

Cascadia  
Composers  
present

# ALL WIRED UP

a micro-festival of new electronic music

Presentations,  
Installations,  
Interactive  
exhibits

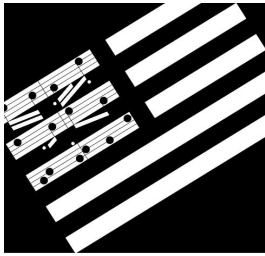
Two concerts packed with  
live performers, electronic  
music, modern dance, video  
art, wild visuals, and more!

Create your own  
'splashy' effects in  
the family-friendly  
"Surface" exhibit

SAT. 4.20.2019 4-8 PM

THE OLD CHURCH

1422 SW 11TH AVE. PORTLAND OR 97201



National  
Association of  
Composers  
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# 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](http://www.CascadiaComposers.org)

## Governing Board

Ted Clifford, President

Daniel Brugh, Vice President

Jeff Winslow, Secretary/Treasurer

Matthew Andrews, Membership Development • David S. Bernstein, Cynthia Gerdes,

Evan David Lewis, Jan Mittelstaedt, 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. Special thanks to our media sponsor, Oregon ArtsWatch. Cascadia Composers receives support from the Oregon Arts Commission, a state agency funded by the State of Oregon and the National Endowment for the Arts.



# CASCADIA COMPOSERS

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

*presents*

## ALL WIRED UP

a micro-festival of new electronic music

Saturday, April 20th, 2019, 4–8 pm  
The Old Church, 1422 SW 11<sup>th</sup> Ave.  
Portland, OR

### Concert 1: Sanctuary Main Stage, 4 pm

#### **SMALL CHAPEL ORGAN**

Timothy Arliss O'Brien

Timothy Arliss O'Brien, *piano, organ and fixed media*

#### **CHANSON DE FLEURS** for Oboe and Fixed Media

Dana Reason

Catherine Lee, *oboe*

#### **RETROQUARTO**

Paul Safar

Paul Safar, *keyboard, vocals*; Trent Baarspul, *electric guitar*;  
Damian Erskine, *electric bass*; Sean Brennan, *drums*

#### **FOUR DESULTORY EPISODES** for Oboe and Fixed Media

Greg A Steinke

Anomaly, Sonance, Keen, and Paroxysm  
Catherine Lee, *oboe*

#### **KATHXHSΗ**

Brian Field

Stephen Lewis, *piano and electronics*

#### **JUST MINUTES AGO: A RETROSPECTIVE**

Nicholas Yandell

Corey Heppner, *electric guitar*; Trent Baarspul, *electric guitar*; Damian Erskine, *electric bass*;  
Kaleb Davies, *drums*; Nicholas Yandell, *keyboards*

### TWENTY MINUTE BREAK

Please take a moment during this break and check out the two sound installations! **SURFACE**, an interactive, family-friendly exhibit by Jennifer Wright, is located outside the church entrance. **Into Being: The River**, with sound by Susan Alexander and video by Diana Hobson, is located in the small alcove adjoining the Reception room. Don't forget to stop by The Old Church's Bar.

### Concert Continues

#### **BECAUSE I COULD NOT STOP FOR DEATH**

Matthew Neil Andrews

Vera Brink, *reyong polos*; Julie Strand, *reyong sangih*; John Barrington Jones, *gongan*;  
Steve O'Kelly, *kajar and tawa tawa*;

Matthew Neil Andrews, *ceng-ceng, voice, microphones, electronics*; Ian Caton, *amplifiers*

**MIXED TAPE**

Ted Clifford

Ted Clifford, *keyboard*; Trent Baarspul, *electric guitar*;  
Kenny Franklin, *bass*; Jeff Jones, *drums*

**TIME WANDERS** for Projection and Live Performers

Tristan Bliss

Tristan Bliss, *electric guitar*; Nicholas Yandell, *amplified French horn/effects*;  
Timothy Arliss O'Brien, *amplified trumpet/effects*; Kaleb Davies, *drums*;

**WELCOME TO THE FUTURE, CITIZEN #2406**

Jennifer Wright

for Fixed Media, Projections, Dance and Aerial Drone

Conrad Kaczor, *dance and choreography*;  
Jennifer Wright, *fixed media, projections and aerial drone operation*

**LE TOMBEAU DE MESSIAEN**

Antonio Celaya

for Percussion, and Fixed Media

Paul Safar, Ted Clifford, Nicholas Yandell, Dan Brugh, Timothy Arliss O'Brien  
and Jennifer Wright, *percussion*

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**TEN MINUTE BREAK**  
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**Lecture/Demonstration: Sanctuary Main Stage, 6 pm**

**“The Importance of Data-Driven Instruments”**

Lecture and Demonstration by Steve Joslin with Mei-Ling Lee

**Concert 2: Reception Room, 7 pm**

**IS IT GETTING HOT IN HERE?** for Fixed Media

Stacey Philipps

**HERETICAL LUNACY** for Fixed Media

Vivian Elliott

**THE LIGHTED WINDOWS** Music: Mei-ling Lee and Story Writer: Jefferson Goolsby  
(Electronic music with two wiimote controllers manipulating sound live)  
Mei-ling Lee, *live performer*

