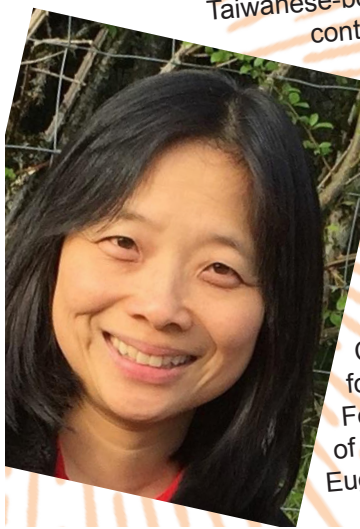




Susan Alexjander has been called "A Universal Sonic Toolmaker." She's a versatile American West Coast composer working in many different styles. Her sound designs often reflect her fascination with science and include sonifications of things such as black holes, atomic elements, pulsar spins and different tuning systems based on data. Her groundbreaking work in 1988 translated infrared frequencies from DNA into sound as a foundation for her album *Sequencia*, which continues to inspire other artists and scientists. She has exhibited widely in the US as well as Canada, Europe and Asia. At the US, her sound designs in collaboration with sculptor Rebecca Kamen have been featured in East Coast science venues such as the National Science Foundation, Chemical Heritage Foundation, and the National Academy of Sciences. Her private passion is researching sounds and frequencies of all kinds...in the natural world, scientific data, mathematical relationships, geometry, and the human body. The goal is to reveal the sonic beauty and 'hidden whispers' of the universe...and for the listener to find that reflected in themselves.

home in Portland, Oregon. He attended the internationally acclaimed music academy at Interlochen, Michigan. Daniel has studied composition with Doy Baker, Harold Owen, Derek Healey and Walter Saul, and piano performance with Ruth Roper, Michael Coonrod, Andrzej Dutkiewicz, Victor Steinhart and Jill Timmons. As the Oregon Music Teachers Association's Composer of the Year in 2010, Daniel had his *Sonata Concrete* premiered at the OMTA state conference and his works are frequently featured on Cascadia concerts. In November 2016, his work was selected, along with five other Cascadia members' works, to be featured at the 29th Annual Contemporary Music Festival in Havana, Cuba. Daniel composes acoustic and electroacoustic music and takes special pride in concert production. His productions of Cascadia's *Blackout*, *Composers at Play*, *Perceptions of Sound*, and *Desire for the Sacred* concerts have been some of Cascadia's most popular concerts.

Taiwanese-born composer **Dr. Mei-Ling Lee's** work integrates contemporary western music with traditional Chinese culture. Her work regularly draws inspirations from western and Chinese poetry. Dr. Lee received her Ph.D. degree in Composition with supporting area in Intermedia Music Technology from the University of Oregon. At the University of Oregon, she studied under Dr. Jeffrey Stolet, Dr. Robert Kyr, and Dr. David Crumb. Her work has been performed internationally and throughout the United States. Awards include First Prize at the Third International Competition of DTKV, Germany, and commissions for the Composers Symposium of the Oregon Bach Festival (2004, 2005). Mei-ling is currently an instructor of music technology at Lane Community College, Eugene, Oregon. For more information about her work, please visit: <http://meilinglee.lccmedialab.com/>



at
Composers,
In November of
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have been some of

PROGRAM NOTES

Listen to the Earth (Daniel Brugh) is an immersive piece that takes inspiration from Bernie Kraus' book "The Great Animal Orchestra" and uses the sounds of the earth and its creatures as its source material. Recordings of wind, water, insects, animals, humans and machines are combined with live synthesizer, Roli Seaboard keyboard, and multiple large cylinder bell gongs made from recycled oxygen tanks.

The Feather (Mei-ling Lee) is a story inspiring us to speak up despite the overwhelming voices around us. The performance uses musical composition and modern dance to paint a picture of a girl following her own voice amidst a sea of negativity.

Rock Piece (Susan Alexjander) was constructed of sampled rock sounds from the granite mountains of Banff, Canada in 2001 during an artist residency there. Its design reflects what I envisioned the five sacred (Platonic) solids - cube, tetrahedron, octahedron and so forth - might have sounded like if they were all spinning inside each other. The Renaissance philosophers were in love with this concept and felt great power was released during the spins and interactions of angles and shapes. The only sound which is not a rock is the gong - a perfect pot lid scavenged from the sculpture studio.

