

# CASCADIA COMPOSERS PRESENTS

Pianist Dianne Davies

Sunday, February 28, 2016

3pm

PSU Lincoln 75

Attachments & Detachments  
Tragedy to Triumph

# Attachments & Detachments Tragedy to Triumph

**PLEASE HOLD YOUR APPLAUSE UNTIL THE END**

Sunnyview & Lancaster of Salem Locales

Tristan Bliss

Mask by Vicki Stickney, Live Art Margaret Parsons

Phases 3 & 4

Art Resnick

Live Art Margaret Parsons

Ghosts & Machines

Jeff Winslow

Mask by Vicki Stickney, Dancers Jonalyn Salzano & Samantha Barth

Funeral Waltz excerpt

arr by D. Davies

Gary Noland

Masks

Jan Mittelstaedt

Masks by Vicki Stickney & Margaret Parsons, Dance by Jonalyn Salzano

Burnside Sketches

arr by D. Davies

Nicholas Yandell

Drums Kaleb Davies, Bass Josh Davies Painting by Steph Hilchen

Lisette's Blues

arr by D. Davies

Michael Rudolph

Drums Kaleb Davies, Bass Josh Davies

Join us for reception following

**Donations accepted**

# PERFORMER BIOS

**Dianne Davies** is hungry for the stage. She teaches piano and performs polar opposites. Half of her time is spent devouring brand new music by living, local **Cascadia Composers**. She also promotes the "In Good Hands" concert that connects living composers with young piano students and their teachers. It has become her passion to share this new music with the next generation. The other half of her time is spent on her musical comedy routine called "**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. Dianne has been married to her soul mate Mike for 25 years and they have two wonderful sons, Kaleb & Joshua that team up with mom to form the Davies Family Trio: Josh on Bass, Kaleb on Drums and Dianne on Keys.

**Jonalyn Salzano** attained her BFA in dance from Marymount Manhattan College. While at Marymount, Jonalyn had the opportunity to perform in various dance festivals and concerts. She was able to develop her artistic voice through choreography during her time at Marymount. She was accepted into the student choreography showcase, Dancers At Work, to create two pieces. Before she began her training at Marymount, Jonalyn studied at the Joffrey Ballet School where she presented her choreography in a showcase amongst some of New York's most respected teachers and choreographers.

**Samantha Barth** is 11 years old, in 5th grade at Hiteon Elementary School of Beaverton and dances at Moonstar Dance Studio in Beaverton. She has been dancing with the Junior Performing Team at Moonstar for two years and has a passion for ballet and lyrical styles of dance.

**Margaret Parsons** is a multimedia artist living and making in Portland, OR. Utilizing animation and light installations, she is currently exploring the body's sensorial hierarchies and the tactile consciousness of experiencing movement. Movement is central to her work, and she frequents dance studios in her efforts to distill the wonderful quality of being alive. Currently studying at Pacific NW College of Art, she has participated in several student shows, such as Stop/Watch at the Hollywood Theatre.

**Kaleb Davies** started taking drum lessons in the 4<sup>th</sup> grade and just graduated from Beaverton High School having played in 2 musical pit orchestras and playing snare 1 year in marching band and quads for 2. He was the principle percussionist for PYP for 2 years and is currently taking a gap year. His goal is to make a living playing the drums.

**Joshua Davies** is a sophomore at Beaverton High School and enjoys playing the bass, singing bass in choir and is on the school's first Robotics Team. Joshua was a member of All State Choir January 2016 as a Bass 1. He is an anime buff and wrote and produced his own CD of electronic music under the name JMaster Ninga.

**Vicki Stickney** a jack of all trades and as of late, took up painting. The last 3 years her paintings have taken first place and best of show at various Washington fairs. She lives in Fruitland, Washington and is married to Dianne's older (only) brother, Scott.

**Stephanie Hilchen** is a recent graduate of Westside Christian High School and is currently taking a gap year. When she goes to college, she wants to major in psychology and be an art therapist. The Davies Family have known Stephanie since she was in 4<sup>th</sup> grade and was a classmate of their oldest son Kaleb clear through the 8<sup>th</sup> grade.