**OPENING THE HAND OF THOUGHT** for Fixed Media

Jeffrey Ericson Allen

**THIS TOO WILL BE COVERED BY WATER** for Fixed Media

Joshua Hey

**NO! GEORGE! NO!** for Fixed Media

Greg Bartholomew

**LISTEN TO THE EARTH** for Fixed Media and Video

Music: Daniel Brugh  
Video: Jennifer Wright

**SOUND INSTALLATIONS**

**INTO BEING: THE RIVER**

Installation by Susan Alexander



*Into Being: The River* features sound designs by Susan Alexander in collaboration with filmmaker Diana Hobson (former sculptor and glassmaker) from London, UK. The soundtrack features unusual tunings based on the organic frequencies of DNA, elements, molecular frequencies of water, and pulsar spins woven into the fabric of the music.

“The film seeks to immerse the viewer in an ancient place of remembrance, of First Thought, and celebrates our connection to the All and to each other. This ‘fragrance’ of Ancient Memory is a subtle and fragile thing to try to bring forth into our everyday consciousness. Diana and I feel that one of its most powerful pathways is through the consciousness of water, which is everywhere...even in the stars.”

## **SURFACE**

An interactive installation by Jennifer Wright

In this fluid environment - as in our hearts, minds, and lives - even the gentlest of touches may incite ripples of light, color, and sound that reverberate in surprising ways. A delicate waterscape of repeated, reflective, round forms, SURFACE is a literal “sound bath” that invites thoughtful play and exploration. Mirroring our own ever-changing states and the subtleties of interaction, this tiny oasis of layered sound possibilities bubbles up amidst the sonic complexity of the surrounding city to encourage meditative reflection and simple joy. Touch, splash, listen, enjoy!

## **Concert 1 Program Notes**

### ***SMALL CHAPEL ORGAN*** by Timothy Arliss O’Brien

Small chapel organ is an ambient work from my newest album, *soundbath*: a stillness never received. This track creates a atmosphere for meditation and peace; a simple world away from the stress of life. Layering a recording from a small chapel space, with live piano, drone bass, and organ, this song entrances the listener and softly stills them into a peace. Check out the rest of my album, *Soundbath*, currently streaming on all music platforms.

### ***CHANSON DE FLEURS*** by Dana Reason

Chanson de Fleurs – Eleanor of Aquitaine (2017) by Dana Reason: Commissioned and premiered by oboist Dr. Catherine Lee, this piece is a sonic story centered on Eleanor of Aquitaine (d. 1204), imagining the sounds of her childhood, her studies, her private musings, her marriages to Louis VII of France and Henry II of England, her 16 years of imprisonment, and her final years as a nun at Fontevraud Abbey. Throughout the work, the oboe moves between foreground and background, sharing space with a pre-recorded soundscape of manipulated field recordings, vocal samples, and bird calls (in particular the loon). As the music pulses and oscillates it traces and tracks the struggles between public and private life and the embodiment of being/sounding/thinking and becoming. The oboe presents remote and expressive qualities reminiscent of Renaissance vocal music, though with neither text nor fixed timings — the latter giving the player freedom to shift the speed at which they play the materials.

### ***RETROQUARTO*** by Paul Safar

These two short, progressive rock inspired songs will be played live with a video backdrop of psychedelic imagery including liquid light display. The small amount of lyrics are by the composer.

## ***KAT'HXHΣH*** by Brian Field

*Kat'HXHΣH* for piano and electronics, exposes rhythmic and melodic themes, which are repeated and evolve over the course of the work. These together serve as a sort of indoctrination to electro-acoustic music, and thus the name.

## ***FOUR DESULTORY EPISODES*** for Oboe and Fixed Media by Greg A Steinke

*Four Desultory Episodes* for Oboe and Tape (1973) is the composer's first attempt at combining live and taped sounds. New oboe techniques utilized include multiphonics, timbre trills, pitch bending, and alternating trill fingerings. Each episode explores a "mood" and a facet of the oboe's "personality" as the composer perceives it. The tape, realized at the Michigan State University Electronic Studio, acts as a background "wash" against which the oboe plays. Sounds were mainly realized on a Putney with a few sounds from the Moog. The episodes are titled *Anomaly*, *Sonance*, *Keen*, and *Paroxysm*.

## ***JUST MINUTES AGO: A RETROSPECTIVE*** by Nicholas Yandell

This work is the feelings of the moments after a pivotal happening; something so significant, or so devastating, that one knows they will never be the same. They go stumbling into the future barely recognizing this person they are now, knowing they'll never be able to return to the life they once had just minutes ago. It's as if their life has been split and one can only look at their past disconnected, like an exhibition on the walls of an art gallery.

## **Concert 1 Program Notes continued**

### ***BECAUSE I COULD NOT STOP FOR DEATH*** by Matthew Neil Andrews

Three big hanging gongs, played with big padded mallets: gong wadon, gong lanang, and kempur. Four smaller kettle gongs, played with cord-wound beaters, playing interlocking kotekan patterns: reyong polos and reyong sangsih. A pair of time-keeping kettle gongs: the crisp kajar and the mellow tawa tawa. A turtle with myriad small cymbals on its back: the ceng-ceng.