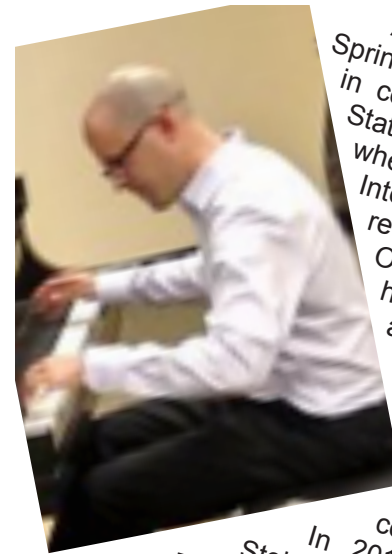
Side Hustle (Jennifer Wright): This piece is beautifully self-explanatory. If you've ever had a side hustle - and who hasn't, in one way or another? - you know what it's like. Tick tock, tick tock.

Ananda Sama - for Christina (Susan Alexjander) "Ananda Sama" loosely translates as "Joy of the Light Within." 'Sama' is a Sanskrit word that refers to the living light that is within all things...people, rocks, oceans and stars. This piece is about bringing it forth with the power of sound and was written specifically for Christina Ebersohl, who 'knows the light.' Ananda Sama is intended to be highly personal and improvisational, to be played slightly differently each time, depending on mood. Woven digital sounds include: Maori bells, elements of wind, thunder, water, the sounds of cottonwood tree cells popping and a clicking pulsar. The viola score features Rag Desh - a beloved Raga in India - and a tone row on Christina's name.

Song of the Stars (Alexander Schwarzkopf) is a meditation on cross-modal stimulation through music and augmented reality. By scanning a code on the program (*see right*), each audience member can view on their own device the contours of constellations and astral configurations as the composition illuminates them. *Song of the Stars* is a collaboration with Raphael Raphael.

La'ah (Mei-ling Lee) is composed for solo dance. The original idea comes from "playing with the voice", mimicking the sound of a boy trying to say "La" but cutting the sound suddenly in the middle of his breath. Carrie Goodnights, a graduate dance student, told me about an experience she had in an airport. She saw a small boy playing by himself while waiting with his family. This boy, about five years old, started to make some funny sounds out of his throat. Have you ever been so happy and excited for something by yourself in your own world? The excitement comes from "secret joy". Imagine that little boy: even though there were people walking by and noises all around him, he did not care at all; all he wanted was to make funny sounds and be happy with it while playing. I played with the sounds as well.

No Disrespect (Jennifer Wright) is a performance art piece that explores the social pressures of modern life and the environmental/intellectual complexities of disposable 'trash society'. A collision of elements - an abandoned piano, ominous figures, 'junk' sounds, raw visual expression - provokes viewers to engage anew with their perspectives on beauty, art, intention, legitimacy, and value. It invites contemplation of the challenges arising from the compression of so many cultures, influences, and individual human passions into small spaces - neighborhood, town, city, planet. This piece expresses a deep joy for all modes of human expression and the hope that our common cultural legacy may enjoy constant, vibrant, and unexpected reinterpretation, leaving stereotypes and unexamined preconceived notions by the wayside like so many empty cans of spray paint.



Alexander J. Schwarzkopf was born in Colorado Springs, Colorado. Alexander has been a featured artist in concert and masterclasses throughout the United States, Brazil, Germany, the former Yugoslavia and Italy, where he was a finalist at the Val Tidone "Silvio Bengalli International Piano Competition." Alexander is the recipient of the award Composer of the Year 2017 from Oregon Music Teachers Association. Alexander has held positions such as Visiting Artist Piano Faculty at the University of New Mexico in Albuquerque and DeutscherTonKuenstlerVerein "MusikAktiv" festivals in Germany, among others. In his compositions and teaching, Alexander explores the intersection of music and visual art through the translation of contours of melodic lines into physical movements. In 2016, Alexander released his recording of Falko Steinbach's "Figures: 17 Choreographic Etudes" on the Centaur Records label. Alexander holds the degree Doctor of Musical Arts in Piano Performance from the University of Oregon, and currently lives and conducts his private teaching studio in Eugene, Oregon. For more information on Alexander, please visit www.ajsmusic.org.