# Composer Bios

**Tristan Virgil Tobia Bliss** is an undergraduate composer currently studying with Dr. Whitley at Western Oregon University. He doesn't believe knowing random details about his studies will enlighten his music for you, but here is some other random information he thinks will. Tristan loves: Dostoevsky (especially Raskolnikoi in Crime and Punishment), skinny dipping in the ocean, and philosophical discussions about his equal disbelief in predetermination and chance-which opens up a lot of room for existential crises about the nature of the universe, which coincidentally he also loves. In short, Tristan doesn't and does take everything and nothing seriously, but on the forefront is music, and music's ability to express what language just turns into nonsensical contradictions. Like this bio.

**Art Resnick** is a professional jazz pianist and composer who has toured and recorded with some of the best know jazz dignitaries in the world. Although Art's career has been exclusively jazz, he has always had a love of classical music, especially modern classical music. While teaching classes at San Diego State University he earned a BM degree in classical piano performance. As a composer he is mostly autodidact with some course work and studied with R. Murray Schafer (soundscapes), Robert Shallenberg (U of Iowa, electronic music), Dan Lee Mitchell (Harry Partch instruments at SDSU), Robert Priest and Tomas Svoboda in Portland, OR. He was named the 2015 composer of the year by the Oregon Music Teachers Association and will debut a piano trio in June.

**Jeff Winslow**: A fourth-generation Oregonian, studied music and electronics at the University of California at Berkeley, getting serious about composition in the mid-90's as High Modernism finally relinquished its death grip on the world of art music. His work has been performed by FEARnoMUSIC and the Portland Vocal Consort, and also at Cascadia Composers, Seventh Species, Cherry Blossom Musical Arts, and Oregon Bach Festival concert, as well as several other locations around the region, often with the composer at the piano. A recent piano work, "Leid ohne Worte (lieber mit Ligeti)" received honorable mention from the Friends and Enemies of New Music, a New York-based composers' group. He is one of seven founding members of Cascadia Composers, a NACUSA chapter centered on the lower Columbia River watershed.

**Gary Noland** earned a BA in music from UC Berkeley in 1979, continued studies at the Boston Conservatory, and transferred to Harvard where he added to his credits an MA and PhD in music composition in 1989. His catalogue consists of over 400 works, which include piano, vocal, chamber, experimental and electronic pieces, full-length plays in verse, fiction, and graphically notated scores. His compositions have been performed and broadcast in many locations throughout the United States, as well as in Europe, Asia, and Australia. He founded the Seventh Species New Music concert series in San Francisco in 1990 and has, since, produced over 50 concerts of contemporary concert hall music on the West Coast. Gary is also a founding member of Cascadia Composers. 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 at: [www.northpacificmusic.com](http://www.northpacificmusic.com). More than fifty of his scores are currently available for purchase at J.W. Pepper at: <http://www.jwpepper.com/myscore/garynoland>.

**Jan Mittelstaedt** holds a BS in education from Bucknell University, a BA in music from Marylhurst University, and a MM in composition from the University of Portland. She teaches piano and is Nationally Certified in piano by the Music Teachers National Association (MTNA), Jan composes numerous educational pieces for piano, chamber music and sacred compositions. She was chosen Composer of the Year in 1994 by the OMTA and her flute and piano composition, *Journey Through A Shadow*, was performed at the OMTA state convention in June that year. She is a member of the Oregon Federation of Music Clubs, Mu Phi Epsilon, and the Christian Fellowship of Art Music Composers (CFAMC). Her biography is included in the *Marquis Who's Who of American Women* and *Marquis Who's Who in America*.

**Nicholas Yandell**: from Boise, Idaho, received a Bachelor's and Master's degree in Long Island (NY), and settled in Portland, Oregon. I gained a passion to compose because I want to experience combinations of sound and silence that don't currently exist and have others experience them too. This desire tends to manifest itself into classical concert works, film scores, post-rock songs, and electronic music, sometimes amalgamating with fiction and poetry into meshes of lyrics, stories, and sound. So in the end, I'm just a sound-sculptor, taking my small vial of talent, casting it into the winds of the world, and discovering what the visceral power of musical expression can accomplish.

**Michael Rudolph** is a 24 year-old Oregon native. He picked up guitar at 16 and became interested in Folk-Blues, and then jazz. He plays in a local punk band and hopes to continue studying music and writing songs. The Davies Family has known Michael since he was 5 years old and he lives in the same cul-de-sac.

