

January Jubilation

Concert of New Music

works for strings, woodwinds, piano and voice

by

*Linda Woody • Denis Floyd • Lisa Ann Marsh
David Leetch • Aron Bernstein • Charles Copeland
Jan Mittelstaedt • Greg A Steinke
David De Lyser • David S. Bernstein
Paul Safar • Mike Hsu*

**7:30 PM • Saturday • January 24, 2015
Colonial Heights Presbyterian Church
2828 SE Stephens St., Portland, OR**

\$10-\$15 suggested donation • \$5 students

CASCADIA COMPOSERS

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Regional Arts &
Culture Council



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Cascadia Composers

Mission Statement

Cascadia Composers promotes the composition and performance of contemporary classical music by regional composers, stimulates national and international awareness of this music, and gathers composers to disseminate information pertinent to its members and the community.

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

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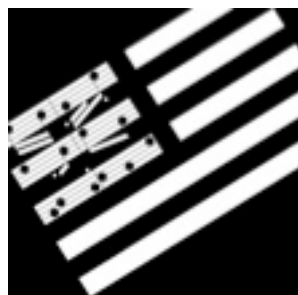
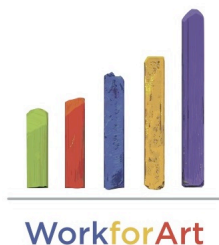
David S. Bernstein, Greg A Steinke, at large

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.

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NACUSA

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CASCADIA COMPOSERS

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

presents

January Jubilation

7:30 PM, Saturday, January 24, 2015

Colonial Heights Presbyterian Church, 2828 SE Stephens St., Portland, OR

RONDO for a BLACK DOG (2014) for String Trio (Premiere) Linda Woody

Tatiana Kolchanova, *violin*; **Michelle Matthewson**, *viola*; **Katherine Schultz** *violoncello*

SONATA for Clarinet and Piano Denis Floyd

Jason Lazur, *clarinet*; **Colleen M. Adent**, *piano*

DESERT ETUDES for Piano Lisa Ann Marsh

I. Serpentine II. Hidden III. Moonrise

Lisa Ann Marsh, *piano*

PRAYER of FAITH for Piano Trio (Premiere) David Leetch

Lucia Conrad *violin*; **Harry Gilbert**, *violoncello*; **Colleen M. Adent**, *piano*

Divergence from the **PENTAGONAL SUITE** for Clarinet and Piano (Premiere) Aron Bernstein

Christopher Cox, *clarinet*; **Maria Choban**, *piano*

MAXIXE, a Brazilian Tango for Piano Four Hands (Premiere) Charles Copeland

XX Digitus Duo: Momoko Muramatsu, Marcia Garcia, *piano*

————— *INTERMISSION* —————

APPLE FAMILY for Clarinet, Violoncello, and Piano (Premiere) Jan Mittelstaedt

I. Apple Tart II. Apple Fritter III. Apple Turnover IV. Applesauce

Christopher Cox *clarinet*; **Betsy Goy**, *violoncello*; **Maria Choban**, *piano*

EAST OF . . . WEST OF (Image Music XXV) for Guitar Greg A Steinke

Peter Zisa, *guitar*

A SOLDIER'S PASSAGE:

Four Poems by Emily Dickinson for Baritone Voice, Viola and Piano David De Lyser
I. Triumphant II. Void III. XXXIV IV. Forgotten Grave

Wade Baker, *baritone*; **Catie Pennie**, *Viola*; **Jennifer Creek Hughes**, *piano*

A LITTLE THREENESS for Winds

David S. Bernstein

I. Trio II. Duet III. Solo IV. Duet V. Trio

Alan Juza, *oboe*; **Barbara Heilmair**, *clarinet*; **Ann Kosanovic Brown**, *bassoon*

INTERMEZZO # 2 "Dawn, Singular Heron" for Piano (Premiere)

Paul Safar

Paul Safar, *piano*

From QUARTET No. 1 for String Quartet (Premiere)

Mike Hsu

IV. Resistance

Mike Hsu, **Chris Fotinakis**, *violins*; **Margaret Wang**, *viola*; **Harry Gilbert**, *violoncello*

Please join the composers after the concert in the hall for a short discussion with questions and answers.

