jump Nelson** for 5 years. She has won numerous awards from OMTA and NATS and will be attending NYU in the fall.

Branden Z. Huang, age 10, will be in fifth grade at Oak Creek Elementary School in Lake Oswego this fall. He has been studying piano with **Irene Huang** since the age of six. He loves to perform and participate both OMTA period festival and JR festival. Branden has swam competitively since age 5 and has received his first silver medal from the state competition during his first year competing.

Brandon Lee, age eight, is a second grader at Hope Chinese Charter School. Brandon has studied piano with **Irene Huang** for three years and has completed OMTA syllabus Level 2. Brandon currently competes on the Tualatin league baseball team and on the MJCC Stingrays swim team. Brandon also loves to play basketball, Legos and drawing during his free time.

ShengYao Liu is currently attending tenth grade at Lake Oswego High School. She has been learning the piano for more than eight years and started taking classes from her teacher, **Mimi Shen**, in 2020. Apart from piano, she also loves writing poetry and learning about the sciences.

Naomi Margolis studies cello with **Diane Chaplin**. She has performed with Rose City Youth Orchestra, CMC Chamber Program, PDX Orchestra Academy, Chamber Music Camp of Portland, and is currently in Metropolitan Youth Symphony.

Alfred McQuarters was born in Chicago, Illinois, where he began his cello studies through Merit School of Music. Since moving to Oregon in 2016, he has studied under **Valdine Mishkin**, and more recently, Diane Chaplin.

Aislynn Patrick, 17, student of **Ann van Bever**, graduated from West Linn High School in June and will attend Beloit College. In 2019, she participated in a European tour with other select Oregon musicians.

Torin Repasky, 16, attends Ida B Wells High School, where he enjoys history and art. He studies piano with **Nancy Stone**, plays trumpet in the school band, and likes video games and playing on the school's soccer team.

Andrew Riedel has been taking violin lesson from **Ally Czyzewicz** since he was five years old. The songs he has prepared for today are the toughest songs he has played yet and were challenging, but he is proud to have mastered them.

Shreemoya Saha, age 13, an 8th grader at Stoller Middle School in Portland, has been studying with **Ms. Wilma Hawkins** for more than four years and enjoys piano, Taekwondo and participating in the science fair.

Brian Wei is 12 and will be in seventh grade next year at West Sylvan Middle School. He has been studying piano with **Irene Huang** for six years. Brian enjoys playing basketball and hockey. He is excited to perform in In Good Hands.

Caitlyn Wong has studied piano for nine years. She is a freshman at Sunset High School, and likes reading, singing, drawing, and hanging out with her cat. Caitlyn is excited to debut new music with the composers through In Good Hands. She wants to thank her piano teacher, **Irene Huang**, for helping her grow in this difficult year.

Thalia Wong is a sixth grader at Stoller Middle School. She started piano in first grade and is grateful for her piano teacher, **Irene Huang**, for helping her grow during this challenging year. She loves drawing, reading, writing, and playing with her cat. She values the chance to interact with composers through In Good Hands.

Jay Yoshimori, 11 years old, has been a student of **Mimi Shen** since August 2017. Jay has been a district winner of State Baroque Festival for three consecutive years (2019-2021). In October 2019, Jay won the 2nd place in 2019 Statewide Sonatina Festival.

Charlotte Zhang, age 12, has been studying piano with **Wilma Hawkins** for 5 years and loves Minecraft, drawing, animals, crafting, reading, and making stories. Charlotte is honored to participate in IGH Concert.

4:00 pm Program

Duet: Hungarian Folk Dance.....	Jan Mittelstaedt
Audrey Hou, piano and Cathy Jiang, piano	
*By Candlelight.....	Lisa Neher
Ian Schipper, Voice & Elizabeth Caswell, piano	
Bagatelle.....	John DeRuntz, Jr.
Cheisie Zhang, piano	
Inspiration No. 10.....	Carla Bartlett
Ava Lee, piano	
Gently Flowing Dreams.....	David Bernstein
Ginnie Wu, piano	
*Dancing Between the Raindrops.....	Elizabeth Dyson
Sophie Phillips-Meadow, Cello	
*Phrygian Nocturne.....	Liz Nedela
Ray Yoshimori, piano	
The Bullet Ant.....	Dianne Davies
Willem Abbassi, piano	
Inspiration No. 1.....	Carla Bartlett
Kyan Delaney, piano	
*Balancing a Daydream.....	Nicholas Yandell
Isabelle Miksis, piano	
Nocturne for My Mother.....	Walter Saul
Elaine Lee, piano	
Prelude No. 1.....	John DeRuntz, Jr.
Amelie Phillips-Meadow, piano	
*Ghost of a Dance.....	Ted Clifford
Baird Quinn, piano	
Sonatina No. 5: III.....	Walter Saul
Jared Heng, piano	
*The Cello Labyrinth, Dictate Your Own Emotions.....	Timothy Arliss O'Brien
Praveer Sharan, cello	
*Aphorisms and Arias:	Walter Saul
1. Love Always Wins:	
2. You Closed Your Eyes:	
3. The Most Important Thing	
Athena VanDyke, Voice	

*Composition written by composer for this student...