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Jennifer Wright is a pianist, composer, educator, graphic artist, event producer and instrument destroyer/creator. She holds two degrees in classical piano performance (B.M., Hart 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's eclectic compositions often feature repurposed/ altered instruments, imagery, humor, electronics, live art-making, and alternative keyed instruments such as typewriters, toy pianos, amplified harpsichords, and her one-of-a-kind "Skeleton Piano". Her works have been performed at the Festival de La Habana de Música Contemporánea (in the 2016 USA/Cuba composer exchange, the first since the Cuban revolution, and in 2018), the Fairbanks Summer Arts Festival, March Music Moderne festivals, Crazy Jane concerts, Cascadia Composers concerts, the Astoria Music Festival, on KBOO and XRAY radio, on KGW TV, and in solo recitals in the U.S., England, and Finland. Jennifer has collaborated with artists such as Heidi Duckler Dance Theater NW, the Delgani Quartet, the Venerable Showers of Beauty Gamelan Orchestra, filmmaker Takafumi Uehara, aerialist Jordie Campbell, sculptor Melita Westerlund, Ensemble Interactivo de la Habana, Agnieszka Laska Dancers, and the XX Digitus piano duo. She is co-founder of the intrepid female composer/performer trio Burn After Listening. jenniferwrightpianostudio.com & skeletonpiano.com



PROGRAM

Listen to the Earth * Daniel Brugh
for synthesizer, Roli Seaboard, cylinder gongs, and fixed media
Daniel Brugh, synthesizers, Roli Seaboard & fixed media;
Paul Safar, gongs

The Feather Mei-ling Lee; story by
Jefferson J. Goolsby
for solo dance with electronic music playback
Sarah M. Nemecek, dance & choreography

Rock Piece Susan Alexjander
for fixed media and audience participation

Side Hustle * Jennifer Wright
for three toy pianos, fixed media, and dance
Jennifer Wright, toy pianos & fixed media
Conrad Kaczor & Kiel Moton, dance & choreography

Ananda Sama Susan Alexjander
for viola and fixed media
Christina Ebersohl, viola

Song of the Stars * Alexander Schwarzkopf
for electronic instruments and visual display
Alexander Schwarzkopf, live electronic instruments

Note: download the Zappar app and scan the Zappar code on reverse for access to the augmented visual display

La'ah Mei-ling Lee
for solo dance with electronic music playback
Sarah M. Nemecek, dance & choreography

No Disrespect * Jennifer Wright
for prepared piano, fixed media, dance, and spray paint
Jennifer Wright, prepared piano & fixed media
Conrad Kaczor & Kiel Moton, dance & choreography

Note: this performance involves controlled use of water- and sugar-based, low-VOC, eco-friendly spray paint. Please maintain a reasonable distance from the performance area to avoid possible overspray.

** world premiere performance*

COLLABORATORS & PERFORMERS



Christina Ebersohl is an exceptional violist. She is a US Army veteran. And she is blind. But what she lacks in physical sight she makes up for with vivid musicality, technical ability, and a charismatic presence. Currently, Christina studies with Kenji Bunch at Portland State University, having previously studied under Oregon Symphony's principal violist Joel Belgique. In 2016, Christina was awarded the Gilman Scholarship for travel to Florence, Italy, for an intensive music program, as well as a number of other scholarships. Christina is on her way to becoming the first blind Body-Mapping instructor through Andover Educators. She has been featured on PSU's web page, The Oregonian, and on KOIN 6 news. She spoke at the 2017 PDXTalks on perseverance and change in her talk "How to change a light bulb". She performs an expansive range of repertoire, advocating for new compositions for the instrument.

Jefferson Goolsby is a Northwest (U.S.A.) intermedia artist and Faculty Coordinator of the Media Arts program at Lane College. His creative work integrates video (multi-channel, screen-based, and non-traditional); interactive systems; sound design; installation; performance; and image making. His work explores themes of geographic displacement and existential dilemma. His published research examines emerging distribution and intellectual property structures.



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.