~ A quartet of microphones—a digital delay ecosystem—a pair of guitar amps.

~ A singing composer.

~ A poem by Emily Dickinson:

Because I could not stop for Death He kindly stopped for me  
The Carriage held but just Ourselves  
And Immortality.

We slowly drove—He knew no haste  
And I had put away My labor and my  
leisure too, For His Civility

We passed the School, where Children strove  
At Recess—in the Ring We  
passed the Fields of Gazing Grain  
We passed the Setting Sun  
Or rather—He passed Us  
The Dews drew quivering and chill  
For only Gossamer,  
my Gown My Tippet—only Tulle

We paused before a House that seemed  
A Swelling of the Ground  
The Roof was scarcely visible  
The Cornice—in the Ground

Since then—'tis Centuries—and yet  
Feels shorter than the Day I first  
surmised the Horses' Heads  
Were toward Eternity

### ***MIXED TAPE*** by Ted Clifford

This is my ode to prog-rock in its hey-day, and you can think of this as a seven minute, mini-concept album. I was inspired to write something completely 'retro' and in particular

thinking of the analog world, and perhaps the time when synths were just coming into use. The title is meant to bring to mind the old practice of dubbing various songs onto a cassette tape. This since the piece is broken into five little vignettes, which vary in character, although all of the material comes from the opening electric piano riff.

### **TIME WANDERS** for Projection and Live Performers by Tristan Bliss

This project started as a promotional video for Nicholas Yandell's and my soundtrack service, Basement Music. Not knowing any filmmakers, we decided to make our own and highlight how music can be integral to the visual experience. Everything else is pure imagination.

### **WELCOME TO THE FUTURE, CITIZEN #2406** by Jennifer Wright

I avoided owning a cell phone for years, long past the point when all my friends and colleagues had one. When I finally purchased one, I sent all my friends the obligatory text saying "Hey there, this is my new number (ending in 2406), add me to your address books." I got a lot of boring, functional messages back, like "Hi, thanks, I added you." Nothing exciting, nothing that made me glad I had made the leap out of luddite-hood. No creative use of the medium.

Then, to my surprise and delight, my friend Seth Hopkins texted back: "*Welcome to the future, Citizen #2406.*" Which to this day is still my favorite text message of all time.

My relationship with music technology has followed a similar trajectory. Trained as a classical pianist in the most old-fashioned of traditions, I was slow to expand beyond the realm of acoustic instruments. When I eventually came around to exploring the possibilities of digital technologies, I found with great glee that they present a slippery slide that suits me well. I constructed this piece from found sounds, synthetic instruments, mini analog synth noises, and robot voices.

I created the visual projections by painting, scratching, and otherwise directly manipulating black and clear 16mm film tapes, which, upon playback, provided some of the sounds used in the piece. I composed #2406 to showcase the talents of my friend Conrad Kaczor, whose visionary approach to human movement inspires me endlessly. And I had to have a live-operated aerial drone as Conrad's duet partner because, well...welcome to the future of music, citizens of the world!

### **LE TOMBEAU DE MESSIAEN** by Antonio Celaya

In college, back in the primitive era of the mid-1970s, I concocted electronic music. It was all very different then. One looped tape in odd paths through tape recorders, sat in a basement turning knobs on synthesizers that crackled with the dust in the machine threatening to short out the entire operation, and tinkered without a plan into the late night. The digital world is a thorough mystery to me, and learning to master all those imaginary buttons and knobs seems overwhelming, and makes me tired. Several years ago, Portland's premiere New Music impresario, PDX's Diaghilev, Bob Priest, asked me to write an electronic piece for a radio broadcast relating to Olivier Messiaen for his *March Muzik Moderne Festival* – the one festival that wasn't in March. Bob studied with Messiaen and I couldn't say no to Bob, even if I was completely unqualified to create an electronic piece. I had a program called Logic, which I had long promised myself I would learn to use. I took a few lessons from the electronic music magician, Amy X Neuberg. Everybody else's pieces reflected on and used Messiaen's massive *Turangalila Symphony*. I don't do well with the grandiose, and fled to the intimate. My piece is for the birds, those descents of the dinosaurs Messiaen loved. It refers to the unaccompanied, solo clarinet movement from Messiaen's mystical *Quartet for the End of Time*. Messiaen's solo is titled *The Abyss of the Birds*. I used bird calls, including some I knew from Arizona, like cactus wren, and the Sinaloa wren. You may not think of the desert as great place for birds, but Southern

Arizona attracts so-called birders in flocks. Or is a group of primate birders called "a shrewdness," or "an obstinacy?" There's no dance in my homage to the great Messiaen, but you may see a cactus wren in a Saguaro. Just follow that bird into the abyss.

## Concert 2 Program Notes

### ***IS IT GETTING HOT IN HERE?*** by Stacey Philipps

Layers of "found" sound of rocks clicking together, a metallic garbage can, chimes from a baby toy, and laughter combine with filtered, more traditional musical sounds of cello, women's chorus, and solo voices in reflection and response to the intensity of a sweltering summer day.