4:00 pm Program Notes

Duet: Hungarian Folk Dance

Jan Mittelstaedt

Hungarian Folk Dance begins with a D Hungarian Minor scale, played by the Primo. The Hungarian Minor scale is almost like the harmonic minor scale except that the 4th scale degree is raised a half step. Thus, there is an augmented second between the 3rd and 4th degrees of the scale as there is between the 6th and 7th degrees. I like the Hungarian Minor scale because it makes me think of folk dancers in colorful costumes.

By Candlelight

Lisa Neher

Geoffrey Bache Smith (1894-1916) was a close friend of J.R.R. Tolkien (one of my favorite authors). He was killed in World War I, and a collection of his poetry, titled *Spring Harvest* and edited by Tolkien, was published posthumously. It is from this collection that bass Ian Schipper selected the text for this song. Smith's poem evokes a fantastical mood and conveys an epic scope similar to Tolkien's writings. The exciting, adventurous imagery set my imagination ablaze and inspired me to write sweeping, cinematic gestures in the piano and heroic lines for the singer. *By Candlelight* was written for bass Ian Schipper and pianist Elizabeth Caswell for Cascadia Composers' 2021 *In Good Hands* concert.

Text for By Candlelight

Poem title: Time

Poem author: Geoffrey Bache Smith (1894-1916)

Text is in the public domain

O SCHOLAR grey, with quiet eyes,
Reading the characted pages, bright
With one tall candle's flickering light,
In a turret chamber under the skies;
O scholar, learned in gramarye,
Have you seen the manifold things I see?

Have you heard the great awakening breath,
Like trump that summons the saints from death,
Of the wild, majestic wind, which blows
Loud and splendid, that each man knows
Far, O far away is the sea,
Breaking, murmuring, stark and free?

Have you seen the forms of tracèd towers
Whence clamorous voices challenge the hours:
Gaunt tree-branches, pitchy black
Against the long, wind-driven wrack
Of scurrying, shuddering clouds, that race
Ever across the pale moon's face?

All these things I hear and see,
I, a scholar of gramarye:
All are writ in the ancient books
Clear, exactly, and he that looks
Finds the night and the changing sea,
The years gone by, and the years to be:
(He that searches, with tireless eyes
In a turret-chamber under the skies)
Passion and joy, and sorrow and laughter,
Life and death, and the things thereafter

Have you heard the tramp of hurrying feet.
There beneath, in the shadowy street,
Have you heard sharp cries, and seen the flame
Of silvery steel, in a perilous game,
A perilous game for men to play,
Hid from the searching eyes of day?

Bagatelle

John DeRuntz, Jr.

A bagatelle is a short piece of music, typically for the piano and usually of a light mellow character. The name 'bagatelle' literally means 'a short unpretentious instrumental composition' as a reference to the light style of a piece.

Inspiration No. 10

Carla Bartlett

Juxtaposing major and minor tonalities gives this piece its distinctive mood, a compositional device often used by Gustav Mahler.

Gently...Flowing...Dreams

David Bernstein

Gently...Flowing...Dreams... is a composition that essentially is based upon a two-note motive of the whole-step. It goes through a variety of different textural contexts and tonal colorations over the course of its progression. There are sections within that are dominated by parallel thirds with just a smattering of counterpoint in places that mix diatonic harmonic progressions with those that are more chromatic. As the title suggests, it does try to affect a sense of something that is gentle and flowing, such as what might be found in dreams that people may have.

Dancing Between Raindrops

Elizabeth Dyson

In "Dancing Between the Raindrops", I wanted to show off how a solo cello can sound like more than one instrument playing at once. To do this, I included several techniques specific to string instruments. **Double stops** are when two adjacent strings are played at the same time, and I used these throughout the piece. **Compound melodies** are when the melody leaps between a high string and a low string (or vice versa) so that it sounds like two different voices are having a conversation. **Barriolage** is the technique of playing two adjacent strings in rapid alternation, usually with one open (unfingered string) acting as a drone tone while a melody is played on the adjacent string. **Cross-string arpeggios** are arpeggios played on three or four strings, with the bow moving quickly from one string to the next. I included chords made of all the open strings to imitate the sound of a drum.

