

Cascadia Composers

present

Falling Colors

*An Autumn Fundraiser
with new music by*

**Bernstein, Mittelstaedt, Nedela, Noland,
Safar, Steinke, and Winslow**

and featuring special guest

Maria Choban

**3 PM, Saturday, September 17th, 2011
Sherman Clay Pianos
131 NW 13th Avenue, Portland, OR**

— PROGRAM —

THREE SONGS for Soprano and Piano

Paul Safar

Reflection (lyrics - Paul Safar)

Star (lyrics - Nancy Wood)

Alice (lyrics - Nancy Wood)

Nancy Wood, Soprano

Paul Safar, Piano

FIVE SHORT PIECES for Piano

Louise (Liz) Nedela

Piano Quartal

Quartal ad lib

Angles, Circles & Mirrors

Shimmer

Dance

Cary Lewis, Piano

ONIE for Clarinet and Piano

Jan Mittelstaedt

The Hidden Tree

A Frozen Pond

Bragging

Farewell to Childhood

Barbara Heilmair, Clarinet

Rhonda Ringer, Piano

GHOSTS and MACHINES for Piano

Jeff Winslow

Hijinks

Dirge - Wake - Vortex

Scherzo

Dirge - Vigil - Totentanz

Maria Choban, Piano

— INTERMISSION —

IRRATIONALISMUS for Cello and Piano

Gary Noland

Diane Chaplin, Cello
Cary Lewis, Piano

DON'T WE (Image Music VII) for Clarinet

Greg Steinke

Barbara Heilmair, Clarinet

SIEBEN for Piano

David S. Bernstein

- *in homage to Johann Sebastian Bach* -

Not Too Fast
Light and Upbeat
Slow and Sustained
Lively and Vivacious
Slow and Stately
Playful
Fast

Maria Choban, Piano

— NOTES ABOUT THE MUSIC —

Reflection was written for Paul's mother's 60th birthday when he was in music school way back in 1990. It ended up as the opening song in his first stab at composing theatre music in a "folk opera" entitled "Chenoa". It has been edited gently through time and is sounding wonderful these days sung by Nancy.

Star was written in 2008. It was a very enjoyable collaboration. Paul had all the music written first and then asked Nancy to write the words to fit the vocal line. The piece ended up being arranged for small ensemble and performed at the Oregon Country Fair as a dance piece choreographed by Agnieszka Laska.

Alice is a character that has popped up in Nancy's writing since college. She is always an observer, and is usually silent. This time however, her "Alice" mixed with the real person of Martha Gellhorn, an American novelist, essayist and journalist who is considered by the London

Times to be one of the greatest war correspondents of the 20th century. Gellhorn reported on every major war of her 60 year career, which meant she reported on virtually every major war of the 20th century after the First World War, starting with the Spanish Civil war in 1936. Nancy discovered two of her books "The Face of War" (1959) and "The View from the Ground" (1988) while living in Amsterdam, The Netherlands, where her books were widely read. Yet here in the US, she has seldom met anyone who has ever heard of her, other than perhaps as the 3rd wife of another famous American writer. To Nancy she is one of America's greatest unsung heroes. Though in its own small way, maybe this song will change that! Paul's music for it lovingly displays subtle musical allusions from the height of the jazz age through more recent popular song (Billy Joel's honoring of Vietnam vets in "Goodnight Saigon"), reflecting the length and breadth of Gellhorn's life and work. Dominant seventh chords and Lydian Dominant scales give a warm, intimate jazz tinged atmosphere.

FIVE SHORT (piano) **PIECES** are each in a different contemporary style, for late-intermediate or early-advanced level. They are meant to be teaching pieces to illustrate the style in which they are written.

Piano Quartal is a fast, rhythmic piece in which the melody is arranged in 4ths, instead of the usual 3rds or 5ths.

Quartal ad lib is a slower piece which continues the harmonic structure of 4ths, changing meters, and is in the style of a slow jazz ballad.

Angles, Circles, and Mirrors uses a 12-tone row, inversions, retrograde, "displaced and changing rhythms," and hand crossings, all of which give illusions of angular, circular, and mirrors motion.

Shimmer begins with a chord that is held by the sostenuto pedal, while both hands play a "shimmery" melody in the high register. This is transposed, and some optional inside piano patterns are added.

Dance is a waltz in a quite ambiguous tonal structure that might give the illusion that is is being played on an out-of-tune, honky-tonk piano. But the piece is serious - (ly comical).