### ***HERETICAL LUNACY*** by Vivian Elliott (no notes available)

### ***THE LIGHTED WINDOWS*** by Mei-ling Lee and Jefferson Goolsby

*The Lighted Windows* is the third in a trilogy of children's story compositions. Unhappy at home, a young girl escapes to walk her street at night and wonder about the different lives being lived behind the lighted windows. *The Lighted Windows* is about longing, imagining, and how one sees one's life.

### ***OPENING THE HAND OF THOUGHT*** by Jeffrey Ericson Allen

*Opening the Hand of Thought* was inspired by the writings of Sōtō Zen teacher Kōshō Uchiyama. When tenacious clinging to thoughts is relaxed, the mind opens to spaciousness. This opening is presented as a strong uplifting wind of Dharma, sweeping through existence and cleansing the world with its fresh, ever-renewing energy. Midway through the piece, a striking poly-rhythmic interplay is created with the juxtaposition of the cymbal's 7/8 rhythm over the cut-time meter that runs throughout the track. Asymmetric phrases enjoin a dance of harmonic tension and release, punctuated by the bright annunciation of the bell tree: awake! This piece belongs to Chronotope Project's recent release, *Lotus Rising*, a concept album of music relating to themes in Zen Buddhism. *Lotus Rising* is the eighth recording in the *Chronotope Project Series*, and the fourth released by *Spotted Peccary Music*. For more information, visit [www.chronotope-project.com](http://www.chronotope-project.com).

### ***THIS TOO WILL BE COVERED BY WATER*** by Joshua Hey

*This Too Will Be Covered by Water* is a field recording in which both machine and water coexist. Or more precisely, pollute and corrode one another. Water has long been a source of both wonder and terror, but it has perhaps never been closer to wrecking horror on a truly global scale than at present. As we continue to push the limits of our Earth, we test its capacity to maintain its present equilibrium.

This work explores modes of listening and relationships between a subject and its environment. It was recorded in near entirety in a single take. The recording is presented without processing other than filters (with one clear exception). The final result is something between installation and composition.

### ***NO! GEORGE! NO!*** by Greg Bartholomew

Inspired by John Adams' brilliant early work, *Christian Zeal and Activity*, *No! George! No!* was created in 2005 as a one-minute audio collage for the 60x60 Project and released on CD by Vox Novus. This expanded 3-minute version was created for a film by Foreign American Pictures. Deborah Perdue Carstens and Paul Stephen Drayna provided back-up vocals.



## ***LISTEN TO THE EARTH* by Daniel Brugh (music) and Jennifer Wright (video)**

*Listen to the Earth* is an immersive piece that takes inspiration from Bernie Kraus' book *The Great Animal Orchestra* and uses sounds of the earth and its creatures as its source material. Recordings of wind, water, insects, animals, humans, and machines are combined with synthesizer to create a rich tapestry of sound. Brugh commissioned fellow Portland composer and longtime collaborator Jennifer Wright to create a visual interpretation of his beautiful and quirky creation, a project she undertook with relish.

The musical premiere took place in September 2018 at "Caldera", the Cascadia Composers 10<sup>th</sup> Anniversary Season kickoff concert in Mt. Tabor Park Amphitheater in Portland, Oregon. The video was created in fall 2018 and the collaboration received its world premiere at the 31<sup>st</sup> Annual Festival de la Habana Música Contemporánea in Havana, Cuba in November 2018.

## **Composer Biographies**

### **Susan Alexjander**

Composer Susan Alexjander's work is about the interconnections between light, sound and our universal stories. She's a presenter, musician, and perpetual student whose CD's and film soundtracks have achieved international acclaim in galleries, publications, and performances. She is best known for her 'mapping' of scientific data into sound, which she weaves into her compositions. [OurSoundUniverse.com](http://OurSoundUniverse.com)

Artist Diana Hobson has had a vibrant, varied career as a sculptor in glass and mixed media. She is a graduate of the Royal College of Art in London. Her work is on display at the Victoria and Albert Museum in London and in many other international galleries. She began working with environmental installation, and the video, *Into Being - The River*, in collaboration with composer Susan Alexjander in 2003. The film was first shown at the Museum of Art and History, Santa Cruz. Diana exhibits internationally and now lives and works from her studio in Boulder Creek, CO.

### **Jeffrey Ericson Allen**

Jeffrey Ericson Allen is an Oregonian composer, cellist and electronic music recording artist, presenting electronic works under the name *Chronotope Project*. He has an extensive and eclectic background in classical, new acoustic and theatrical music production. His contemplative melodic art music has been featured on distinguished and nationally-syndicated radio programs including *Hearts of Space*, *Echoes*, *Galactic Travels*, *Star's End*, *Journeyscapes*, and *Ultima Thule*. Two of his recent recordings were nominees for Best Electronic Album in the Zone Music Reporter Awards. "Chronotope" refers to the essential unity of space and time, a concept with numerous expressions in literature, physics and the arts. The music of *Chronotope Project* explores this time-space confluence and invites the listener on ambient journeys of deep texture infused with gentle pulsing rhythms and soulful melodies.