Phrygian Nocturne

Liz Nedela

This Piano Solo was composed for Nina, who is a college freshman and plays advanced music. Nina requested a Nocturne in the Phrygian mode that would resemble the style of Chopin. Her favorite composer is Chopin and loves his nocturnes. She has written a poem about Chopin. Nina began her first year of college during the pandemic and is consequently a virtual student. Her major is Bioengineering. During high school, she has accompanied choirs and solo-ensemble festivals, participated in many solo piano events, and completed all the requirements of the OMTA syllabus. Because she is attending college virtually and is living with her family locally, she continues to study piano with her long-time OMTA piano teacher. Nina also has earned a black belt in Karate; and she likes skiing and fashion. Nina was accepted for an internship and had to cancel the performance of this piece. However, it will be performed by a fellow student.

The Bullet Ant

Dianne Davies

This ant gets its name from its painful bite being like a gunshot injury. One would assume that this insect it to be avoided, but the indigenous tribe Sateré-Mawé of Brazil have a ritualistic relationship with the bullet ant, which is crucial in their initiation rites for boys to become warriors. Hundreds of ants are submerged in a natural sedative until unconscious and then woven into gloves made of leaves. Next, the boys put their hands inside the gloves and bear the pain of the ants' ferocious bite for five minutes. This piece was influenced by the third movement of Khachaturian's piano Sonata (1959). The changing meter and accents portray the unease this dangerous ant elicits. Upper register crashing diminished chords depict their stinging bite. The B section represents a tribal dance and the final double forearm clusters represent the young man's tragedy or triumph. You be the judge.

Inspiration No. 1

Carla Bartlett

In 1964, the American composer Terry Riley published "In C," hailed as the first of a new musical style called Minimalism. In his piece, a repetition of patterns creates an almost hypnotic effect, influencing a generation of composers. "Inspiration Number One" is my grateful nod to Mr. Riley.

Balancing a Daydream

Nicholas Yandell

Lost in a daydream and sometimes that's okay; can be quite wonderful actually. Drifting off on a sunny afternoon, embarking on mind journeys, for what seems like ages, but are really just brief moments in conscious time. An escape like that can be pretty refreshing, especially if just for a short time; it's all about balance. Written for and dedicated to Isabelle Miksis.

Nocturne for My Mother

Walter Saul

This work was written in honor of my mother, Suzanne M. Saul. The piece is a simple vision of the Lord descending quietly from heaven into the fretfulness she and we all face in life here on earth. A struggle for control ensues but eventually the Lord has His way as He escorts her into heaven in a noble, quiet, and royal way.

Prelude No. 1

John DeRuntz, Jr.

This composition is presumptuously dedicated to the 'Poet of the Piano,' Frederic Francois Chopin, whose music has always been an inspiration to me.

Ghost of a Dance

Ted Clifford

I wrote the beginning section of this piece several years ago. I was very grateful for the nudge to finish this idea, which had been bothering me off and on ever since. I'm pleased to work with the performer Baird Quinn, who is well suited to take this on. This piece feels very fluid to me, and I chose the title along with Baird, because it speaks to an ethereal and flowing quality. My technical challenge in writing this piece, was to use a more complicated rhythmic structure, and having done that, keep the appearance of simplicity. Thanks so much to Baird for working with me on this piece and wishing him the best of luck with his college career.

Sonatina No. 5 III. *Vivace Giocoso*

Walter Saul

The fifth sonatina for piano explores in miniature some of my favorite aspects of composition. I have for some time longed to combine two of my favorite forms, fugue and sonata form, in one movement, which inspires the Allegro maestoso. This opening movement is also in B Major, my favorite key and the one I use often to portray the majesty of our Lord Jesus Christ. I also enjoy combining diverse styles as did my mentor, George Rochberg. Thus, the Variations are based on a twelve-tone row, but with a tonal center on g, established by the low bass note. Like my first sonatina, this one is indebted to Sergei Prokofiev, certainly one of my favorite composers, and the finale clearly shows this. The closing movement is in G Major, and thus the keys outlined are B-E flat-G, which outline an augmented triad – three notes separated by major thirds that suggest the Trinity. These three tonalities also play key roles in the row forms selected for the Variations, the final cadence of the last movement, and several other places in the sonatina.