The original **ONIE** (1994) was a series of six short musical sketches for Bb clarinet and piano. It was written to honor my sister, Eleanor, on her birthday. She played the clarinet throughout her life. In 2010, I revised *Onie* by making some changes to the first three movements, omitting the last three, and writing a new fourth movement.

I nicknamed my sister "Onie," because I was unable to say her name when I was learning how to talk. The composition musically expresses a few memories of my late sister.

The Hidden Tree: Near the high school in our town of Port Washington, New York, was a huge old tree that was partially bent and a perfect spot for climbing. Eleanor used to take me there for a picnic or just to play. Later, when I was older, I tried to find this special tree. Sadly, I never was able to locate it.

A Frozen Pond: Onie was quite an unusual teenager, because she was willing to drag her

little sister along when she went ice skating with her friends. However, one outing was not fun for me. Eleanor and her friends were having a wonderful time while I, who had been forgotten, was freezing with a hole in my leggings. Quartal chords in a high register, an allegro scherzando section in 7/4, and a mournful finish in a slow tempo, help paint a musical picture of ice, children, skating, and a forgotten child.

Bragging: Of course I thought that Eleanor played the clarinet better than any of the other high school band members. My friend, Richard, disagreed, and we had many arguments as we walked home from grade school. This music is based on the familiar children's taunt which starts with a descending minor third.

Farewell to Childhood: The final segment of *Onie* is a celebration of Eleanor's life, praise to God for families, and an expression of my thanks for being blessed with a sister. It is written in a jazz style, contains a twelve tone row used in various ways, and quotes about seven tunes including the Bucknell University alma mater, Walton's *Pomp and Circumstance*, Handel's *Hallelujah*, the *Lauda Anima* hymn tune by John Goss, Wagner's *Wedding March*, one of my original praise songs, and a Sunday School tune.

Notes on **GHOSTS and MACHINES:**

Act III of "Tristan und Isolde" opens with a curious pleading phrase, a diatonic refraction of the famous chromatic "longing" phrase which opens Act I. Each phrase rises from dissonance to dissonance, but it's somehow more extreme, more strained, more desperate when diatonic. It evokes Tristan's darkest hour, which may be why I found myself improvising long elaborations of it, one oppressively hot August evening, while on the wall a portrait of my oldest brother, the composer Walter Winslow, who had died only the previous year, looked down with what influence from beyond the grave I can hardly guess. Those who know his music will understand that this piece is unlikely to have come from that source, and yet, I began to write an extended fantasy on the operatic fragment. Several months later, a version without the Scherzo was finished. It was too much, out of balance, and it sat on the shelf for years.

One day I realized what it needed and where, but it was some time before I started writing "Cat Tale", a song with lyrics by my friend, the singer Nancy Wood, using vital bits and pieces from my old, shelved piano fantasy. Finally, with some small adjustments, I had my Scherzo and the fantasy was complete. The first part, *Hijinks*, ignores the seriousness of the source material, which expands to a cantus firmus extending throughout, accompanying take-offs of itself and other craziness. But it's my hope, as the rest of the piece unfolds, it moves you as the fragment's tragic presence in the original opera moves me. Along the way, it passes through quotes of other works both famous and obscure. These are some of the "Ghosts" of the title. The "Machines" - well, can't you hear them, obsessively going around and around? They can't do otherwise, like ghosts unable to let go of the past. Eventually it's all too much. There's a disaster of some kind, the protagonist is left stunned, hearing little but their own heartbeat, and then, the woeful fragment stands revealed at last and there's nothing more to say.

This performance is the world premiere of the complete work, and the composer is in total awe of Ms. Choban for taking it on. Another special thank you goes to Rhonda Ringering, also with us today, for performing "Hijinks" at several locations around the state of Oregon over the past year. You two are goddesses.

IRRATIONALISMUS was composed in the late winter of 2010. As its title implies, it is a product of my "stream of consciousness" approach to composing and, with the exception of a "rational" attempt at recapitulating the opening, it revels in its own formlessness.

