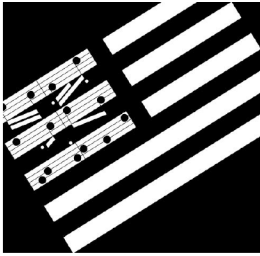
A black and white photograph of a stone building in a mountainous landscape. The building is constructed from rough-hewn stones and has a dark, gabled roof. It is situated in a flat, open area with a small, similar stone structure in the distance. The background features large, rugged mountains with patches of snow or light-colored rock. The sky is clear and bright. The overall scene is desolate and historical.

**CASCADIA COMPOSERS, IN COLLABORATION WITH
THE OREGON NIKKEI ENDOWMENT AND
THE OREGON HISTORICAL SOCIETY PRESENT**

CONCERT OF REMEMBRANCE MARCH 12, 2017

FEATURING

**MUSIC BY: DANIEL BRUGH, TED CLIFFORD,
DENIS FLOYD, JAN MITTELSTAEDT,
AND GREG STEINKE.
PERFORMANCES BY LAWSON INADA.**



National
Association of
Composers
U
S
A



Cascadia Composers

Mission Statement

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

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

Website: www.CascadiaComposers.org

Governing Board

Jan Mittelstaedt, President

Mike Hsu, Vice President

Jeff Winslow, Secretary/Treasurer

Dan Brugh, Stage Management • Ted Clifford, Grants Lead

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

Tomas Svoboda, Honorary Member

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

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



OREGON NIKKEI ENDOWMENT



THE OREGON
HISTORICAL
SOCIETY
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OREGON ARTS
COMMISSION



THE OREGON
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CASCADIA COMPOSERS

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

In collaboration with the

Oregon Historical Society "Second Sunday Series" and the
Oregon Nikkei Legacy Center Japanese American History Museum

present

A Concert of Remembrance

(Commemorating the 75th Anniversary of FDR's Executive Order 9066)

Sunday, March 12th, 2017, 2:00 pm

Oregon Historical Society, 1200 SW Park Ave., Portland, OR 97205

Concert Prelude

WHISPERED SILENCES* for Silent Video

Joan Myers

Concert Program

A JAPANESE FOLK SUITE for Oboe and Reciter

Greg A Steinke

Akatonbo Song - I. Akatonbo (*Red Dragonfly*); II. Aoi San Myaku (*Blue Mountain Range*);
III. Koko No Sachi Ari (*Here is Happiness*); IV. Ue Wo Muite Aru Koo (*Let's Face Upwards and*
Walk); V. Itsudemo Yume Wo (*Always Have a Dream*); VI. Kimi To Itsu Mademo (*Forever With*
You); Epilogue

Greg A Steinke, oboe; **Lawson Fusao Inada**, reciter

A COMMUNITY SPREADS ITS WINGS for Video

Oregon Nikkei Legacy Center

REMEMBERING TOYO SUYEMOTO* for Soprano, Clarinet, Violoncello and Piano

Denis Floyd

I. Barracks Home; II. Gain; III. Camp Memories; IV. Topaz, Utah

Emily Nelson, soprano; **Barbara Heilmair**, clarinet; **Betsy Goy**, violoncello; **Colleen Adent**, piano

SONGS OF SILENT SORROW* for Soprano, Flute, Oboe, Violoncello, and Piano

Jan Mittelstaedt

I. Shock; II. Shame; III. Standing Tall

Vakarè Petrolūnaitė, soprano; **Janet Bebb**, flute; **Ann van Bever**, oboe; **Betsy Goy**, violoncello;
Dianne Davies, piano

Intermission

REVISITING* for Reciter

Lawson Fusao Inada

Lawson Fusao Inada, reciter

CHILDREN OF TOPAZ* for Oboe and Fixed Media

Daniel Brugh

Catherine Lee, oboe; **Daniel Brugh**, fixed media

POEMS IN STONE* for Mezzo Soprano and Jazz Quartet Ted Clifford
Nancy Wood, mezzo soprano; Mary Ellen Grace, alto saxophone; Chris Higgins, double bass;
Tim DuRoche, percussion; Ted Clifford, piano

DAIJOUBU* for Oboe and Reciter Greg A Steinke
Greg A Steinke, oboe; Lawson Fusao Inada, reciter

Concert Postlude

WHISPERED SILENCES for Silent Video Joan Myers

*Premiere Performance

Program Notes

Whispered Silences by Joan Myers

A silent video with images taken from Ms. Myers' book, *Whispered Silences - Japanese Americans and World War II*, published by University of Washington Press, 1996