The Cello Labyrinth: Dictate Your Own Emotions

Timothy O'Brien

This dastardly piece merges emotions into sound and creates an exploratory piece that takes the performer across multiple melodic ideas in no particular order and gives them the opportunity to choose their own order. This chemistry of sound and craft of a sound parade creates a unique and individualistic experience to every single performance. Inspired by aleatoric compositions from history and the excitement unpredictability brings to the stage, this piece defies logic, simplicity, and brings a complex idea to life.

Aphorisms and Aria:

Walter Saul

*Love Always Wins
You Closed Your Eyes*

The Most Important Thing

Aphorisms and Arias consists of “aphorisms” from *Tuesdays with Morrie*, written by Mitch Albom, quoting longtime mentor Morrie Schwartz, his favorite professor at Brandeis University, and “arias” from Portland, Oregon, high school senior Athena VanDyke. Morrie uttered the aphorisms quoted throughout the book, and these pithy sayings about life and love say much in a few words. They must be pondered, contemplated, and explored by us, which is what Athena has done.

The aphorisms and our responses seem to fit well into a recitative and aria pattern, so I borrowed this form from the Baroque era. The aphorisms are the recitatives, and Athena's responses to them are the arias, just as they would have been in a Baroque opera. I have also borrowed from Morrie and Mitch, and I wish to acknowledge their contribution to this work. Every word is significant. May my notes also be significant, and not too many.

Lyrics for *Aphorisms and Arias*, by Walter Saul

NOTE: the quoted lyrics are aphorisms by Morrie Schwartz as recorded in *Tuesdays With Morrie*, by Mitch Albom, with page references from the printed edition of the book. The other lyrics are responses to each aphorism by Athena VanDyke, to whom this song cycle is dedicated.

“Love always wins”

“Life is a series of pulls back and forth. You want to do one thing, but you are bound to do something else. Something hurts you, yet you know it shouldn't. You take certain things for granted, when you know you should never take anything for granted. A tension of opposites, like a pull on a rubber band. And [...] love wins. Love always wins.” (Albom, 40).

Morrie explains the inner conflict that most people experience in their lives. People are often conflicted to do what they love versus what they need to do in order to survive in the world. The few moments that people have surrounded by loved ones are often taken for granted, but Morrie explains that in the end love always wins this tension of opposites because people are drawn to be together. People need love in their lives. Love always wins.

“You closed your eyes”

“You closed your eyes. That was the difference. Sometimes you cannot believe what you see, you have to believe what you feel. And if you are ever going to have other people trust you, you must feel that you can trust them, too--even when you're in the dark. Even when you're falling.” (Albom, 61.)

I believe that people want to trust others, but wholeheartedly doing that defies the expectations that society has built around people. Trust is a two-way street. In order to receive trust, trust must be giv'n. Even when the person seems to vanish from life, you have to trust that they're still there. People who want love in a relationship experience this feeling of trust only when they let go of their own hesitations and suspicions and simply fall through the dark. That's true trust, the ability to trust something that can't be seen.

“The most important thing”

“The most important thing in life is to learn how to give out love, and to let it come in. Let it come in. We think we don't deserve love. We think if we let it in we'll become too soft. But a wise man named Levine said it right. He said, ‘Love is the only rational act.’” (Albom, 52).

Morrie expertly puts to words the feelings of many people who've experienced love. Despite our own doubts and fears, people need to let love into their lives. Ultimately, it's okay to lean on others. It's okay to look for help. Everyone deserves a chance at love no matter how ill they think of themselves because love is always the right choice.

4:00 pm Performer Biographies

Willem Abbassi, 13 attends Riverdale Grade School in Portland and studies piano with **Nancy Stone**. He plays oboe in the Metropolitan Youth Symphony and enjoys reading, tennis, cycling, cooking omelets, and designing air and spacecraft.

Elizabeth Caswell earned the Bachelor of Music degree in piano performance *summa cum laude* from Augustana College (IL), and the Master of Arts and Master of Fine Arts degrees in piano performance and theory pedagogy minor from the University of Iowa. She has been a member of the piano faculty at New York University and has performed as a collaborative pianist at Carnegie Hall, Alice Tully Hall, and Town Hall in New York City. She is a Nationally Certified Teacher of Music with Music Teachers National Association and an Adjudicator with Oregon Music Teachers Association. She is currently the President of Oregon Music Teachers Association West Portland.

Kyan Delaney is a student of **Nick Rieser** and a high school freshman. In addition to studying piano, he enjoys rock climbing. He enjoys the piece he is performing because it is very relaxing.