Program Notes

RONDO for a BLACK DOG (2014) for String Trio by Linda Woody

Two black Labrador retrievers, Jake and Juno, are the composer's constant companions so it was inevitable that a piece of music would inspire or at least reference these loyal and patient dogs. This rondo for string trio playfully bounces between alternating motivic and melodic themes and includes repeating rhythmic figures and hockets. The string players get to use a variety of timbral techniques including pizzicato, sul tasto and col legno.

Sonata for Clarinet and Piano by Denis Floyd

This piece is a sonata in one movement, in the key of E minor. It is in first movement sonata form, with exposition of themes, development, recapitulation and a short coda. The piece is an adagio, and is meant to be played with great passion. It is slow and dark in tone, and features contrapuntal passages, where piano and clarinet play in counterpoint with each other.

DESERT ETUDES for Piano by Lisa Ann Marsh

I. Serpentine II. Hidden III. Moonrise

Desert Etudes were written in 2012, as a result of many trips to the desert with my husband, photographer Brian Marsh. The first piece, *Serpentine*, evokes the image of a snake writhing and curling in the desert. The second piece, *Hidden*, depicts the hidden flora and fauna that appear in surprising ways. Finally, *Moonrise*, is a joyful celebration of the light of the moon on the desert floor.

PRAYER of FAITH for Piano Trio by David Leetch

My central thought was to pay homage to all those that came before us, who provided for us, lived, and gave their lives, without them we would not be here. This idea was prompted at that time by the death of my father. But I was thinking of more than just my father. We descend from an unimaginable line of ancestors, each handing down love, each struggling, and each somehow making it through, so that we are given this life to live. It is a prayer for them, a thank you, they are remembered. This music was composed for guitar quartet and later altered and transcribed for piano trio.

The Origin

Just as we now live our own lives, experiencing happiness and strife, joy and tears, our ancestors, through all the ages have also had their own experiences. We will never know their sacrifices, their individual stories of love and labor. They will never know ours. But we all experience them, all of us, past, present, and future.

This music was conceived originally as a hymn, such as you might hear sung in a traditional Christian church. In effect, it is a prayer. It is dedicated to all of us, past, present, and future. It is an offer of faith, a prayer of faith, we give thanks. It truly was initially developed as a traditional hymn, an eight bar phrase voiced with homophonic harmonies. But instead of repeating the same, as if there were multiple verses, I continued developing, reinventing the melody and harmony, evolving and contrasting, while keeping it generally in the same framework. Originally it was developed for guitar, there were a lot of block chords. I then orchestrated it for the trio and began changing the texture and developing it further.

Divergence from the ***PENTAGONAL SUITE*** for Clarinet and Piano by Aron Bernstein

Divergence is a lamenting intermezzo, based on a five-note pitch class set that resembles part of the blues scale. The set is first heard in the opening two-phrase melody, whose rhythm—seemingly in common time—has yet to fill out the piece's true meter of 5/4. A sense of broadening is achieved both by successively expanding phrase lengths and melodic passages with ever widening intervals. After the wandering middle section the opening melody returns in rhythmic guises, and the piece ends with atmospheric layerings of the pitch set's tones.

MAXIXE, a Brazilian Tango for Piano Four Hands by Charles Copeland

Having been born just outside of Trenton, NJ, myself, I have always had a fondness for George Antheil who was also from there. Trenton itself is a pretty crummy place, like many East Coast cities it is surrounded by an extremely wealthy exurban area but the city itself is falling apart and filled with corruption. This piece of music takes some cues from Antheil's music with its aggressive mechanical tone, which is some ways a response to urban failure. However, there is also a certain playfulness and fun to the dance, seemingly at odds with the destruction. This is inspired by Ernesto Nazareth's tangos that no doubt also moved Darius Milhaud when he explored that southern continent inspiring his beloved *Souvenirs from Brazil*. A maxixe is a Brazilian tango, which I interpret in my piece as something like a mix between Argentinian tango and ragtime that has been put into a garbage disposal. I used to be a piano student of Momoko's, and she commissioned this piece from me for her to play with her partner. This concert will be the premiere of this piece.