A Japanese Folk Suite by Greg A Steinke/Lawson Fusao Inada

A Japanese Folk Suite was completed for a special concert given on February 22, 1992 by Greg A Steinke and Lawson Fusao Inada at Ball State University in Muncie, Indiana. In conjunction with another piece presented on the same concert – ***Concentrated Images*** for Reciter, Performer and Slides – it is intended to honor the many thousands of Americans of Japanese ancestry who were forced to spend the duration of World War II behind barbed wire in internment camps spread across the western and midwestern United States from the spring of 1942 until the summer of 1945. The poetry used is Mr. Inada's *Akatonbo Song** completed on July 31, 1991, and the music is based on several Japanese folk songs freely arranged for solo oboe (oboe d'amore or flute/alto flute) by Dr. Steinke.

*by permission
Lawson Fusao Inada
from LEGENDS FROM CAMP,
©1993, Coffee House Press,
Minneapolis, MN,
pp. 154–59

A Community Spreads Its Wings by Oregon Nikkei Legacy Center

Tells the story of the internment and the re-integration of the community after the war and the struggles against discrimination.

Remembering Toyo Suyemoto by Denis Floyd

My piece is a song cycle consisting of four songs dealing with the Japanese American internment camp at Topaz, Utah. The texts are poems by the Japanese American poetess Toyo Suyemoto, who lived in the Utah camp with her parents and son. The first poem "Barracks Home" describes conditions in the camp. The second poem, "Gain," is a lyrical poem about the attempt to create beauty on a barren landscape. The final two poems describe what remains after the "refugees" have gone, and the space has been returned to the desert, which it was before the

camp was established. Toyo Suyemoto was a gifted poet, and it has been my pleasure to have set some of her poetry to music. I hope that my music does justice to her wonderful poetry.

Songs of Silent Sorrow by Jan Mittelstaedt

As preparation for writing *Songs Of Silent Sorrow*, my lyricist, Roberta Badger-Cain, and I interviewed the grandmother (Fude Kagawa) of my piano student, Rebekah Nishida. Fude's dad came to the US about 100 years ago with his father and brother. He was a farmer but couldn't own property here, because he had been born in Japan. When Executive Order 9066 was signed on February 19, 1942, Fude was a teenager. She went with her family to the Portland Assembly Center, a hastily constructed camp on the site of the Pacific International Livestock Exposition center. The camp was surrounded by watchtowers, barbed wire, and military guards armed with machine guns. Later the family was transferred to Minidoka Relocation Center in Idaho. During the war, Fude's future husband, Hank, served in the Military Intelligence Service (MIS) and was later stationed in Japan. (He was always escorted by an armed guard so he was recognized as an American soldier.) This branch was credited with ending the war years early due to their translation work. In 2011, Mr. Kagawa was posthumously awarded a Congressional Gold Medal. Fude, her daughter, Heidi, and granddaughter, Rebekah, traveled to Washington D.C. to receive it.

Shock: The first movement musically depicts the shock the Japanese Americans felt, first when they heard that Japan had bombed Pearl Harbor in December 1941 and soon after when Executive Order 9066 was issued on February 19, 1942.

Shame: The second movement speaks of the shame the Japanese American people felt at the humiliations they had to endure, and also their compliant response to the cruelty to them at this time. Repetitions of "shame" also reflect the heartbeats of shame America came to feel about this part of our national history.

Standing Tall: The finale portrays reconciliation and the change of the nation's attitude toward Japanese Americans. Although this is meant to be an upbeat ending, there is a motive from "Shame," which is referenced. This reminds us that we will not completely forget the ugly origins that led to recognition, including Medals of Honor, for Japanese American soldiers.

Revisiting by Lawson Fusao Inada

A new poem especially written for this occasion.

Children of Topaz by Daniel Brugh

Children of Topaz for Oboe and Fixed media is inspired by Tunnell and Chilcoat's *The Children of Topaz*, a book that is based on a classroom diary from the desert relocation camp in Topaz, Utah. The Japanese American teacher Lillian "Anne" Yamauchi Hori kept a classroom diary with her third-grade class from May to August 1943 that tells how the children lived in the relocation camp. What moved me the most was, while the children lived behind barbed wire and were guarded as though dangerous war criminals, they also had to say the Pledge of Allegiance in the classroom and found creative ways to play in a very unsafe environment. My music tries to reflect a nightmare environment against the children's playful imaginations.