### **Matthew Neil Andrews**

Matthew Neil Andrews is busy busy busy, composing and recording his M.A. thesis project at Portland State University under the tutelage of Bonnie Miksch, Renée Favand-See, Hannah Penn, and Jelena Schiff. He is a contributor to Oregon Arts Watch, a Cascadia Composers board member, and Editor-in-Chief of *Subito*, PSU's journal of music & theater. This season, Matthew is growing Anaheim peppers, Quinalt strawberries, and Walla Walla onions.

### **Greg Bartholomew**

The music of award-winning American composer Greg Bartholomew is frequently performed across the United States and in Canada, Europe and Australia. More than ten

commercial recordings of his works are available, including a 2012 release by trumpeter James Ackley and 2013 releases by cellists Suzanne Mueller and Ovidiu Marinescu. A Finalist for the 2012 American Prize in Choral Composition, Bartholomew was the 2012/2013 Composer in Residence for the Cascadian Chorale. His music is available from Art of Sound Music, J.W. Pepper, Orpheus Music, and Imagine Music Publishing. For more information: [gregbartholomew.com](http://gregbartholomew.com).

### **Tristan Bliss**

Tristan Bliss loves sound. He releases his personal sounds under the moniker Cult Leader. Hit me up online at [tristanbliss.com](http://tristanbliss.com), [basementmusicpdx.com](http://basementmusicpdx.com), or on Instagram @bitchinbliss

### **Antonio Celaya**

I was born and raised in Southern Arizona, and it is in my roots there that I have found my best my musical ideas. It is my early musical experiences - Yoeme ("Yaqui") deer dance music, Tohono'Odam *Yaila*, or "chicken scratch,"  *mariachi* music, boleros of the *Trio Los Panchos*, mambos of Beny Moré and Pérez Prado to which my parents danced during the 1950's, and the cowboy songs everybody sang - that often find a way into my music. Usually my best music reflects dance and bodily movement. There is always a bit of the desert in my music. I strive to compose music that engages the body and the emotions.

### **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 currently serving as President of Cascadia Composers.

### **Vivian Elliott**

Born in Decatur, Illinois in 1986, Vivian Elliott began performing and reading music initially on acoustic guitar at age 8. They picked up and began performing in extracurricular ensembles regularly- most notably the Atlanta Symphony Youth Orchestra, and immediately discovered their biggest dream- to compose music. They began composing music for strings, orchestra (in which a few works were performed with Vivian conducting), and soundtracks for friend's homemade video games as a middle and high school student. Continuing double bass studies and composition in theory at Kennesaw State University, Vivian excelled as a music student, TA and tutoring students in theory and bass. Towards the end of two degree's worth of coursework, during a mental breakdown, Vivian came out and began transitioning, and soon after had to leave University to focus on survival, as life flipped upside down in a rapid shift from one of society's most privileged to most marginalized in a night. As a form of much needed catharsis Vivian began composing electronic music, using the DAW Fruity Loops, in 2007. After moving to Portland in 2011, Vivian pursued other things professionally to some degree of success before an injury kept them from working, and then endured two and half years of homelessness and multiple traumas. In the two years since becoming housed, Vivian has put together a modest music production and recording studio, and has written almost 200 electronic music tracks, of which half have been lost unfortunately. Vivian released an album, *INFAMOUS*, in November of 2018. And coming this spring will release another album and begin posting the archives of old unreleased music made over the past decade. Vivian plans to pursue composing in the video game music world and return to college to finish degree in production and audio

engineering.

### **Brian Field**

Brian Field began his musical endeavors at age eight with the study of piano, and began his first serious compositional efforts at sixteen. He earned his undergraduate degree in music and English literature from Connecticut College, where he graduated Magna Cum Laude, Phi Beta Kappa. At Connecticut, he studied composition with Noel Zahler, piano with the Polish pedagogue Zosia Jazinovich, organ with John Anthony, and harpsichord/figured-bass realization with Linda Skernick.

Devoting himself to composition, Mr. Field continued his musical studies at the Juilliard School in New York City where he was awarded his Master of Music degree. At Juilliard he was a student of Milton Babbitt. From Juilliard, Mr. Field attended Columbia University, earning his Doctorate. At Columbia, he was a President's Fellow and studied composition with George Edwards and Mario Davidovsky.

Mr. Field's musical works include music for television and stage; solo acoustic, chamber, ballet, choral, and orchestral works—stylistically ranging from serious contemporary pieces to jazz to electronic music. His compositions have been performed throughout the United States and internationally.

### **Jefferson Goolsby**

Jefferson Goolsby's work integrates video, interactive systems, sound design, installation, performance and image making. His work often explores themes of displacement and the impacts of emerging technologies on individuals and societies. Jeff also enjoys traveling and writing as well as coffee. Jeff is an Intermedia artist and faculty in the Media Arts program at Lane Community College.