APPLE FAMILY for Clarinet, Violoncello, and Piano by Jan Mittelstaedt

I. Apple Tart II. Apple Fritter III. Apple Turnover IV. Applesauce

The title for Apple Family was inspired by Georgia O'Keef's painting of the same name. Like people, apples come in a multitude of shapes, sizes, and colors. This music uses the image of a family of apples to represent all people as a family of God.

As, in most families, members often have disagreements and differences of opinion. In the world family, these disagreements often have tragic results. The first movement, Apple Tart, musically depicts tart or sour feelings within the family. The piece is built on the famous "Dies Irae" (Day of Wrath), a thirteenth century [Latin hymn](#) thought to be written by [Thomas of Celano](#) (1200 – c. 1265).

The second movement, Apple Fritter, has a Blues jazz feel. We often fritter our time on earth away. Although we all need some down time, many members of our apple family could be spending more time improving society and less time just having a good time.

Apple Turnover pleads for the world family to take the concept of forgiveness seriously. Inverted motives help to musically convey this idea.

Applesauce weaves together motives and segments of folk music around the world. Wouldn't the world be a wonderful place if we could stop fighting and celebrate our differences?

EAST OF . . . WEST OF (Image Music XXV) for Guitar by Greg A Steinke

The formal plan of the music is loosely tied to the title and is approached somewhat impressionistically and freely by the composer for an "image" that is "east of" yet "west of" of something, bringing to mind that famous song, *East of the Sun and West of the Moon*.

A SOLDIER'S PASSAGE: Four Poems by Emily Dickinson for Baritone Voice, Viola and Piano by David De Lyser

I. Triumphant II. Void III. XXXIV IV. Forgotten Grave

A Soldier's Passage consists of four unrelated poems by Emily Dickinson which have been woven together to form a loose narrative about the futile death and subsequent events and remembrance of an unidentified soldier. The music depicts the agitation and irony of his death (Triumphant), the confusion and mysteriousness of his subsequent journey (Void, XXXIV), and the sadness of his neglected and forgotten gravesite (Forgotten Grave).

A LITTLE THREENESS for Winds by David S. Bernstein

I. Trio II. Duet III. Solo IV. Duet V. Trio

A LITTLE THREENESS FOR WINDS was composed in March of 1989 and had its premiere at the International Double Reed Convention in Manchester, England, on August 14, 1989. The composition is approximately 9-1/2 minutes in length and explores different combinations, ranges, character effects, etc., that are possible with the oboe, clarinet and the bassoon.

My intention was to write a relatively light work that would require a high degree of rhythmic precision and dialogue between the players. Color, dynamics, and articulation are prime aspects for musical development.

I was interested not only in the combination of these instruments as a trio grouping, but also in solo and duet combinations as well. Consequently, there is a duet for oboe and clarinet, a duet for oboe with bassoon, and a movement for solo bassoon. There is one area of the work that uses borrowed material, and that is the second movement which, essentially, is a parody on the opening phrases of the hymn tune, "Come Ye Thankful People, Come."

INTERMEZZO # 2 "Dawn, Singular Heron" for Piano by Paul Safar

I wrote my first Intermezzo-"Geese in the Moonlight" as a birthday present for Nancy Wood. After performing that piece at a retirement home in Eugene, a friend in the audience remarked that it'd be fun to have another Intermezzo written in honor of the blue heron that comes by her daughter's house. She thought perhaps I could play the not yet written piece at their house while looking out the window and perhaps seeing the bird. I took this as an impetus to write Intermezzo no.2. It looks like a set of "Bird Intermezzi" is in the works. The next one needs to be about a scarlet mackaw.