Jared Heng has been playing piano since the age of seven and is currently a student of **Fen-Fang Tsao**. He is a sophomore at Beaverton Academy of Science and Engineering and enjoys running cross-country and track.

Audrey Hou, 11, is a fifth grader at Findley Elementary School. She has been studying piano for six and a half years and is currently studying with **Irene Huang**. She has participated in multiple OMTA festivals and has received many outstanding achievement awards. She also won many awards and trophies in math competitions, swimming meets and chess tournaments.

Yuxuan (Cathy) Jiang, age 11, started piano lessons in Shanghai, China when she was six. She has been studying with **Irene Huang** since 2016. Cathy has participated in many OMTA festivals and received Outstanding Achievement awards. In her spare time, she loves reading, writing, swimming, skiing, tennis, and drawing. She will be in middle school in next school year.

Ava Lee, 11, is a fifth grader at Hope Chinese Charter School. She began her piano study with **Irene Huang** when she was five years old and has completed OMTA syllabus Level 5 this past spring. Besides playing piano Ava enjoys being on the MJCC swim team, arts & crafts, and spending time with her one year old shih tzu Zoey.

Elaine Lee is a 10th grader at Westview High School in Beaverton. She began her piano study at age seven, with **Irene Huang**, NCTM. She has completed the OMTA Syllabus Level X evaluation with distinction and has consistently been awarded in the OMTA period festivals since starting to play the piano.

Amelie Phillips-Meadow, 17, studies piano with **Eduardo Moreira** and violin with **Lisa McWhorter**. She has loved learning Mr. John DeRuntz's music for this concert!

Sophie Phillips-Meadow is currently a cello student of **Eric Alterman**. She loves to perform and teach young musicians. Sophie plans to study cello performance at the UO in the fall.

Isabelle Miksis is a student of **Nick Rieser** and a sophomore at South Eugene High School. She loves playing "Through Clouded Eyes" and says it is how she imagines floating feels.

Baird Quinn has been playing piano for ten years and studies a variety of styles under **Paul Safar**. In addition to piano he enjoys performing in a marimba ensemble, going on hikes, biking, and playing board games. He is a recent graduate of South Eugene High School and will be studying engineering at Oregon State University this fall. He is excited to be participating in In Good Hands for a second year.

Praveer Sharan is a rising senior at Lake Oswego High School. He has been playing cello for seven years and has been studying with **Dr. Valdine Mishkin** for the past six years.

Ian Schipper, bass-baritone, recently graduated from St. Olaf College with a bachelor's degree in Music and Economics. In 2021, he won 3rd place in the National MTNA Young Artist Voice Competition, and earned a master's degree in Economics and Development Policy at MIT. He will begin a Master of Music degree in vocal performance at UCLA this fall. He is a student of **Elizabeth Caswell**.

Athena VanDyke, 18, Glencoe High School valedictorian, enjoys band, choir, musical theatre, and softball. Having studied voice with **Vanessa Jump Nelson** for four years, she'll major in English at Willamette College this fall.

Ginnie Wu is 12 years old. She has been learning to play piano with **Fen-Fang Tsao** for six years, completing OMTA Piano Syllabus Level VII. Ginnie enjoys doing gymnastics in her spare time.

Ray Yoshimori, 14 years old, has been a student of **Mimi Shen** since August 2017. Ray has been a district winner of State Baroque Festival for three consecutive years (2019 and 2021). Ray successfully completed Level IX of OMTA Classical Syllabus at age 13.

Chelsie Zhang, age eight, will be a third grader at Findley Elementary School. Before turning six, she asked her parents for piano lessons and had been discovering piano world with her Piano teacher, **Irene Huang**. She enjoys jazz, country music and singing pops. As well as reading, drawing, figure skating, and being a competitive swimmer.

Composer Biographies

Carla Bartlett fell in love with composing and teaching at an early age and continues to enjoy both in her retirement. Majoring in music at California State University, Northridge, Carla studied piano with Eleanor Russell and Carol Rosenberger, composition with Daniel Kessner, and conducting with David Whitwell. She wrote incidental music for theatrical productions at CSUN and composed soundtracks for short films and animation projects. Earning a Ph.D. in Education at Claremont Graduate University, Carla served as professor at Mount St. Mary's College, working with novice teachers and faculty development. She channeled her passion for music into a long career of instrumental music teaching in middle and high school, earning in 2007 the Los Angeles Music Center's prestigious Bravo Award. She is delighted to be studying composition with Jenni Brandon and jazz piano with John Proulx. See TruluckMusic.com for her published music for students and professionals.