### **Joshua Hey**

Joshua Hey is a composer living in Philadelphia as a PhD candidate at the University of Pennsylvania. His work has been performed by musicians such as the Daedalus Quartet, ICE, Ensemble Dal Niente, PRISM, Omaha Symphony, and Quatuor Bozzini. Festivals and venues which presented his music include Nokia Bell Labs, MATA, Time of Music, June in Buffalo, RED NOTE, and the American Conservatory in Fontainebleau. He has received distinctions from ASCAP, the Kimmel Harding Nelson Center, and the Virginia Center for the Creative Arts. In 2014-15, he was a visiting scholar at the Sibelius Academy with a grant from the American-Scandinavian Foundation.

### **Mei-ling Lee**

Taiwanese-born composer Dr. Mei-Ling Lee's work integrates contemporary western music with traditional Chinese culture. She regularly draws inspiration from Western and Chinese poetry. In her free time, Mei-Ling loves to spend time with her family, watching movies, cooking, traveling, and reading. Dr. Lee is currently Adjunct Faculty in the Music Technology program at Lane Community College, Eugene, Oregon.

### **Timothy Arliss O'Brien**

I am an interdisciplinary artist in music composition, writing, and visual arts. My goal is to connect people to accessible new music that showcases virtuosic abilities without losing touch of authentic emotions. I have premiered music with The Astoria Music Festival, Cascadia Composers, and Sound of Late's 48 hour Composition Competition. I also want to produce writing that connects the reader to themselves in a way that promotes wonder and self-realization. I have self-published several novels, and have written for Look Up Records (Seattle), Our Bible App, and Deep Overstock: The Bookseller's Journal. Check out my full discography,

*Where Are WE?, Piano Memories, and Soundbath, and my newest novel, Dear God I'm a Faggot* at my website: [www.timothyarlissobrien.com](http://www.timothyarlissobrien.com)

### **Stacey Philipps**

Stacey Philipps writes music of close, lush harmonies and contrapuntal textures, exploring the human experience and the timbre of voices and instruments in minute, exposed detail and vibrant, sweeping gestures. A lifelong choral singer, Philipps is an early- and new-music devotee, and she currently sings with the Oregon Repertory Singers. Her vocal interests extend to a love of composing choral music and art song, as well as collaborating with solo instrumentalists and chamber music ensembles. She is also a concert producer and arts advocate committed to building community by facilitating the evanescent thrill of live performances.

A sometime pianist and frequent dabbler in playing underappreciated instruments – Philipps has an accordion, mountain dulcimer, ukulele, and banjo on hand and is pining for a harpsichord, viola da gamba, and all the crotales – she holds degrees in music composition from Portland State University and in philosophy and math from St. John's College, Santa Fe. Her work has been performed by Wet Ink, Delgani String Quartet, Raphael Spiro String Quartet, The Mousai, Northwest Piano Trio, The Bodhi Trio, Orchestra Seattle and Seattle Chamber Singers, Vox16, Vox Femina, Resonance Ensemble, Choral Arts Ensemble, Oregon Repertory Singers, and mezzo-soprano Laura Beckel Thoreson, among others. She is a member of the American Composers Forum, the National Association of Composers USA, Cascadia Composers, and ASCAP and is the proprietor of Sirensong Publishing, the sole distributor of her work.

### **Dana Reason**

Dana Reason is a Canadian-born composer, sound and recording artist and music researcher. She was part of The Space Between trio with Pauline Oliveros; is documented on 16 recordings, and creates music for film, theatre, and live ensembles. Reason's original film score *Back to God's Country* premiered at the Brooklyn Academy of Music (Summer 2018). Additionally, she performs on *Within Our Gates; Body and Soul* and the Emmy nominated PBS documentary - *Birth of a Movement* (2017) soundtracks. Her composition *Currents* for wind ensemble as well as her trio album *Angle of Vision* were both long listed for GRAMMY awards in 2014. Reason holds a Ph.D from the University of California San Diego, a Masters in composition from Mills College, and a Bachelor of Music from McGill University. Reason is on faculty at Oregon State University where she is the coordinator of Contemporary Music and Research.

### **Paul Safar**

Paul Safar is a versatile composer/performer and private piano instructor living and working in Eugene, Oregon. He performs regularly with the soprano Nancy Wood and thrives on collaborative projects. He has had commissions from the Delgani String Quartet and Oregon Parks Department and was the Oregon Music Teachers Association Composer of The Year for 2013-14. Paul's compositions have been played at Fear No Music concerts and the North American Saxophone Alliance, among other venues. His music has been performed in New York, Seattle, Cincinnati and Havana. Having a balanced background in both Classical and Jazz/Rock, one of Paul's missions is to hopefully coherently combine these influences in his compositions. His composition teachers have included Joel Hoffman and Rober Kyr. As an instructor, Paul enjoys sharing his knowledge of composition to both young students and piano teachers. He is a proud, card carrying member of Cascadia Composers, for which he is eternally grateful. When he isn't engaged in musical activities, he might be hiking, running or spending time with his family.

### **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 (2012–20) and also serves on the NACUSA Cascadia Chapter Board.

### **Jennifer Wright**

Jennifer Wright, M.M., B.M., is a keyed-instruments performer, composer, educator, graphic artist, event producer, instrument destroyer/creator, culture-maker and passionate aficionada of the creative life. She holds two degrees in classical piano performance (B.M., Hartt School of Music, Connecticut; M.M., Trinity College of Music, London, England) and studied for two years at the Music Conservatory in Stuttgart, Germany.