From QUARTET No. 1 for String Quartet by Mike Hsu

IV. Resistance

The fourth and final movement of my **Quartet No. 1** features two chief melodies. The opening theme represents a call for revolution, while the dance-like second theme takes itself less seriously. Both share a similar rhythmic accompaniment, while fragments of each melody are used to build contrapuntal texture throughout the movement. After several iterations of both melodies in different keys, the rhythmic drive gives way to stretching, yearning chords trapped underneath a steadily falling ceiling. The transitional sections of the movement feature ascending and descending minor key modulations following a diminished or augmented progression, a technique borrowed from English electronic band Depeche Mode.

Composer Biographies

Aron Bernstein

I am a masters student studying theory and composition at Western Oregon University. I have been a piano instructor and composer for twenty years, and have taught piano and music theory at Westside Music School, the Harmony Road School, and Clackamas Community College.

David S. Bernstein

The music of composer David S. Bernstein has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles. His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications and Forton Music Publications (England). Dr. Bernstein moved to the Portland, Oregon area in 2006, a move that he describes as being one of the best decisions of his life. Since coming to this region, he has joined a group called CASCADIA COMPOSERS in which he is active as an organizer for new music concerts. He continues his work as a free-lance composer.

Charles Copeland

Charles Copeland was a 'D' student in high school. While his friends attended college, he drove around the country and made a documentary film. He grew up in New Jersey and his math career peaked in elementary school where he was the best at a math game called 24 Challenge. When he enrolled in college at the age of 25, the first member of the music faculty that he consulted with said that he should consider just minoring in music, not majoring.

David De Lyser

Dr. David De Lyser is the Artistic Director of the Choral Arts Ensemble of Portland. He is also Director of Orchestral Activities and Assistant Professor of Music at the University of Portland, where, in addition to conducting the university orchestra, he teaches music theory and composition, musicianship, fine arts, and coaches chamber ensembles. He maintains a busy schedule of guest conducting and adjudicating in the Northwest. 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.

Denis Floyd

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

Mike Hsu

As a child of the 80's and 90's, Mike taught himself how to compose by mimicking the sounds of British new wave and synthpop bands such as Erasure and Depeche Mode, and house DJ's from his hometown Chicago. He incorporates the rhythmic energy and layering techniques of dance music into simple classical structures, such as fugue and sonata form. While Mike lacks formal compositional training, he has enjoyed 30+ years of playing solo violin, chamber, and orchestral music. Mike has composed for the Puget Sound Symphony Orchestra in Seattle, including a symphonic work, "Synchronicity", which was premiered in 2004. He has recorded two non-classical albums, *Waiting for the Dawn* and *Adaptation*, available at www.cdbaby.com/motoya. Since moving to Portland in 2009 with his wife, Nancy, Mike has been an active member of Classical Revolution PDX, and serves as a first violinist for the Portland Columbia Symphony Orchestra. Professionally, Mike works as a doctor of Physiatry at Kaiser Permanente.

David Leetch

David Leetch played trombone in his early years, learning music from his father, who was a music teacher and played trombone in the Quad City Symphony. But David found himself drawn to voice. He received a music education degree in voice at Illinois State University, and studied voice with James Parks. While his career took him down a different path, music has always remained important.

As with most kids growing up in the 60s, David was also drawn to guitar and is largely self-taught. Along the way he received classical guitar training with Scott Kritzer. David has spent much of his musical life playing and composing for classical guitar. David has received no formal training as a composer. In recent years, he has been exploring the color and expression of other instruments. While he is a long standing member of Portland Guitar Society, David is also regularly involved in Portland Classical Revolution.

Lisa Ann Marsh

Lisa Ann Marsh is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well being for musicians and mind-body connections for increased artistry and creativity. As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principle Keyboard with the Columbia Symphony Orchestra. Her original compositions reflect diverse influences and are often inspired by her environment and the artists she collaborates with. www.LisaAnnMarsh.com

Jan Mittelstaedt

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

Paul Safar

Paul Safar 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.