Poems in Stone by Ted Clifford

Poems in Stone is a composition for voice and jazz quartet, using the text of Lawson Inada's poetry. The full text of the original poetry is on display at Waterfront Park in Portland. With this piece I wanted to express something distinctly American in character as it is reflective of the experience of American citizens of the 1940s. Learning that Lawson Inada is himself a jazz bassist, I was drawn to the idea of incorporating jazz elements in this composition. To this end,

two different sections incorporate swing rhythm, the vocal part is often sung in a jazz style, and there is periodic use of improvisation and jazz “comping” in the various instruments. On the other hand this is not at heart a jazz piece. There is an element of minimalism, in that I use repeated phrases with gradual variation, and some of the improvised sections in this piece develop similarly. Additionally it involves the use of modes and altered modes. The harmonic progressions generally happen as gradual modal changes, or layering of mixed modes. With the arrangement of the text, I did not intend anything like a story but rather a collection of feelings and pictures around a common theme.

Daijoubu by Greg A Steinke/Lawson Fusao Inada

A new poem especially written for this occasion by Mr. Inada with music by Dr. Steinke.

Composer/Creator Biographies

Roberta Badger-Cain

Roberta Badger-Cain is a Portland, Oregon poet and writer. She has been published, and has published a series of poetry and art calendars and a student literary journal. She has taught poetry to children, college students, and adults. Her most recent work focuses on social, environmental, and economic justice issues and visionary insights. This is her second collaboration with composer Jan Mittelstaedt.

Daniel Brugh

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

Ted Clifford

Ted Clifford has over 20 years of experience as a performer and composer. Growing up in St. Cloud, Minnesota, he attended college there and studied with Alvaro Bertand and Tom Allen. After travels in Europe and Central Asia, Ted continued to study jazz performance, and composition, under Art Lande, David Friesen, and Tomas Svoboda. A third stream of eclecticism has involved performance of arrangements of Frank Zappa. Ted has released an album of jazz originals (Azir), and his compositions and arrangements have been performed as far as Germany and Cuba. He is a board member with Cascadia Composers.

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.

Lawson Fusao Inada

Poet, writer, and educator, Lawson Fusao Inada is an emeritus professor of English at Southern Oregon University in Ashland. In February 2006, Governor Ted Kulongoski appointed him Oregon's fifth poet laureate, and Oregonians have come to know him through the dozens of appearances he has made throughout the state promoting the writing and reading of poetry.

(cont. on p. 10)

Texts for
A Concert of Remembrance

Remembering Toyo Suyemoto by Denis Floyd/Toyo Suyemoto
I. Barracks Home

This is our barracks,, squatting on the ground.
Tar-papered shacks partitioned into rooms
By sheet rock walls transmitting every sound
Of neighbor's gossip or the sweep of brooms
The open door welcomes the refugees.
And now at least there is no need to roam
Afar: here space enlarges memories
Beyond the bounds of camp and this new home
The floor is carpeted with dust, wind-borne
Dry alkalai, patterned with insect feet,
What peace can such a place as this impart?
We can but sense, bewildered and forlorn,
That time, disrupted by the war from neat
Routines, must now adjust within the heart

II. Gain

I sought to seed the barren earth
And make wild beauty take
Firm root, but how could I have
Known
The waiting long would shake

Me inwardly, until I dared
Not say what I would gain
From such untimely planting, or
What flower worth the pain?

III. Camp Memories

I have dredged up
Hard fragments lost
I thought in years
Of whirlwind dust

Exposed to light
Silently rough
And broken shards
Confront belief

IV. Topaz, Utah

Stillness is change
For this abandoned place, where strange
And foreign tongues had routed peace

Until the refugee's release
Restored calm to the wilderness
And prairie dogs no longer fear
When shadows shift and disappear
The crows fly straight through setting dusk
The desert like an empty husk
Holding the small swift sounds that run
To cover when the day is done.

Songs of Silent Sorrow by Jan Mittelstaedt/ Roberta Badger-Cain

I. Shock

The children were told, (repeat):

Oo, (repeat 3x)

"Pearl Harbor bombed by Imperial Japan.

Japanese people, the enemy." (repeat 2x)

Japanese children, Japanese children, the enemy.

School changed. Whispers, whispers, whispers, stares! Shouts!

Oo....Yellow dogs with slanted eyes, Oo....Japs, Japs,

Home changed. Grandparents cried, "They wouldn't let us become citizens."