Notes on **DON'T WE:**

An etude based on the following poetic image:

"They say there are No such things as
Indian devil spirits. But we know differently, Don't we
They say there are No such things as Good Indian spirits. But we know differently, Don't we"

K'os Naahaabii (Don Jordan) from NOTES FROM THE CENTER OF THE EARTH © 1974, Blue Oak Press Auburn, CA

This is a short unaccompanied work originally written for inclusion in the clarinet anthology, *ETUDES for the TWENTY-FIRST CENTURY CLARINETIST Project, (A Festschrift for the 64th Birthday of Barney Childs)* commissioned by Phillip Rehfeldt. The listener should just enjoy contemplating "... there are no such things as"

The title of the composition, **SIEBEN**, simply represents the number of movements contained within.

This work is an homage to the musical giant Johann Sebastian Bach who, along with Beethoven, I revere like no others. So far as I am aware, Bach was the first composer to use the cryptogram of his last name in a number of his compositions. In German nomenclature, the BACH motive musically translates into the pitches Bb-A-C-B natural. These four particular pitches have become incredibly famous, as so many other composers have featured this idea in a very prominent way in many of their works, among which I would include compositions by Schumann, Liszt, Brahms, Reger, Busoni, Schoenberg, Schnittke, Webern, Dallapiccola, and the list would go on and on. Many composers have found this four-note pitch cell fascinating and intriguing to work with. It is intensely chromatic but does not by itself define a given musical style, thus perhaps explaining its great attraction for so many.

The other pitch cell found throughout this work is in many ways the opposite of the BACH motive. Simply defined, it is a grouping of three pitches that are dominated by the interval of the third. One can take, for example, the notes A-C-C# and apply an almost unlimited amount of techniques to it: transposition, inversion, retrograde, retrograde inversion, permutation, octave displacement, etc. And like the pitch cell of Bach's name, this intervallic relationship can never define a specific style. My first experience with this three-note idea was found (in a tonal context) in the first movement of Beethoven's Opus 111 piano sonata. Beethoven's rather extraordinary use of it in this movement is quite stunning. Following Beethoven, I have been able to trace its involvement (again, in a tonal context) in works by Schumann, Chopin, and Brahms. Curiously, I have never found it in compositions by Wagner or Liszt. In a freely atonal sound context, it dominates certain works by Schoenberg and Webern. After that, the list of composers utilizing this three-note cell would be almost unlimited.

In my way of thinking, both cells cited above can be extraordinarily expressive, thus the overall us of these two ideas helped me to unify the multiple movements of this composition.

— LYRICS —

Reflection (Paul Safar)

My mind returns to reflection now
The tender silence warms my soul
With the darkness of the evening
Weighing my eyelids down

But the spark that's burned inside of me
Will remain for years to come
I am the same
I am the same

Heavy rains have drenched the years
And some have been lost in time
Many days disappeared from my mind
But the memories I want to hold onto
Will never fade away

As I prepare for sleep the stillness returns
I search for something to say
A word to sum up the day
And then I realize there is no need
A smile comes to my face
La La...

Star (Nancy Wood)

There was a child who saw a star
And she thought it looked far
Twinkling in the moonbeams, suspended in the air
Silently watching night fall

Twinkle, twinkle little star
How I wonder what you are
Could it be you're a pearl, be you're a diamond
or are you just a little fire in the sky?
Shining into the night, shining into the night

In the fields where the crows gather
A farmer keeps his watch
Preparing for a storm, the clouds hover and threaten to empty
Rain has come, rain has come. Rain. Rain has come

In the fields where the crows gather
A farmer keeps his watch
A farmer keeps watching

In the fields where the crows gather
A farmer walks a path
The path that's taking him the final way home
The path that's taking him the final way home
Home.

Alice (Nancy Wood, 2003)

Alice walked into a garden one day
Where singers and dancers and clowns played
She watched as they sang, and
She watched as they danced
She watched but she didn't know why
She watched but she didn't know why

Alice walked into a courtyard one day
Where soldiers and princes and fools played
She watched as they boasted
She watched as they fought
She watched but she didn't know why
She watched but she didn't know why

Alice of shadows with keen distant eyes
What do you silently see?
What are the lessons, so deep and so wise?
Whisper them softly to me
Please
Whisper them softly to me

Alice walked into a palace one day
Where bankers and rulers and kings played
She watched as they counted
She watched as they ruled
She watched but she never was fooled
She watched but she never was fooled

Alice walked into a battle one day
Where bombers and fighters and tanks played
She watched as they fired
She watched as they killed
She watched and she finally knew why
She watched and she finally knew why

Alice of shadows
Can you tell the world
The things that your eyes have let in?
That people are playful, that people are fools
That war is not something you win
No.
War's not a game you can win.