### Sunnyview & Lancaster by Tristan Bliss

This piece was written during a time of unemployment and is centered around the concept of the mundane and how so much of life, even within struggles, really is just mundane. The main theme presented in the first three measures is representative of the "mundane" and as the piece progresses it gets more difficult in the same way that as life progresses, life gets more complicated, but the "mundane" is still present. No matter how complicated life gets you still have to get up, and just do what needs to be done for that day. The cascading melismatic phrases are the momentary escapes and represents how even our escapes can development mundanity. Even though this sounds melancholy, when I was composing it really wasn't, for the mundane can be a security in down and out times. I know that if everyday I just got up and did the mundane, eventually things would turn themselves around.

### 4Phases by Art Resnick

*Phase 1:* Represents the environment of the unborn child and the activity of the babe in the womb, to birth and growth of the infant. *Phase 2:* Begins with the enthusiasm of youth finding its way into the complexity of life marked by an energetic ostinato. Abrupt musical outbursts depict the hectic life of young adults through middle age where one establishes a career and family.

*Phase 3 Refection, Reminiscing & Remorse* "One would think that this period of life would be one of peace and contemplation, but the truth is, there are often regrets, fear and unfulfilled dreams that disturb us." *Phase 4 Calm vs. Struggle & Final Freedom:* We hear the contrast between calmly succumbing to the knell announcing the final phase of life and resisting by fighting for the last breath. The last 5 measures are the serenity of death in the mind, body and soul.

### Ghosts & Machines by Jeff Winslow

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. Both phrases rise 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 hot August evening, while the wall 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. Those who know his music will understand that this piece is unlikely to have come from that direction, 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, growing it from bits and pieces of my old, shelved piano fantasy. Finally, after 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, a few quotes of other works both famous and obscure flit by. 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.

### Funeral Waltz by Gary Noland

I have included this piano piece in my five-hour comedy in verse with music (in six acts) titled "Nothing is More" (Op. 92) for six actors and four extras. "Funeral Waltz" is played at the end of the sixth act, right after the play's denouement (i.e., the "murder scene").

To cast some light on the play itself, I offer (below) my synopsis of **Act One**. Purvel Schlignatz is formally presented with his doctoral degree. He is warned by Beverly Lovebucks (the incumbent president of Pimpleton Luniversity) that there are few worthwhile jobs available. She therefore recommends he pursue an even higher degree called a "stool" to increase his job opportunities. He acquiesces and finds himself amongst a small—albeit elite—group of students pursuing absurdly arcane areas of study such as "astromusicology," "feline transgender studies," "primaeval linguistics," and so on. *(Continued)*

## **Funeral Waltz Continued**

One stool candidate, Phangbang Bonation, is a world-renowned *artiste* who makes preposterous claims about his accomplishments. He boasts an unrivalled technical mastery of virtually every imaginable artistic idiom, including the visual arts, film-making, music composition, novel writing, poetry, architecture, sculpting and suchlike, the main loophole being that he is the progenitor of a "submicrominimalist" aesthetic known as "Nadaism," which espouses doing *nothing* (i.e., short of making outrageous pronouncements regarding one's achievements) and calling it "art." Purvel, who tries to keep an open mind, is eventually persuaded by his friend and fellow stool candidate, Pelvin Penisovich, that Phangbang is a crafty impostor who needs to be discredited at all costs (if not eliminated from the face of the planet!).

## **Masks by Jan Mittelstaedt**

Sometimes our emotions do not express what we really feel. For example, Laughter often masks emotions such as embarrassment. The inspiration for this movement was a comment, made many years ago, that I covered up my feelings of social discomfort through laughter. After I wrote the music, it was pointed out to me that laughter may also be hurtful and sinister as when we laugh at people instead of with them. Tears may be manipulative and Anger may cover up hurt or grief. I learned about anger when my grandmother died in the 1950's. My father seemed grumpy the day he learned about the death. I asked my mom why he was so grouchy and she explained that he was really very sad. This composition musically explores four emotions. The final one, Joy, is reached when we throw away our masks and understand that God accepts us just as we are. I'm still working on this stage. J.M

## **Burnside Sketches by Nicholas Yandell**

You must have the right teacher and go to the right university to become a great composer and I'm the only person who can teach you what you need to know"... "If you listen to music with a drum set, electric guitar, or any electronics at all, you will become less intelligent and throw away your ability to compose anything of value"... I was to follow statements like these from Professor S, my Master's thesis mentor, who promised to be my guide through the composer's world of grants, introductions, and commissions. His plan for my life also included seeking a doctorate on the East Coast, but I longed to escape the stifling, New York, academic mentality. Though he disagreed with my decision, he told me I would still have his support, in all the ways he had promised, because he believed in my music, especially my 30-minute, orchestral, Master's project. So I moved to Oregon, finished the project, and sent him the score, but never received any response back, nor anymore help or guidance about what to do next. Months later, I heard from a friend that Professor S had called my Master's project "corrupted by outside influences", claimed that he no longer supported what I was writing, and had taken a new arts student under his wing and made them many promises.