Parents tried to calm, tried to calm the children,

Hearts beating, beating, Executive order Nine 0 six six (repeat 2x)

"Stripped of our farms and freedom, Stripped of our pride and confidence"

Beating faster, beating faster, vipers!

...forced relocation, bursting: "Take what you can carry" (repeat)

Herded into a livestock pavilion amidst the smells,

Adding urine and manure for all to see.

...embarrassing, degrading,

humiliating, shame! Keep your eyes tightly closed.

II. Shame

Shame train, shame, no...Shame trains, Oh no, shame.

Five months later, put on the shame trains, sent to ten different camps,

Ours in the desert, desert country, in the desert with blowing sands.

"Shikataganai" "It cannot be helped."

Our desolate camp is bathed in sunlight, our desolate camp in sunlight (repeat 2x)

"Thank you sun, (repeat 2x) missing our Nisei men sent to labor camps to work,

Or given the ultimatum to sign the loyalty oath,

"Of course I'm loyal" and willing to serve in one of three Japanese only battalions.

Still together, always together. The sun shines brighter, brighter in the sky.

Oo (repeat 3x)

Some revolt. Fear in the camp. Resisters and the loyalists fight, (repeat)

This war is only for the brave, risking, fighting, killing, dying,

Our loyal Nisei mem will save us if they can only save themselves.

Killing and dying, proving they're loyal,

as the sun moves a-cross the red, white, and blue sky, (repeat)

Shame, (repeat 4 x)

Sharing cramped barracks, and eating scant food, we stifle groans of our stomachs.

Oh "Shikataganai" (repeat)
Many bodies, many clothes, common laundry,
a few tiny bathrooms with showers but no privacy.
Hide the shame, (repeat)

III. *Standing Tall*

The children were told, the children were told: "The war is won!!"
The war is won! Soon we will return to our homes."
Not told: Hiroshima.....Not told: Nagasaki
Facing lost farms and businesses, we've lost face, lost our place, in the community.
We want work, we want land, our families will to live."
Families reunited, reunited, "home" together at last, and ready to begin, to begin
again.
And, gradually, the country began to change.
Safe, our Nisei and Sansei live to hear, "Internment was wrong. Our community feels
remorse.
We are searching for Japanese and proven descendants of Japanese.
Proving, proving, always proving. Proving still proving, that we are loyal Americans
(repeat 2x)
Honoring, honoring the Four Forty Second and the MIS veterans with the coveted Gold
medal,
Victory and vindication, victory and vindication, "We did nothing wrong (repeat 2x)
And always standing tall, always standing tall, Japanese Americans are standing tall.
And, always smiling, always smiling, smiling through silent tears.

***Poems in Stone* by Ted Clifford/Lawson Fusao Inada**

Mighty Willamette! Beautiful friend, I am learning, I am practicing To say your name.	Some collapse. Black smoke rolls Across the blue sky. Winter chills our bones. This is Minidoka.	With new hope, We build new lives. Why complain when it rains? This is what it means to be free.
Sure I go to school Same as you, I'm an American.	Glancing up At red-tinged mountains. My heart is softened, A day in deep autumn.	
The young men and women Joined the Army, too. They are proud to be American.	Just over there Was our old community Echoes! Echoes! Echoes!	
Who? What? When? Where? Why?	Through the car window A glimpse of pines. Oregon mountains. My heart beats faster, Returning home.	
Rounded up In the sweltering yard. Unable to endure any longer Standing in line		

Born in Fresno, California, in 1938, Inada is a third-generation Japanese American. His father was a dentist and his mother a teacher, and his maternal grandparents founded the Fresno Fish Market in 1912. In 1942, shortly after the United States entered World War II, Inada and his family were sent to internment camps with his parents and grandparents—first to the Fresno County Fairgrounds Assembly Center; then to a camp in Jerome, Arkansas, in the Mississippi Delta; and, finally, to Amache Camp in the Colorado desert.

After the war, the family returned to Fresno, where their home and business had been looked after by German and Italian friends. Inada attended school in the city's multi-ethnic West Side neighborhood and took writing classes from poet Philip Levine at Fresno State University. He loved jazz music and had ambitions as a jazz string bass player but decided instead to attend the University of Iowa Writers' Workshop, where he met his wife Janet. They are the parents of two grown sons, Miles and Lowell.