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

Elizabeth Blachly-Dyson is a molecular biologist turned composer. She has played the cello in the Marylhurst Symphony and the Pacific Crest Youth Sinfonietta, and both orchestras have performed her compositions. Her piece, "Together," was performed by the BRAVO Youth Orchestra and the McMinville High School choir at

Governor Kate Brown's inauguration on Jan. 9, 2017. Her duet "Burning Foliage" for viola and piano won Fear No Music's 2017 call for scores. Her chamber works have been performed at concerts organized by Cascadia Composers and the Crazy Jane Composers. Elizabeth has studied composition with Dr. Robert Priest, Tomas Svoboda and Jonathan Newman, and is currently studying with Kenji Bunch.

Portland Classical Music's "Resident Misfit" by *Willamette Week*, **Daniel Brugh** is "one of Oregon's most idiosyncratically fascinating composers." (*Oregon Arts Watch*). "Combining unbounded creativity, stage savvy and tech geekery with a childlike sense of playfulness," (*Willamette Week*), Brugh writes music and curates performance experiences that are visionary, daring, unexpected and fantastical. His wide-ranging output spans from "powerfully haunting... [and] seductively shadowy fixed media music" (*Oregon Arts Watch*) to dazzling neo-Romantic choral and chamber music. Chosen as the Oregon Music Teachers Association's Composer of the Year in 2010, Brugh has enjoyed performances of his music throughout the Pacific Northwest, and as part of the 29th Annual Contemporary Music Festival in Havana, Cuba. As the Vice President of Cascadia Composers, the National Association of Composers/USA's largest chapter, Brugh curates imaginative and offbeat "concerts that bypass the obstacles of elite-ness and conventional thinking,... [are] entertaining on all fronts,... [and offer] compelling moments of musical magic, exuding a spirit of fun and adventure." (*Oregon Arts Watch*) A Portland native and graduate of the School of Music at the University of Oregon, Brugh also attended the music academy at Interlochen, Michigan. He offers piano and composition lessons through his private studio in SE Portland.

Ted Clifford has a music degree from St. Cloud State University in Minnesota where he first studied composition under Alvaro Bertrand, and piano under Tom Allen. Spending significant time away from music, including time spent living abroad, Ted was later drawn back to jazz composition and performance, which led to studying under Art Lande and then David Friesen. Subsequently he studied classical composition under Tomas Svoboda. Ted has recorded an album of jazz originals and continues to develop and perform these and later works. Ted has had his music performed in conjunction with Cascadia Composers, and in concerts as far away as Germany and Cuba. He continues to explore a natural synthesis of genres in his compositions. Ted is currently serving as President of Cascadia Composers.

My name is **Alexandra Rose Czyzewicz**, but those familiar with my work may know me as Ally Rose. I am a Polish-Italian American with a true love for my cultural background! Growing up in the Portland, Oregon area, I spent Saturdays attending Polish School where I studied the Polish culture. I also enjoyed weekly lessons with my father learning to speak the language. I spent my childhood studying violin, piano and voice and became obsessed with the idea of writing my own music and incorporating the Polish language! This began what would become a long-lasting passion for and devotion to writing original music and sharing my love for the Polish culture. I studied music composition at Marylhurst University, and then at Portland State University where I received my BM in Music Composition.

Dianne Davies received a BA in music from Lewis and Clark College with piano emphasis and K-12 music education certification. Since then, Dianne has taught public and private school music and currently focuses on her family, private piano studio, performing and composing. In 2010 Dianne created and performed her comedy show, Dianne Davies Has Fallen Off Her Bench, as a fundraiser for Pilgrim Lutheran School. The show includes traces of Liberace, Victor Borge and more. In 2016, she created and performed a brand-new show titled Attachments & Detachments: Tragedy to Triumph, combining new Classical piano music with dance, live art and theatre to tell her own transparent story. In 2017, Dianne began composing for piano students. Most currently, in December 2019, Dianne produced a show of all her own compositions and arrangements for Christmas titled SOLI DEO GLORIA. For current and upcoming projects check out musiqpower.com.