— NOTES ABOUT THE COMPOSERS —

Paul Safar is a versatile composer/performer and music educator living and working in Eugene, Oregon. In addition to being a private piano instructor for twenty years, Paul 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, he draws upon his classical music training while incorporating various popular styles. Paul's most recent large scale work is his first stab at orchestral writing, a "Concerto for Electric Guitar" premiered in February 2011.

Louise (Liz) Nedela teaches piano and composition in her private studios in Vancouver and Camas, and has taught in Michigan, Montana, and Minnesota for many years. While raising her family, she finished a BA (piano/composition/English/theater) and completed an MEd at Montana State University-Billings (specializing in studio teaching Piano and Composition, music and the gifted and the at-risk student, and learning styles). She recently completed an MM in composition at University of Montana, where she was a scholarship winner in the UM Composer Showcase. Her composition teachers have been David Evan Thomas, Daniel McCarthy, Patrick Williams, Charles Nichols. She founded Birchwood Performing Arts and Birchwood Players in Minnesota and several summer music camps, and has been active in MTNA, MMI (Montana Music Institute), Composers Circle (MT), SCI, Composers Forum, and now Cascadia Composers (NACUSA). She is fond of ethnic, modal, and early music, counterpoint, and contemporary techniques, and weaves these aspects into her compositions. Liz has received commissions from music teachers organizations, churches, private pieces for special events, and for Women's Music festivals. Her music has been performed by the Yellowstone Chamber Players, in staff recitals at Interlochen Center for the Arts (Michigan - where she worked several summer camps), community orchestras and in several churches. She writes music in many genres, instruments and voice.

Jan Mittelstaedt holds Bachelor degrees in education and music from Bucknell University and Marylhurst University and a MM in composition from The University of Portland. She studied composition with Sister Ann Cecil Daigle at Marylhurst and Dr. Walter B. Saul II at the University of Portland and Warner Pacific College. She continues to study with Dr. Saul who is now at Fresno Pacific Univ. In 1993, Ms. Mittelstaedt participated in the Ernest Bloch Composers Symposium, and in 1994, she was chosen Composer of the Year by the Oregon Music Teachers Association (OMTA). She has also won ASCAP special awards since 1994, and her biography is included in *Who's Who of American Women* and *Who's Who in America*. A teacher of piano and composition, Jan Mittelstaedt has an active studio in Portland, Oregon. A member of the OMTA piano syllabus adjudicating staff, she also adjudicates student compositions, is a program presenter for OMTA, chair of OMTA's pilot program, Extended Study of Musicianship and Repertoire (ESMAR), coordinator of the Cascadia/OMTA "In Good Hands" PIPF concert, and is in charge of scheduling her districts Junior Festival (OFMC). She and her husband are parents of two sons and a daughter and grandparents of seven grandchildren. An eighth grandchild is due in August 2011.

Jeff Winslow, a fourth-generation Oregonian, studied music and electronics at the University of California at Berkeley, getting serious about composition in the 90's as High Modernism finally relinquished its death grip on the world of art music. His work has been performed by fEARnoMUSIC, and also at Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concerts, as well as several other locations around the state, often with the composer at the piano. A recent piano work, "Lied ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group.

Gary Noland's music has received ecstatic praise from some of the leading musicians of the era. He has been called the "Richard Strauss of the 21st century" and the "composer to end all composers" and has been described as the "most virtuosic composer of fugue alive today." His music has been reviewed extensively and is historically acknowledged (Nicolas Slonimsky: Music Since 1900). Born in Seattle (1957) and raised in Berkeley, he grew up on a plot of land three blocks south of U.C. Berkeley known as People's Park, which has distinguished itself as a site of civic unrest since the 1960s. As an adolescent, Gary lived for a time in Salzburg and in Garmisch-Partenkirchen (home of Richard Strauss), where he absorbed many musical influences. He earned a B.A. in music from U.C. Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he worked as a teaching fellow and added to his academic credits an M.A. and a Ph.D. in 1989. His teachers in composition and theory have included John C. Adams, Alan Curtis, Sir Peter Maxwell Davies, William Denny, Robert Dickow, Janice Giteck, Andrew Imbrie, Earl Kim, Leon Kirchner, David Lewin, Donald Martino, Hugo Norden, Marta Ptaszynska, Chris Rozé, Goodwin Sammel, John Swackhamer, Ivan Tcherepnin, and Walter Winslow. He has attended seminars with composers David Del Tredici, Beverly Grigsby, Michael Finnissy, and Bernard Rands, and he has had private consultations with George Rochberg and Joaquin Nin-Culmell. Gary's compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Australia, and Japan, and are regularly featured on the Seventh

Species composers concert series in Oregon, which he founded in San Francisco in 1990. His fiction has been published in distinguished litmags. Gary has taught music at Harvard and the University of Oregon and currently teaches piano, theory, and composition as an independent instructor in Portland, Oregon. Six CDs of his compositions are available on North Pacific Music.