In 1971, Inada's *Before the War: Poems as They Happened* was the first volume of poetry by an Asian American published by a major publishing house. By then, Inada had earned a master of Fine Arts at the University of Oregon and had been teaching at Southern Oregon College (now Southern Oregon University) for five years. He is the author of two other collections of poetry: *Legends from Camp* (1992), which won the American Book Award, and *Drawing the Line* (1997), which won an Oregon Book Award.

Inada's poems show influences from his wartime incarceration in themes of identity, dislocation, and a longing for home. He has said of his work: "I try not to get bogged down in old wounds. I try to write from a plane of spiritual serenity. Understand, there is nothing wrong with anger. It's got its place. You can make a career out of it. I know people who have. But in the end, where does it get you? Compassion and understanding are what I've chosen."

Inada is coeditor of two ground-breaking anthologies of Chinese American and Japanese American literature and of *Only What We Could Carry: The Japanese Internment Experience* (2000), the definitive single-volume collection on the Japanese American concentration camp experience. He has also been instrumental in returning to print work by little-known Japanese American writers, including John Okada and Toshio Mori. He was a major contributor to the catalog of the Japanese American National Museum's 1992 exhibition *In This Great Land of Freedom: The Japanese Pioneers of Oregon*, and his poetry is engraved in stones at the Japanese American Historical Plaza at Waterfront Park in Portland.

A deep connection to jazz, its rhythms and its repetition, is obvious in the spontaneous quality of Inada's work and in his tributes to jazz artists. He often performs his work with musical groups and soloists, including jazz masters Mal Waldron and Andrew Hill, and has worked with Portland jazz artists to create "Sentimental Journey," a concert of poetry and jazz. He says that his favorite form of publishing is live.

Inada is the subject of three videos: *I Told You So* (1974), *What It Means to Be Free* (2001), and *Legends from Camp* (2004), a computer-animated film by his son Miles. He is the narrator for the PBS documentaries *Children of the Camps* and *Conscience and the Constitution*.

The recipient of a Guggenheim Fellowship in 2004, Inada has served as Steinbeck chair for the National Steinbeck Center and has been a judge for the National Book Award in Poetry. He has been instrumental in creating multicultural curricula for high schools and colleges. He is a teacher, a community member, a husband, a father, a grandfather, and an artist. His readings and poems are pleasurable, instructive, and wise.

Joan Myers

Joan Myers was born in 1944 in Des Moines, Iowa, and had an early interest in the sciences and mathematics. At Stanford University, her concentration on Renaissance and baroque music performance led to a B.A. in 1966 and a M.A. in musicology in 1967.

In the early 1970's Ms. Myers turned to photography. Today she utilizes various digital methods, as well as the platinum-palladium process and continues her exploration of hand-applied color. She maintains her residence and studio near Santa Fe, New Mexico, and teaches workshops throughout the country.

In 2002, the National Science Foundation awarded Joan Myers an Antarctic Artists and Writer's Grant to photograph at McMurdo Station, surrounding field stations, historic huts, and the South Pole during the 2002-2003 austral summer. A SITES show entitled "Wondrous Cold: an Antarctic Journey" is scheduled to begin touring in May 2006, accompanied by a book published by Smithsonian Books.

In 2001 Ms. Myers' book *Pie Town Woman* was published by University of New Mexico Press and received an award for Best Illustrated Trade Book from the Publishers Association of the West. Joan Myers' book, *Salt Dreams: Land and Water in Low-Down California*, a ten-year photographic study of the Salton Sea in southern California with text by William deBuys, was published by University of New Mexico Press in 1999 and won the Western States Book Award for non-fiction. Also in 1999, Ms. Myers completed a series "Western Power" for the National Millennium Survey directed by James Enyeart at the College of Santa Fe. Another series, "Women of a Certain Age", includes nudes of women over the age of forty. In 1988-1989, she photographed the medieval pilgrimage route across northern Spain to Santiago de Compostela. A book entitled *Santiago: Saint of Two Worlds* was published by the University of New Mexico Press in 1991, and the exhibit was toured by the Albuquerque Museum. In 1983-1985, she photographed the Japanese Relocation Camps from the 1940s; a SITES exhibit tour began in 1996, accompanied by a book, *Whispered Silences*. In 1982, Joan Myers received a NEA/Museum of New Mexico Survey grant to photograph the Santa Fe Trail, a project that resulted in a SITES three-year exhibit tour and a book, *Along the Santa Fe Trail*.