With his assistance and guidance severed, I found myself disconnected from the future I thought I had. I felt depressed, betrayed, discouraged, and directionless... I spent a lot of time wandering the streets of Portland, especially along Burnside. There I began composing *Burnside Sketches* and through this work, unwinding Professor S's influence. I blatantly disobeyed common musical rules (using lots of parallel fifths etc.), used piano clusters (which he found distasteful) and embraced the influence of rock music (drum set sounds, guitar voicings, etc.). A few minutes into the work, I introduce a jazzy-folk melody of the type my mentor found especially appealing. This melody appears reminiscently at first, in a simple, agreeable manner, then it becomes clamorous and irritating. Near the end, the theme gets thoroughly pulverized, and the piece ends defiantly on two dissonant chords. Ultimately, *Burnside Sketches*, this compositional catharsis, was the pivotal work in my musical "coming of age" and is the first piece that truly represents who I am as a composer.

## **Lisette's Blues by Michael Rudolph**

The working title for Lisette's Blues was the Far-From-Home Blues, and it was an attempt to use the concepts I'd learned from studying piedmont folk guitar to create original melodies. It follows the I IV V blues progression, but in several of the choruses swaps traditional blues notes for sweeter 6ths and major 7ths. The solo section opens up into a jazz blues and features original improvisations by the performers. In the end I couldn't say that I'd rather have been home than on my journey, and the music was celebratory. If there's sadness there it's the sadness of wanting to be in two places at once; of knowing many of the people you hold dear will never know each other. It's a traveler's blues for life compacted, dedicated to a good friend I left behind.

Coming Soon to Venues near you...

Saturday, April 9th 2pm

**Dianne Davies Has Fallen Off Her Bench**

Rosewood Park Senior Living

Guest Artists:

ARCO Bassist Chang Lee,

Drums & Bass Kaleb & Joshua Davies,

Pianist Jessica Reitmeier on upside down & backwards piano

**2017-18**

Anime & Video Game music on 2 Pianos Maria Choban & Dianne Davies

Attachments & Detachments II Relationships Ruins to Restoration

**Resources**

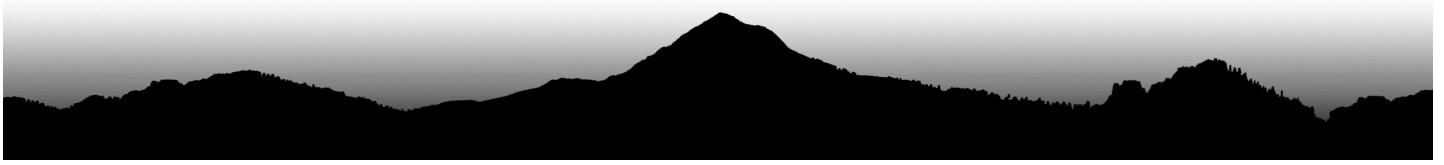
**Portland Women's Crisis Line** 503-235-5333 (24 hour crisis line)

More options at <https://www.portlandoregon.gov/police/article/61872>

**The Dougy Center** The National Center for grieving children & families

<http://www.dougy.org/>





# 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

Jan Mittelstaedt, President

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Jay Derderian, Webmaster/Recorder

David S. Bernstein, Greg A Steinke, at large

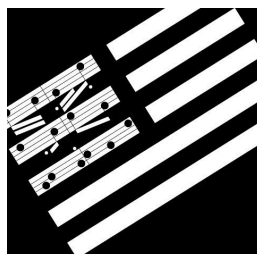
Tomas Svoboda, Honorary Member

*Cascadia Composers* is a chapter of the National Association of Composers/USA (NACUSA)

NACUSA is a 501(c)(3) non-profit organization. Founded by Henry Hadley in 1933, it is one of the oldest organizations devoted to the promotion and performance of American concert hall music.

Many of America's most distinguished composers have been among its members.

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



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