Greg A Steinke

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 the current national president of NACUSA and also serves on the NACUSA Cascadia Chapter Board.

Linda Woody

Linda Woody lives in West Linn, Oregon and is a recent music graduate of Marylhurst University. She studied music composition with Dr. Bob Priest and Dr. John Paul. She enjoys writing for a variety of ensembles including handbell choir, choral groups, piano trio and mixed instrumental groups. Her works have been performed by members of the Oregon Chamber Players, Big Horn Brass, Delphinium String Quartet, the Classical Beauties piano trio, Free Marz String Trio, Lake Carillon and Vesper Bells handbell choirs, the Marylhurst Chorale and by members of Oregon Chamber Players, Third Angle and the Oregon and Vancouver Symphonies.

Performer Biographies

Colleen Adent, Piano

A versatile soloist, arranger, and accompanist, Colleen Adent began her formal musical training at the age of four. She received a Bachelor of Music degree in Piano Performance from Biola University, where she was twice named Outstanding Pianist of the Year. She has studied with Harold Gray, Artistic Director of Portland Piano International, Lina Baranov of Moscow Conservatory and Cathy Kautsky of Lawrence University.

Colleen has performed with Professional Christian Wind Ensemble, Sapporo Philharmonic Orchestra, and Newport Symphony, under the direction of Norman Leyden. She has appeared as a guest soloist with Oregon Pro Arte Chamber Orchestra, Newport Symphony, Jewish Symphony Orchestra, and with the Westwood Wind Quintet. She has enjoyed collaborating with both locally and internationally known artists such as classical saxophonist Harvey Pittel, and Robert Hale of the New York Metropolitan Opera.

Collaborative playing as well as solo appearances have taken her throughout the United States, Canada, Europe and Australia. Colleen has published *Fount Of Every Blessing*, a collection of original hymn arrangements with Fred Bock Music Co., and those arrangements can be heard on her CD, *Count It All Joy*. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio.

Wade Baker, Baritone

After completing his graduate training at Manhattan School of Music and Arizona State University, baritone Wade Baker moved to Portland, where he has held faculty positions at Willamette University, Linfield College, and currently at University of Portland. Wade also maintains a large private voice studio and performs in the Portland Opera Chorus.

Ann Kosanovic-Brown, Bassoon

Ann Kosanovic-Brown is the principal bassoonist with the Salem Chamber Orchestra and the Corvallis-OSU Symphony Orchestra. As the first female bassoonist to play with the Berlin Philharmonic (BPO), Kosanovic-Brown toured and performed with the BPO under Herbert Von Karajan, Sir Colin Davis, Zubin Mehta and Klaus Tennstedt. She has been guest principal bassoonist with the Seattle Symphony, Northwest Chamber Orchestra, Eugene Symphony, Tacoma Symphony and the Philharmonic Orchestra, Bavaria. Principal positions have included - Das Symphonie Orchester Berlin; Camerata Salzburg; Natal Philharmonic Orchestra, South Africa; Bellevue Philharmonic, Washington; Oregon Chamber Players; Linfield Chamber Orchestra and the Corvallis Symphony. Brown has also performed with the Mozarteum Orchestra, Salzburg; Deutsche Oper, Berlin; Seattle Opera; Pacific Northwest Ballet, Seattle; Honolulu Symphony and the Oregon Symphony. Ann is active as a soloist, chamber musician and adjudicator. She is Instructor of Bassoon at Oregon State University and Willamette University.

Maria Choban, Piano

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

Lucia Conrad, Violin

Lucia Conrad is a Czech violinist born in Prague. She has appeared in both the United States and Europe as a soloist and chamber musician. She has worked as a freelance symphonic musician in central Europe, touring since very young age with symphony orchestras, such as the Gustav Mahler Jugend Orchester directed by Claudio Abbado.