Jan Mittelstaedt

Jan Mittelstaedt, B.S. in education from Bucknell University, B.A. in music from Marylhurst University and M.M. in composition from The University of Portland, continues to work with her mentor, Dr. Walter Saul. President of Cascadia Composers, Jan participated in the Ernest Bloch Composers Symposium in 1993, was the Oregon Music Teachers Association Composer of the Year in 1994, has received ASCAP special awards since 1994, and has published piano music. A teacher of piano and composition, Jan has an active studio, is a member of the OMTA piano syllabus adjudicating staff, and serves the organization in other ways. Her music has been performed in six states not including two of her student piano pieces, which have been performed all over the country in various NFMC Junior Festivals. www.sintsink.com

Oregon Nikkei Legacy Center

The Oregon Nikkei Legacy Center is committed to the preservation and sharing of the history and culture of the Japanese American community. The Legacy Center is a venue for cultural and research activities and an invaluable resource for the exploration of the experiences of Japanese Americans and their role in Oregon's multicultural community. (<http://www.oregonnikkei.org>)

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.

Toyo Suyemoto

Ms Suyemoto was born in 1916 in Oroville, California and was educated in Sacramento. Her undergraduate education was at the University of California, at Berkeley There she studied English literature, and developed a love of traditional English poetic forms. In 1942 pursuant to Executive order 9066 by President Roosevelt, Toyo and her son and parents were transferred from their home in California to the internment camp in Topaz, Utah. After the war she moved to Ohio, where a number of her relatives lived. Toyo Suyemoto died in 2007 in Ohio. Many of her poems were written while she was living in Topaz camp.

While at the camp in Utah she taught English and Latin. She also served on the staff of *Trek and All Aboard*, the camp literary magazine in which many of her poems were published, including the poem *Gain*, which I have set to music. After leaving the camp she later attended the University of Michigan, where she received a Masters Degree in Library Science. She continued writing poetry all of the rest of her life and studied with the American poet Randell Jarell. A celebration of her work came with the discovery

of her poetry by the poets Inada and Chin. Her poems appear in *Ayumi: a Japanese American Anthology*, and other journals. Inada called her "our major Camp poet and Nikkei Poet Laureate".

Performer Biographies

Colleen Adent, Piano

Colleen Adent is a classically-trained, improvisationally-minded pianist, and performs a wide range of musical styles. A versatile soloist, arranger, and accompanist, Colleen Adent began her formal musical training at the age of four and earned her Bachelor's degree in Piano Performance from Biola University. Collaborative playing as well as solo appearances have taken her throughout the United States, Canada, Europe and Australia. She is a performing artist with Snowman Foundation's Ten Grand concerts with Michael Allen Harrison. This past summer, Colleen was a quarterfinalist in the Cliburn International Amateur Piano Competition. She and her husband reside in Vancouver, WA, where she maintains a private teaching studio.

Janet Bebb, Flute

Janet Bebb grew up playing flute with her family in Oklahoma and has studied flute in Boston, Honolulu and Florence Italy. She was a music major at the University of the Pacific Conservatory and a graduate student in ethnomusicology at Tufts University. She has studied south Indian flute in India, saz and dance in Turkey, and recorders in Italy. For the past 20 years she has been a dedicated chamber music player and has performed in the Portland area. She was a founding member of The Mousai.

Dianne Davies, Piano

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 and performing. As a performer, she is committed to changing the face of Classical Music. Half of her time is spent on new music by living local composers. In February of 2016, she created her own show titled Attachments & Detachments Tragedy to Triumph combining the music of Cascadia Composers with dance, live art and theatre to tell her own transparent story. It has become her passion to share new music with the next generation. She enjoys chairing the OMTA Portland District Composition Festival for young composers and hosting the "In Good Hands" concert that connects living composers with young music students. The rest of her time is spent on her "sit down" comedy titled, *Dianne Davies has Fallen off her Bench*. Her show is classically funny with traces of Victor Borge, Carol Burnett, Liberace, P.D.Q. Bach, Igudesman & Joo, Weird Al and The Piano Guys. From "Soleful" playing with her feet to even performing upside down and backwards she can make any crowd laugh. In October 2016, Dianne performed alongside British pianist & comedian, Rainer Hersch in the Liszt/Borge Hungarian Rhapsody duet.