Dr. Greg A Steinke (b. 1942) is retired, former Joseph Naumes Endowed Chair of Music/Art and Associate Dean of Undergraduate Studies, Marylhurst University; Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); National Chairman of the Society of Composers, Inc. (1988–97); Secty/Treas of NACUSA Cascadia. Composer of chamber and symphonic music and author with published/recorded works and performances across the U. S. and internationally. Recent composition honors include: Finalist (of 4)- '01 Seoul International Composers Competition. Winner of Delta Omicron International Music Fraternity Composition Competition, '02. Honorable Mention - '02 "Britten-on-the-Bay" Composition Competition Series XIII (Saxophone Quartet). Special Mention – '03 USA International Harp Competition (Solo Harp). Finalist/Winner – '04 of COMA Open Score Project in England (Generic Quartet). Honorable Mention - '05, VIII International Composition Competition of the Corfu Festival (Guitar). Co-winner of First Prize – 2008 Areon Flutes International Chamber Music Competition (Flute Duet). Holder of 2009 Oregon Individual Artist Fellowship. Co-winner – '10 of 5th NACUSA Texas Composition Competition for my From ARMGART for Soprano and Piano. Winner of Delta Omicron Triennial Composition Competition for 2012 (French Horn and Piano). More at www.gregasteinke.com

The music of composer **David 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 large and varied output has been heard in over 100 performances in the United States, as well as in Canada, South America and Europe, and he is published by G. Schirmer, Lawson-Gould Pub., Music for Percussion, Inc., The Acoma Co., Ludwig Music Publishers, Inc., Willis Music, Abingdon Press and Clear-Note Publications. David Bernstein's musical education includes composition studies with Carlisle Floyd at Florida State University (BM and MM degrees) and work with Juan Orrego Salas at Indiana University (Doctorate "with distinction").

--- NOTES ABOUT THE PERFORMERS ---

Maria Choban has produced and released four CDs on her recording label, Alitisa. Her mission through Alitisa is to promote the music of contemporary Greek and American composers, mirroring her own background as a full blooded Greek born and raised in America. Choban has performed and lectured in the US and in Europe, living in Greece for 2 years researching Greek Classical Music. She is a fiery, focused performer who also sometimes champions the work of white-dead-guy composers. She is one of the founders of the South West Music School in Beaverton, Oregon. She maintains her own teaching studio and she writes probably the most controversial classical music blog on the net, <http://alitisa.com>. She thoroughly enjoys her busy life, playing hooky and taking off to hike or bike in the hills and dance 3 nights a week.... just enough to maintain a healthy balance.

Nancy Wood's musical career has included everything from musical theater to singing in jazz clubs. After years of classical study, she has found her vocal home interpreting work by living composers. She has performed works by many Cascadia composers, including Jeff Winslow, Tomas Svoboda, Dan Senn, Jack Gabel and Gary Noland. She has been extremely blessed to have had two works composed specifically for her by British composer Derek Healey, who now resides in NYC. The most recent, a dramatic monologue for (Mezzo) Soprano and chamber ensemble is scheduled to premiere in 2012. But most often she can be found singing works by her husband and chief collaborator, Paul Safar. Through their non-profit, Cherry Blossom Musical Arts, Nancy and Paul created and produced "Visual Music- The Art Music Vaudeville Show" which has been performed at the Oregon Shakespeare Festival and the Oregon Country Fair, and "Art Music Live in the 21st Century" a contemporary classical concert series, the goal of which is to bring new music to a wide audience, including young people.