Jennifer performs regularly as a solo and collaborative artist, increasingly focusing on the unique demands of her own work. Her eclectic compositions combine her various obsessions and curious whims, including repurposing pianos and other instruments, extended techniques, movement, imagery, science, silliness, electronics, and live art-making. Much of her work focuses around alternative keyed instruments, including typewriters, toy pianos, amplified harpsichords, and her one-of-a-kind creation "The Skeleton Piano".

Her compositions have been performed at the 29<sup>th</sup> and 31<sup>st</sup> Annual *Festival de La Habana de Música Contemporánea* in Cuba, the *Fairbanks Summer Arts Festival*, *Portland International Piano Festival*, *Portland's March Music Moderne* festivals, *Crazy Jane Composers* and *Cascadia Composers* concerts, on KBOO, XRAY and KTCB radio, on KGW TV and Cuban National TV, by *Portland's Resonance Ensemble*, the *Free Marz String Trio*, the *Delgani Quartet*, and in recitals in the U.S., England, and Finland.

Jennifer has collaborated with artists such as the Venerable Showers of Beauty Gamelan Orchestra, Heidi Duckler Dance Theater Northwest, Ensemble Interactivo de la Habana, filmmaker Takafumi Uehara, aerialist Jordie Campbell, Agnieszka Laska Dancers, sculptor Melita Westerlund, the XX Digitus piano duo, the textile artist Ree Nancarrow, and mixed media artist Susan Campbell. She is co-founder of the intrepid female composer/performer trio *Burn After Listening* and of the adventurously-minded *Heave-Ho Productions*.

[jenniferwrightpianostudio.com](http://jenniferwrightpianostudio.com) & [skeletonpiano.com](http://skeletonpiano.com)

### **Nicholas Yandell**

I'm Nicholas Yandell: born July 24th, 1982 in Boise, Idaho. I received a Bachelor's and Master's degree in Music Composition at Five Towns College in Long Island (NY), and eventually settled in Portland, Oregon. While educated at a jazz-based music school, I also played in emo, electronic, and post-rock bands, and eventually fell totally in love with classical composition. My creative aim is to capture the joys, challenges, and anxieties of the 21st century in music you feel, that makes you think, and something you'll enjoy too. Check out my music at [nicholasyandell.com](http://nicholasyandell.com), my collaborative projects with Tristan Bliss at [basementmusicpdx.com](http://basementmusicpdx.com), and on Instagram @lostinaudiation. Thanks for listening!



## **Performer Biographies**

### **Trent Baarspul, Electric Guitar**

Trent, a talented multi-instrumentalist and composer/arranger, has always been deeply involved in music. Inspired by numerous genres, his "sound" is a fusion of jazz, modern popular styles and world music, which blends beautifully to create a new emotive and melodic style. Spending his early adulthood in Minneapolis, MN, he became a sought after and well respected member of the thriving music community, co-establishing and writing for the Jazz-Fusion band New Sound Underground, as well as performing with countless other artists. After releasing his debut album *Awakenings* in 2015, Trent returned to Portland, and has quickly become an in-demand guitarist in the Portland community.

### **Sean Brennan, Drums**

(no bio provided)

### **Kaleb Davies, Drums**

While in high school, Kaleb became the principal percussionist of the Portland Youth Philharmonic, marched snare and quads, played in the high school wind ensemble, jazz ensemble, pit orchestra, and pep bands - among other things. Since high school, Kaleb has developed a foundational understanding of jazz at the Alan Jones Academy of Music, and has spent a few years training to be an extreme metal drummer. He has written drum parts for and performed with the classical/modern ensemble ARCO-PDX, and has worked extensively on playing pop music with click tracks in a live setting. He currently plays in about 7 bands including a two-drummer hip hop/fusion/neo soul band called "NaMu" under the direction of Alan Jones, and a technical deathcore band called "Earth Eater".

### **Damian Erskine, Electric Bass**

Damian Erskine is known for his ability to fit into most any musical situation, extraordinary reading and improvising skills, as well as being an educator and columnist. He is an adjunct professor at Portland State University in Portland, Oregon and in addition, he regularly teaches abroad with JEA (Jazz Education Abroad) in Shanghai, Bangkok, Cyprus and Beirut. He has played in the studio or on the stage with such performers as Peter Erskine, Gino Vannelli, Vince Mendoza and the WDR Big Band, The Jaco Pastorius Big Band, Les McCann, and The Buddy Rich Alumni All-Star Band. He is also a regular contributor to the popular bass education site, [scottsbasslessons.com](http://scottsbasslessons.com), has written for Bass Player Magazine, Bass Musician Magazine, has authored two books, *Right Hand Drive* and *The Improvisor's Path*, as well as continuing to maintain a popular weekly column at [NoTreble.com](http://NoTreble.com).