Tim DuRoche, Percussion

Tim DuRoche (drums & little instruments) works regularly with the collective ensemble The Pebble Trio with Thollem McDonas and André St. James, Battle Hymns & Gardens, We Three Ensemble, Get Smashing Love Power, and The Kin Trio, and has logged in extensive time with an array of US and European avant-garde jazz innovators, including Roscoe Mitchell, John Gross, Dominic Duval, Burton Greene, Matana Roberts, Paul Plimley-Lisle Ellis, Bert Wilson, Urs Leimgruber, Phillip Greenlief, Jon Raskin, Perry Robinson, Jack Wright, Marco Eneidi, Didier Petit, and Frank Gratkowski, among others. Over the last decade he's composed or performed sound/music for a number of dance artists, including Heidi Duckler, Tere Mathern, Linda K. Johnson, Cydney Wilkes, Mary Oslund, and BodyVox among others. Tim's installation and public art work include The Hidden Life of Bridges, a temporary sound-video project that turned two of Portland's iconic bridges into a radio and a cinema, developed in collaboration with media artist Ed Purver, as part of PICA's 2011 TBA Festival. Tim is the host of "The New Thing," a weekly radio jazz radio show on KMHD 89.1 FM, is the author of the book Occasional Jazz Conjectures (Durable Goods), and is a frequent public speaker on jazz, community-building and democracy.

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 the past, 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 is also honored to practice as a clinical psychologist, specializing in geropsychology and palliative care at the Portland Oregon VA.

Mary Ellen Grace, Alto Saxophone

Mary Ellen "Meg" Grace was born in the Philadelphia area, raised in New Hampshire, received her B.S. in Music Education from Indiana State University, and finally settled in Portland. She is a longtime member of and performs with Portland Wind Symphony, Portland Gay Symphonic Band and Rose City Swing. At Grace Notes Music Studio she teaches saxophone and clarinet. Mary Ellen is a practicing Buddhist and in her spare time enjoys playing ukulele, hiking to the top of Mt Tabor, and reading time-travel stories.

Barbara Heilmair, Clarinet

Barbara Heilmair is currently serving as Associate Professor of Clarinet & Music History for the Portland State University's School of Music faculty. She brings with herself a vast background in professional playing of solo, chamber, and orchestral literature. A native of Germany, she is familiar with both the German and the Boehm clarinet systems. Dr. Heilmair is a dedicated educator who loves to work with students at any level.

Chris Higgins, Double Bass

Chris Higgins received a Bachelor's of Music Degree from Berklee College of Music and a Masters from The City College of New York, where he was a student of famed bassist, John Patittuci. After graduation he moved to New York City where he played with members of the new jazz generation such as Kurt Rosenwinkel, Jeff Ballard, Jorge Rossi, and Chris Cheek. He later spent many years in Barcelona, Spain where he recorded and toured extensively with the top Spanish jazz artists, as well as visiting acts such as Pat Metheny, Sonny Fortune, Donald Harrison, Ritchie Cole, Jerry Gonzalez and Benny Green. He now resides in Portland, Oregon.

Catherine Lee, Oboe

A diverse musician, Dr. Catherine Lee has performed as a solo, chamber, and orchestral musician on oboe, oboe d'amore and English horn in a wide range of settings, including classical, contemporary, and free improvisation. She has performed locally in the Oregon Symphony, Oregon Ballet Theatre, Portland Opera, the Portland Cello Project, and others. Catherine's recordings include *Five Shapes: Improvisations for Oboe d'amore and Percussion* (Lee + Hannafin Duo) and *social sounds* (solo). She is on faculty at Willamette University, Western Oregon University, and George Fox University. Catherine holds a Doctor of Music in Oboe Performance from McGill University.

Emily Nelson, Soprano

Emily Nelson is a graduate of the University of British Columbia with a Master of Music in Opera. An Oregon native, Emily Nelson has performed throughout the Pacific Northwest, as well as the Czech Republic. Most recently, Emily was a soprano soloist for Bravo! Northwest, performing in both Handel's *Messiah* and Duke Ellington's *Sacred Concert*. Other concert works to her name include Mozart's *Requiem*, Bach *Magnificat*, and Vaughan-William's *Dona nobis pacem*. Emily is an alum of PSOW and ViVaCE under the direction of Luke Housner, performing as La Contessa in *Le nozze di Figaro*, Gertrud in *Hänsel un Gretel*, Fiordiligi in *Così fan tutte*, and Donna Elvira in *Don Giovanni*. In addition to performance, Ms. Nelson maintains an extensive studio of voice and piano students. Emily is the Co-Manager of Opera on Tap- Portland.