After settling in the US, Lucia gave solo recitals in the embassies and other performing halls in the DC metropolitan area. Now living in Portland, Lucia serves as Concertmaster of the Willamette Falls Symphony in Oregon City. She is also Associate Principal 1st violinist in Salem Chamber Orchestra. She collaborates with Willamette Master Chorus (as Concertmaster), Oregon Repertory Singers, Bach Cantata Choir, Cascadia Composers and subs with Portland Opera.

Lucia is a busy freelance violinist performing at diverse venues and events. She is equally at home rocking the Shostakovich string quartet at the rock club Holocene, or playing a live movie soundtrack with Filmusik at the Hollywood Theater or performing Verdi's Requiem at the Schnitzer Concert Hall. She has been part of many festivals such as Siletz Bay Music Festival, Astoria Music Festival, Portland Summerfest, PDX Pop Now, Salem Art Fair and March Music Moderne to name a few.

She is very active in community outreach doing children's concerts with a string quartet at Community Music Center, Ethos and in small schools in places such as Fall City, Monmouth and Salem. As an experienced session musician, she has recorded for local Portland artists such as Matt Sheehy, Ashia Grzesik, Naomi LaViolette and many others. As a chamber musician, Lucia performs with pianist Naomi LaViolette and cellist Erin Winemiller under the name Fleur-de-lis Piano Trio, and violin and guitar works in the Lyrical Strings Duo with guitarist Stephen Osserman. Duo's debut classical CD "Evening Songs" featuring their own arrangements came out July 2012.

She has earned two degrees in violin performance from Prague Conservatory and the Catholic University of America plus a degree in violin pedagogy. Among her teachers were Robert Gerle and Howard Beebe. She won a full scholarship to the National Symphony Orchestra Institute where she studied with Luis Haza. Lucia completed her Suzuki Teacher Training with John Kendall. She was a faculty member of the DC Youth Orchestra until September 2005. She has also founded and directed Musical Sundays in Maryland, a chamber music program for young musicians. Lucia's private violin studio is located in SE Portland, OR.

Christopher Cox, Clarinet

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

Chris Fotinakis, Violin

Chris Fotinakis left his native Nevada to study violin and voice at the University of Portland, and has been performing and teaching in the region ever since. He has played with the Vancouver, Newport, and Oregon East Symphonies and currently serves as concertmaster of the Portland Ensign Orchestra. As a singer, he has performed with the Portland Vocal Consort, Portland Symphonic Choir, and the Portland Baroque Orchestra and Chorus. Chris serves as a teaching artist and conductor with Bravo Youth Orchestras, directs the music program at Trinity Academy in North Portland, and teaches strings at Holy Redeemer School. In his spare time he plays soccer, studies foreign languages, and spends time with his amazing 4-year-old daughter, Sabrina.

Harry Gilbert, Violoncello

Harry Gilbert left the showroom orchestras of his native Reno, Nevada, for cello and composition studies at USC, plying both trades into a thirty-plus-year freelance career throughout Southern California and across much of the nation, writing and playing for theater and dance companies, churches and chamber ensembles. Fruits of these labors endure as a book of his arrangements for flute, violin and cello entitled *Gems*, as well as in the dozen-some works he composed for and performed with the one-on-a-part chamber orchestra Composers Ensemble Los Angeles, an ensemble he would love to recreate here in Oregon, not least because it also gave him opportunity to use his second-favorite instrument, the mandolin. Currently, he is pleased to lead the celli of OPACO, the Oregon Pro Arte Chamber Orchestra, and to frequently conspire with the Classical Revolution PDX.

Betsy Goy, Violoncello

Betsy Goy studied cello with Roman Dukson (Portland/Oregon Symphony), Lowell Creitz (Pro Arte String Quartet), and Dmitri Markevitch (L'Institut des Hautes Etudes Musicales, Geneva, Switzerland). She is grateful to the Beaverton School District of her youth, when music and orchestra were important formative parts of her regular school curriculum. She has played with symphony orchestras and chamber groups across the country and enjoyed eclectic recording opportunities with Patti Larkin, the New England Women's Symphony, the original Bagels Forever radio jingle, and a glorious but microscopic period of airtime on MTV's Head Banger's Ball as a dead ghost cellist. Betsy also works with Veterans as a clinical psychologist.