John DeRuntz, Jr. has written roughly 90 pieces for solo piano in classical, romantic and impressionistic styles. 50 of his works appear on 4 albums, Soaring, Fantasia, Reverie and Encore. In May, 2011, he competed in the Sixth Van Cliburn International Piano Competition for Outstanding Amateurs in Fort

Worth, Texas. To listen to some of his music you may visit his website:

<http://www.theunknowncomposer.com>

John Hidalgo earned the BA in music from Tulane University and the MA in music composition from California State University, East Bay, where he studied with Frank La Rocca. His *Lingua Franca Variations* (for chamber ensemble), was premiered at the 2005 Glenn Glasow Memorial Concert; *Meditation on a Rumi Quatrain* was commissioned and premiered by the Contra Costa Chamber Orchestra in 2009; and *Three Rivers at the Edge of the Underworld* (for string quartet) was premiered at the 2009 Glenn Glasow Memorial Concert at CSUEB. More recently, his setting of *Lux Aeterna* was premiered by the Choral Arts Ensemble of Portland in 2019, *The Five Virtues (of the Modern Age)* was premiered by the Delgani String Quartet and the Eugene-Springfield Community Orchestra in 2018, and three pieces for accomplished student string players, *Game of Tropes*, *Nocturne*, and *Scherzo*, were premiered at the Delgani Quartet's String Academy in 2016, 2018, and 2019 respectively. Born and raised in New Orleans, Mr. Hidalgo played music professionally in that city for many years. He also taught band and choir at Alameda High School and music history, world music, digital audio production, and film scoring at California State University, East Bay (Hayward) and at Gavilan College in Morgan Hill, California.

Jan Mittelstaedt, B.S. in education, Bucknell University, B.A. in music, Marylhurst University and M.M. in composition, The University of Portland. Jan participated in the Ernest Bloch Composers Symposium in 1993, was the Oregon Music Teachers Association Composer (OMTA) of the Year in 1994, has received many ASCAP special awards, has published piano music, had piano pieces in two NFMJ Junior Festival bulletins, and was an *American Prize* semi-finalist in 2020 and a finalist in 2021 (vocal chamber music). She writes piano, chamber, vocal, and sacred music. A teacher of piano and composition, a member of the OMTA piano syllabus adjudicating staff, chair of OMTA's Extended Study of Musicianship and Repertoire (ESMAR), she has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and is chair of Cascadia Composer's annual In Good Hands Concert. In 2017, she received an OMTA Honorary State Membership award. Jan is past president of Cascadia Composers and remains on the board of directors. www.sintsink.com.

Hi, I'm **Dr. Lisa Neher**! I'm a composer, singer, and voice teacher, and I love to tell stories through music. I sing opera, songs with piano, and chamber music, and I write music for all kinds of musicians and ensembles. I'm a sci-fi nerd, I love any movie about aliens or monsters, and I am always reading about deep sea creatures. Some of my favorite sea creatures are the ones found in Puget Sound, which is close to where I grew up: the Giant Pacific Octopus, Dungeness Crab, and Moon Jellyfish. I love writing music because I can let my imagination loose and create whatever I want. When I'm not composing or singing, I love to bake homemade treats like chocolate peanut butter pie and play board games. My pronouns are she/her. You can learn more about me on my website, www.lisanehermusic.com.

Liz Nedela, MM, MEd, BA, composition, piano and strings. Liz is fond of contemporary and traditional composition techniques (often melding them together). She uses 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, concert soloists and ensembles; and special events; including, Portland Polonia celebration of Poland Centenary. Several of her compositions are archived in universities and have been broadcast on public radio. She has earned an MM in composition at University of Montana (winning a Composer Showcase award and scholarships); and a BA and MEd with focus on piano, composition, English, and theater, and devising a program for teaching composition. She has served as the Montana State and the Northwest Division chair of composition for MTNA (Music Teachers National Association). In 2014, Liz was awarded the WSMTA (Washington chapter of MTNA) Commissioned Composer of the Year, resulting in *Penta-Moods*, a study in pentatonic modes. She is an active member of Cascadia Composers, NACUSA, and other music organizations, and has served as adjudicator in piano and composition. In 2020 she was appointed Chair of WSMTA Commissioned Composer of the Year project.

Timothy Arliss O'Brien is an interdisciplinary artist in music composition, writing, and visual arts. He has premiered music with The Astoria Music Festival, Cascadia Composers, Sound of Late's 48 hour Composition Competition and ENAensemble's Serial Opera Project. He has published several novels (*Dear God I'm a Faggot*, *They*), and has written for Look Up Records (Seattle), Our Bible App, and *Deep Overstock: The Bookseller's Journal*. He has also combined his passion for poetry with his love of publishing and curates the podcast *The Poet Heroic* and he also hosts the new music podcast *Composers Breathing*.