Vakarė Petrolūnaitė, Soprano

Praised by her critics for her “wonderful sensitivity” and “sparkling tone”, Vakarė Petrolūnaitė is an extraordinary talent living and performing in the Pacific Northwest. Her clear, engaging voice and intelligent artistry bring vibrant interpretations to any stage. Vakarė has distinguished herself on oratorio and concert stages throughout the United States, appearing as soloist and collaborator with the Vancouver Symphony, Portland Baroque Orchestra, The Julians, Cappella Romana, Dainava Lithuanian Chorale, 45th Parallel, Classical Revolution PDX, Cascadia Composers, The Oregon Repertory Singers, and Resonance Ensemble, among others. Other appearances include performances with Astoria Music Festival, Hawaii Performing Arts Festival, and Portland Summer Opera Workshop, as well as regular appearances with Divergent Opera and Opera on Tap. Vakarė holds a Master of Music in Voice Performance and Pedagogy from Westminster Choir College in Princeton, New Jersey.

Ann van Bever, Oboe

Ann van Bever, plays in the Oregon East Symphony, the Portland Columbia Symphony and the Bach Cantata Choir Orchestra. She holds bachelor's and master's degrees in music from Southern Methodist University (Dallas, TX) and a law degree from Marquette University Law School (Milwaukee, WI). She is a founding member of The Mousai, has a thriving studio of students and enjoys freelancing throughout Oregon and Washington. For several years, Ann administered the Celebration Works Concert Series at First Presbyterian Church. In addition to music, Ann loves traveling, cooking, reading and word games.

Nancy Wood, Mezzo soprano

Nancy Wood's musical career has included everything from performing with dancers to singing in jazz clubs. She has frequently performed works by Cascadia composers, including works by Jeff Winslow, Tomas Svoboda, Jack Gabel, Gary Noland, David Bernstein, and Lisa Marsh. She is the grateful recipient of two song cycles composed for her by the British composer and former U of O professor, Derek Healey. As the artistic director of Cherry Blossom Musical Arts, she collaborates with her husband Paul Safar, writing lyrics, directing shows, and in the case of their children's musical "Nisse's Dream", writing the stage play.

UPCOMING CASCADIA EVENTS

Portland Columbia Symphony Orchestra

Fri May 12 @ 7:30 pm | Portland First United Methodist Church

Sun May 14 @ 3 pm | Mt. Hood Community College

The PCSO will present the winner of the first annual PCSO/Cascadia Composers Competition: "Gloriana" by David S. Bernstein, inspired by scenes from Elizabethan poet Edmund Spenser's epic "The Faerie Queene". The PCSO also welcomes dynamic pianist Jeffrey Biegel, who will perform in the west coast premiere of PDQ Bach / Peter Schickele's "Concerto for Simply Grand Piano and Orchestra". Rounding out the program is the evocative work that first brought fame to Claude Debussy, "Prelude a l'apres-midi d'un faune", and Dmitri Shostakovich's Symphony no. 5.

New Pearls from the Antilles

Fri May 19 @ 7:30 pm | Temple Baptist Church, 1319 NE 7th Ave., Portland, OR 97232

Portland's premier contemporary music ensemble Fear No Music performs a variety of works by our Cuban composer friends. If our fundraising efforts are successful, the Cubans will be in attendance! We have no idea what kind of music they will send us - come find out with us what these exotic new “pearls” will sound like!

Sense of Place

Sat May 20 @ 7:30 pm | Colonial Heights Presbyterian Church, 2828 SE Stephens St., Portland, OR 97214

Inspired by this year's Cuban exchange, this concert celebrates our unique sense of place and the special qualities of the Pacific Northwest that flow through our air, our water, our people - and our music.

CeLOUbration!

Fri & Sat June 16 & 17 7:30 pm | Lincoln Recital Hall (Room 75) at Portland State University
Cascadia Composers joins Portland State University in celebrating the centennial of the birth of Lou Harrison, Portland's most famous composer son. Both festival concerts feature generous helpings of Cascadia members' works for some of Lou's favorite instruments. Featuring the Portland Percussion Group and The Venerable Showers of Beauty Gamelan Orchestra.

In Good Hands

Thurs Jun 29 @ 4 pm | The Old Church, 1422 SW 11th Ave, Portland, OR
Talented young Oregon students perform a fabulous hodgepodge of works by Cascadia Composers in this 7th annual celebration of new music! This event forges new paths into the future of art music by bringing teachers, composers and gifted performers together to learn, create and inspire each other and their audiences. Admission free!

OTHER UPCOMING EVENTS

Burn After Listening: Fire and Ice

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

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

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