Barbara Heilmair, Clarinet

Clarinetist Barbara Heilmair is Associate Professor of Clarinet & Music History and Woodwind Area Coordinator at the Portland State University School of Music. Her career as performer, educator and scholar spans through local, national, and international spheres.

Being part of Portland's vibrant musical scene, she has been heard with the Oregon Ballet Theater, the Oregon Symphony "Young Artists Debut", Peter Schickele's "PDQ plays PDX" orchestra, the Choral Arts Ensemble of Portland, as well as at the Portland SummerFest, the Astoria Music Festival, and the 2009 Oregon Sesquicentennial Film Festival, while serving as Principal Bass Clarinetist for the Vancouver Symphony since 2008. Barbara Heilmair's performance and teaching has led her to venues across the globe. In 2015, Dr. Heilmair will go on a tour in Austria following invitations to conduct the Austrian Clarinet Choir, to perform as a soloist in Graz, and to present her research at the "International Institute of Wind Instrument Research" in Oberschuetzen.

She holds Diplomas in Clarinet Performance and in Instrumental Pedagogy from the University of Music and Performing Arts "Mozarteum" in Salzburg, along with M.M. and D.M.A. degrees from UCLA. A native of Germany, Dr. Heilmair is familiar with both the French and the German clarinet systems. She loves working with students of all levels and in all types of ensembles, including clarinet choirs. Barbara is happy to have been a participant in the Cascadia Composer's concerts in the past years!

Jennifer Creek Hughes, Piano

Jennifer Creek Hughes is the accompanist for the Choral Arts Ensemble of Portland. A native Oregonian, she returned to the Portland area in 2011, after spending seven years in New York City. Jennifer received her Bachelor of Music in Piano Performance from the University of Puget Sound and her Master of Music in Vocal Accompanying from Mannes College The New School for Music, in NYC. She then became the staff accompanist for The Nightingale-Bamford School, an all-girls K-12 independent school in NYC, where she accompanied (and sometimes directed) the choruses and musicals. In addition to performing with CAE, Jennifer currently freelances in the Portland area with organizations like the University of Portland, Westview High School, and private voice studios. Her latest and most exciting job is mother to a baby girl born in March 2013.

Alan Juza, Oboe

Alan Juza is an active free-lance musician in the Portland area. He is a member of the Oregon Ballet Theatre Orchestra and Portland Opera Orchestra, and teaches at Pacific University. In his spare time, he works as Facilities Manager for the Montessori School of Beaverton.

Tatiana Kolchanova, Violin

Tatiana Kolchanova graduated from Moscow Tchaikovsky Conservatory, finishing her Ph.D. in 1993. She is Laureate of the Russian Radio's Competition and worked as a violinist for the Russian Radio and TV Orchestra for 8 years/1989-1996/ as well as First Violin for the Glinka State (Russia) Quartet for 10 years/1996-2006/. Starting in 1983 Tatiana toured throughout the world including performances at Carnegie Hall under Zubin Mehta and cooperative performances with Jessy Norman in France, Italy, Lebanon and Germany. She taught at the Moscow Conservatory, Moscow Conservatory's Academic Music College, Central Music School and 'New Names' Foundation. She was an adjudicator for an International Competition in Athens in 2001. Currently she is a regular player with Portland Opera as well as substitute with the Oregon Symphony, plays with MTDuo and DTQuartet, and teaches violin/viola/piano at her own Music&Arts Academy. She coaches Camas Union High School Orchestra violin/viola sections and conducts the Camas-Washougal Community Orchestra, which she founded this year. Tatiana juried the Metropolitan Youth Symphony Competition (2010), coached Junior Symphony of Vancouver, Clark College Orchestra, was adjudicator for the VSO Youth Artist Competition (2010 & 2011). She is a member of Music Teachers National Association.