He also showcases his psychedelic makeup skills as the phenomenal drag queen Tabitha Acidz. Check out more of his writing, and his full discography at his website: www.timothyarlissobrien.com

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. A member of the board of Cascadia Composers (NACUSA), he performs regularly and thrives on collaborative projects. Paul was the Oregon Music Teachers Association Composer of the Year for 2013-14. He has had commissions from ensembles such as the Delgani String Quartet. His music has been performed in cities from New York and Seattle to Havana and Fairbanks. Having a background in both classical and jazz/rock, one of Paul's goals is to coherently combine these influences in his compositions. When not engaged in musical activities, he might be seen hiking, traveling or spending time with his family. For more information, visit www.paulsafar.com.

Walter Saul recently retired from teaching composition, music theory, piano, music history, scoring and arranging, and music appreciation at Fresno Pacific University in Fresno, California. His 300 works have been performed in 25 states and five nations, winning ASCAP Special Awards 1990-2018. He has released seven CD's and a DVD of his works: *Out of Darkness Into His Marvelous Light* (1998), *From Alpha to Omega* (2002), *Songs of Requited Love* (2007), *Walter Saul: Sonatas and Meditations for Piano* (2014), *Quiltings* (CD and DVD, 2015), *Kiev 2014* (Naxos, 2015), and *Walter Saul: Sonatinas and Bagatelles* (2018). His work appears also on the DVD *Ring of Fire 2001* and the CD's *Les flûtes enchantées* and *Christmas with Soli Deo Gloria*. His mission is to create through music sonic windows of light that reveal and glorify the suffering and risen Jesus Christ. More information is available at www.waltersaul.com.

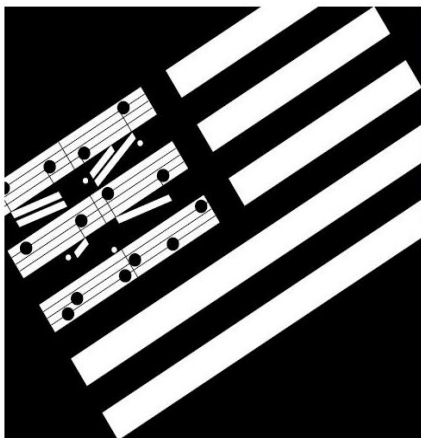
Dr. Greg A Steinke is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon; Associate Director, Ernest Bloch Music Festival ('93-97) and Director, Composers Symposium ('90-97) (Newport, OR); served as the National Chairman of the Society of Composers, Inc. (1988-97). Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally; speaker on interdisciplinary arts, and oboist specializing in contemporary music. Dr. Steinke is a past national president of NACUSA (2012-19); national secretary of NACUSA (2020-); also currently serves on the NACUSA Cascadia Chapter Board.

Linda Woody graduated in 2013 from Marylhurst University with a B.A. in Music and a B.M. in Composition. She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of music ensembles, including handbell choir, choral groups, middle school band and mixed instrumental groups. 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 —enjoying any number of outdoor pursuits requiring specialized footwear. Linda is a board member of Third Angle New Music and a former board member of Cascadia Composers and Music & Arts Partners.

Jennifer Wright has been described as “a real force of nature” (*FearNoMusic artistic director Kenji Bunch*) and “[One] of [Cascadia Composers’] most creative producer/composers” (*Brett Campbell, Oregon Arts Watch*). She is a performer, composer, educator, graphic artist, event producer, and culture-maker. She holds two degrees in piano performance (M.M., Trinity College of Music, London, England; B.M., Hartt School of Music, Connecticut) and studied for two years at the Music Conservatory in Stuttgart, Germany.

Jennifer's eclectic works span solos, ensembles, choir, dance, found sound, and film, often featuring unusual, keyed instruments (especially her deconstructed "Skeleton Piano"). Jennifer's compositions have been performed live across the U.S., England, Finland and Cuba and on KGW TV and Cuban National TV by herself, *Resonance Ensemble*, *Delgani Quartet*, *The Venerable Showers of Beauty Gamelan Orchestra*, *Ensemble Interactivo de la Habana*, *20 Digitus* piano duo, *FearNoMusic*, *CORVUS*, and *Free Marz String Trio*, among others. jenniferwrightpianostudio.com & skeletonpiano.com

Born July 24th, 1982 in Boise, Idaho, **Nicholas Yandell** received a Bachelor's and Master's degree in Music Composition at Five Towns College and eventually settled in Portland, Oregon. While educated at a jazz-based music school, he also played in emo, bluegrass, electronic, and post-rock bands, and eventually fell totally in love with classical composition. He has had works performed by groups such as 45th Parallel and the Delgani String Quartet and has been named Composer of the Year for 2020 by the Oregon Music Teachers Association (OMTA). Check out more of his music at www.nicholasyandell.com and thanks for listening!



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