### **Kenny Franklin, Contrabass**

Kenny has been a working musician for nearly 40 years. His journey has taken him from the suburbs of San Francisco, to Berklee College of Music in Boston, back west to San Francisco, and finally to Portland. Since relocating to Portland in the early 90's, Kenny has worked with a number of large and small groups including The Pranksters, Jumptown Big Band, Jazz Express Big Band, Centerpiece, Richard Arnold and the GrooveSwingers and Under the Lake.

### **Corey Heppner, Electric Guitar**

Portland native Corey Heppner is an accomplished jazz guitarist and educator who has contributed to the local scene for over ten years. He is known for having a diverse stylistic palette that extends beyond jazz and into hip-hop, classical, R&B, and funk, which is evident in both his playing and his creative efforts as a composer, arranger, and band leader. Heppner holds a Masters Degree in Jazz Studies from Portland State University where he served as Graduate

Teaching assistant from 2012-2014, and most recently held the position of Interim Director of Jazz Studies at Knox College in Galesburg, IL.

### **Jeff Jones, Drums**

Jeff has played drums on and off for most of his life. He also enjoys singing and acoustic guitar. He attended Berklee College of Music for two years. Current projects include the Jumptown Big Band, the Mizar 5ive (Steely Dan cover band), the Portland Wind Symphony (percussion), the Portland Peace Choir, and Coro Con Brio (a small choral group). Whenever possible, he also likes playing in musicals.

### **Conrad Kaczor, Dancer**

Conrad "Icon" Kaczor is known as one of the most innovative Poppers specializing in the geometric shape-shifting dance style called Tutting. He seamlessly fuses together the Popping styles of Waving, Animation, and Robotics with his Tutting. Conrad's versatility as a dancer, along with his creativity and extensive knowledge of Popping and Tutting, have enabled him to guest perform and teach at national music festivals, judge dance battles on both the West and East coasts, and study with respected street style innovators across the world. Conrad also performs with Heidi Duckler Dance Theater, a site-based dance company located in both Los Angeles and the Pacific Northwest.

### **Catherine Lee, Oboe**

Catherine Lee has performed extensively as a solo, chamber, and orchestral musician on oboe, oboe d'amore and English horn, in settings from classical to free improvisation. Recent solo recitals at Open Space (Victoria) and the Now Hear This Festival (Edmonton) included newly commissioned solo works that explore experimental compositional and oboe performance techniques. She has performed at Sound Symposium (Newfoundland), Performer's Voice Symposium (Singapore) and Embodiment of Authority (Helsinki), is a member of Re:Soundings Trio with Dana Reason, piano and John Savage, flute and the Lee + Hannafin duo with Matt Hannafin. Catherine holds a Doctor of Music in Oboe Performance from McGill University (Montréal), and teaches at Willamette, Western and George Fox Universities.

### **Stephen Lewis, Piano**

Stephen Lewis (b. 1983) is an independent composer, pianist, and conductor living in Portland, Oregon whose music inhabits the terrain between sound as physical sensation and sound as signifier of culture. Hailed as "delectable," with a "constantly shifting sonic world [that] proved fascinating and effective," Stephen's chamber opera, *Noon at Dusk*, was premiered at UC San Diego in 2016. In addition, he has been commissioned by or written works for the Delgani String Quartet, Cascadia Composers, the Wellesley Composers Conference, red fish blue fish, UC San Diego's Palimpsest ensemble, the Diagenesis Duo, Gnarwhallaby, Trio Kobayashi, Aurora Borealis, and a number of individuals. Stephen has performed contemporary and classical music in solo and ensemble concerts at Miller Theater in New York, Severance Hall in Cleveland, the Walt Disney and Zipper Halls in Los Angeles, as well as at smaller venues throughout the United States. Stephen maintains a private studio of piano, composition, and music theory students. An outstanding collaborative pianist, Stephen is in demand as a professional accompanist and vocal coach. Stephen completed the PhD in Composition at UC-San Diego in 2015, where he studied with Rand Steiger. Subsequently, he completed the DMA in Contemporary Piano Performance in 2017, where he studied with Aleck Karis. Stephen is a graduate of the Oberlin Conservatory of Music, where he majored in piano and composition.

## **Gamelan Wahyu Dari Langrit**

Gamelan Wahyu Dari Langrit is the only Balinese Gamelan to call Portland home. The fast-paced, percussive style of Beleganjur (marching Gamelan) is rhythmically layered and metalically hypnotic, raucously defining a sonic ritual space. The group was founded in 2015, when the instruments arrived (via crowd-funded shipping). Wahyu Dari Langrit ("Revelation from the Sky") was named after a dear visitor that left this plane of existence far too early.

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## **ACKNOWLEDGEMENTS**

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**Jeff Winslow** for completing his seventh season as secretary and treasurer, keeping the Cascadia machine well-oiled and in good working order

## **CASCADIA UPCOMING EVENTS**

### **In Good Hands**

Saturday, June 22nd @ 3:30 pm | Lincoln Hall, Room 75,  
PSU, 1620 SW Park Ave., Portland, OR

Saturday, June 29th @ 3:30 pm | Unity of the Valley  
3912 Dillard Road., Eugene, OR 97405

### **Astoria Music Festival**

Tuesday, June 25th @ 7:30 pm | Venue and details TBA, Astoria, OR