Jason Lazur, Clarinet

Jason Lazur: A native of Portland Oregon, Jason most recently completed a Masters degree in Clarinet Performance at Portland State University. He also holds a Bachelor of Music Education degree from the University of Puget Sound. Jason is active in Portland and Vancouver as a private instructor and performer, and was recently a featured soloist with the Portland Wind Symphony, a group in which he performs regularly. In addition to building a performing and teaching career in the Northwest, Jason has also begun training as a woodwind technician, and hopes to one day rebuild musical instruments at a professional level.

Michelle Mathewson, Viola

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

Catie Pennie, Viola

Catie Pennie is a sophomore Nursing major at the University of Portland with a double minor in Music and Spanish. Catie studies viola under the direction of Charles Noble, and is the principle violist of the University of Portland Orchestra. In addition to her studies, Catie is a student athlete for the University of Portland as a member of the varsity Women's Rowing team. After completing her studies at UP, Catie intends to work as a labor and delivery nurse, and to attend graduate school to become a Certified Nurse Midwife.

Katherine Schultz, Violoncello

Katherine Schultz is a native of Amarillo, Texas. She began playing violin at age 3, and switched to cello at age 14. She holds a Bachelor of Music degree from Northwestern University and a Master of Music degree from Rice University's Shepherd School of Music. Primary teachers include Hans Jorgen Jensen and Norman Fischer. Katherine has participated in many summer music festivals, including Siletz Bay, Oregon Coast, Sunriver, Cascade, Tanglewood, and Kent/Blossom. She is currently the principal cellist of the Portland Chamber Orchestra, assistant principal of the Oregon Ballet Theatre, and a member of the Portland Opera Orchestra. Katherine is an active chamber musician and has been featured in many chamber music series across the west coast. She is professor of cello at Concordia University and also teaches at Portland's Community Music Center.

Margaret Wang, Viola

Margaret Wang is an avid violist trying to learn how to play again. She once played in multiple orchestras in high school, ranging from the community orchestra Irvine Young Concert Artists to California All State Orchestra. While she was in college, she continued music for one year, playing in the Princeton University Orchestra and touring in Manchester, Oxford, and London. She took a three-year break to catch up with her studies in East Asian Studies and Teacher Preparation. Currently, she is on the product team in an education startup in Portland, Oregon. She aspires to get back in touch with music and to become a high school social studies teacher.

XXDigitus Duo, Piano

XX Digitus Duo is comprised of Portland-based pianists Momoko Muramatsu and Maria A. Garcia. Transplants from New York City and individually sought after for their solo and chamber music playing, Momoko and Maria have been friends since College years. Now they come together to explore the fantastic repertoire of the Piano Duo. They have a deep commitment to Contemporary Music and Eclectic Repertoire, as well as Educational Concerts for young audiences. Recently they were featured on All Classical Radio during their Thursdays At Three Showcase. Highlights for 2015 include further radio presentations as well as a premiere a commission by Ken Selden at the Old Church on March 27th, and presentations in the Old Church Young Audience Concert Series Little Ears.

Peter Zisa, Guitar

Peter Zisa "...is a masterful performer with remarkable virtuosic and artistic skills...[who] delicately blends melodic line and texture into an exciting musical experience" (Louis Sahagun, *Los Angeles Times*), " Peter's classical training includes his studies with such legendary performers as Maestro Andrés Segovia, José Rey de la Torre, José Tomas, Pepé and Angel Romero, Michael Lorimer, and Oscar Ghiglia. He has performed at universities and various concert series across the U.S. and abroad. In 2008, he established the group Thousand Waves, a unique chamber group that celebrates music from the East and the West.

UPCOMING EVENTS

Spring Concert

Works by NACUSA Cascadia Composers, featuring percussion.

Friday, April 10th 7:30 pm
Temple Baptist Church
1319 Northeast 7th Avenue,
Portland, OR 97232

In Good Hands Concert

Students perform NACUSA Cascadia Composers' piano pieces
Thursday, July 16th 4:00 pm
The Old Church
1422 SW 11th Ave, Portland 97007