Cary Lewis is in constant demand as a collaborative pianist for soloists and chamber music groups. He joined William Preucil (concertmaster of the Cleveland Orchestra) and Dorothy Lewis as members of the Lanier Trio, which was featured on NPR's Saint Paul Sunday broadcast. Their recording of the complete Dvorak Trios was honored by TIME magazine as one of the ten best music recordings of any kind in 1993. With degrees from the University of North Texas as well as a doctorate and Performer's Certificate from the Eastman School of Music, he was a Fulbright scholar for two years in Vienna. His teachers included Eugene List, Brooks Smith, and Dieter Weber. He has performed at Carnegie Hall, Bargemusic, the Library of Congress, the White House, the Kennedy Center, Wigmore Hall in London, the National Philharmonic in Warsaw, and in other music capitals of the United States and Europe. Dr. Lewis is retired from the faculty of Georgia State University in Atlanta and is now based in Portland, Oregon. He is the director of chamber music for the Astoria Music Festival, and in recent years he has participated in festivals in Montana, Colorado, Michigan, Maine, Hawaii, St. Croix, and Turkey, with additional concerts in Australia, Southeast Asia, and South America. He has recorded works from the standard literature as well as music by American composers on the Turnabout, Vanguard, Educo, Coronet, Crystal, Orion, Musical Heritage Society, ACA, Albany, MSR Classics, and Gasparo labels.

Clarinetist **Barbara Heilmair Tanret** maintains an international career as performer of chamber music, orchestral music, and solo works. She is currently Assistant Professor of Clarinet & Music History at the Portland State University, holding Diplomas in Clarinet Performance and in Instrumental Pedagogy from the Salzburg "Mozarteum" University, along with M.M. and D.M.A. degrees from UCLA. A native of Germany, she has appeared with various ensembles, including the Salzburg Mozarteum Orchestra, the Tyrol International Music Festival (IOE), the Oregon Ballet Theater, and the Oregon Symphony's "Young Artists Debut" and Peter Schickele's "PDQ plays PDX" orchestras. Barbara Heilmair also serves as Bass Clarinetist for the Vancouver Symphony.

Rhonda Ringering has crafted a career as a pianist, a writer and an instructor. She has released four CDs, *Oregon Impressions: the Original Piano Music of Dave Deason* and *Made in America*, a collection of American music, and *A Lullaby for Innocence* for composer Dana Carlile, and *2 to Tango: Dance Music for Piano Duet* with duo partner Molly Wheeler. She is an active solo and collaborative performer of both classical and jazz piano for venues as diverse as Multnomah County Library, Central Oregon Symphony, The Old Church, Linfield College, Pacific University Orchestra, Broderick Gallery Series, "Art for Ears" Concert Series (Portland), "Friends of Music" Series (Brookings), Aladdin Theatre, and the Ernest Bloch Music Festival, Bloedel Reserve, Newport Performing Arts Center, and Skamania Performing Arts Series. She has appeared several times with Oregon Chamber Players and is a member of the Ringering/Wheeler piano duo with pianist Molly Wheeler. Her articles have appeared in *American Music Teacher*, *Piano & Keyboard*, *Flute Talk*, *Clavier*, and *Keyboard Companion*. Her article, "Keeping the Beat: How to Teach Classical Piano Students to Play with a Jazz Band" won *American Music Teacher's* article of the year for 2009. She is editor of the Oregon Music Teacher's Association's professional journal, *The Oregon Musician*. She received her BA from Walla Walla University and her MM from Boston University.

Diane Chaplin was cellist of the Colorado Quartet (based in NY City) for 21 years and with them had an international career which took her around the globe. She moved to Portland in 2009, and in addition to solo and chamber music performances and cello teaching, she is director and conductor of the Oregon Pro Arte Youth Chamber Orchestra, co-director of Chamber Music Camp of Portland, Production Manager with Metropolitan Youth Symphony and on the board of Oregon Cello Society. She is cellist and artistic director of Northwest New Music, who present a 4-concert series this season in Portland, and she appears often on Cascadia Composer concerts. On October 23 she will be featured soloist with the Sunnyside Symphony in Shostakovich Cello Concerto #1.



Cascadia Composers

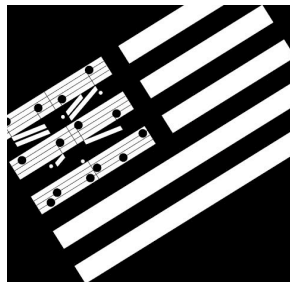
Mission Statement

Cascadia Composers will promote the composition and performance of contemporary classical music by regional composers, stimulate national and international awareness of this music, and gather composers to disseminate information pertinent to its members and the community. Cascadia serves northern Oregon and southern Washington and was founded in 2008.

Website: www.CascadiaComposers.org

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