Kiel Edward Boston Moton has been dancing for 18 yrs+ now and is still going strong. Kiel is known for his detail in musicality and creating a sense of connection through memory. Kiel started out as a street dancer in the rave and hip-hop scene battling up and down the West coast. He found his love for choreography and performance-based dance later on in his life. Since then has been teaching all over Portland and Seattle and choreographing for companies here in Portland. Kiel is currently dancing with and lead choreographer/creative assistant for Heidi Duckler Dance Theater, a site-specific dance company located in both LA and Portland.



Sarah M. Nemecek is a dance educator with 10 years teaching experience in the collegiate setting. She enjoys teaching various levels of modern, ballet, improv, choreography and somatics. She is certified in Feldenkrais Method® and Pilates. Sarah has an MFA in Dance from the University of Oregon and a B.S. in Kinesiological Sciences from the University of Nevada Las Vegas. Her research has been presented at IADMS in 2004 and published in the Journal of Dance Education in 2007, with both looking to the dance classroom as a fertile laboratory for scientific and somatic inquiry. Sarah is currently involved in the Scholarship of Teaching and Learning community at Lane Community College. In 2015, Sarah had two collaborative works selected for the NW Screendance Exposition (one receiving runner up for Audience Choice Award) and was a juror for the 2017 NW Screendance Exposition.

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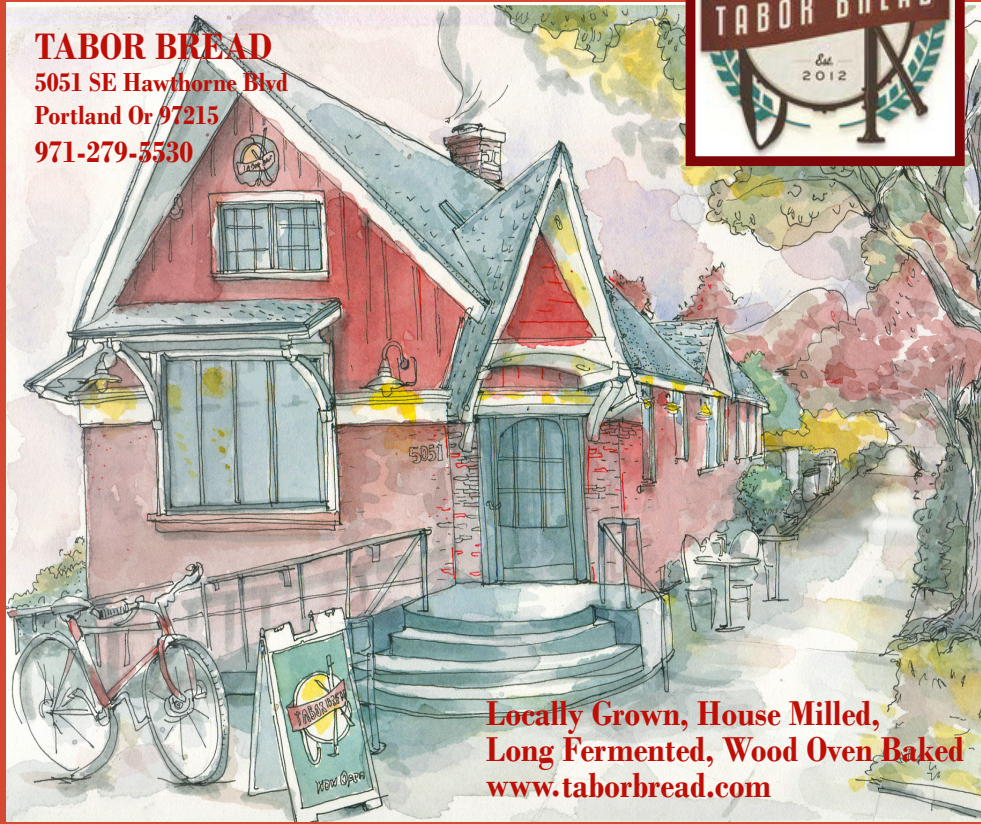
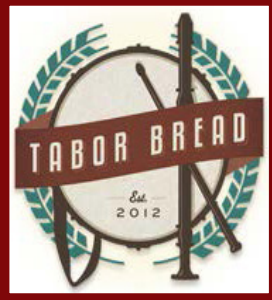


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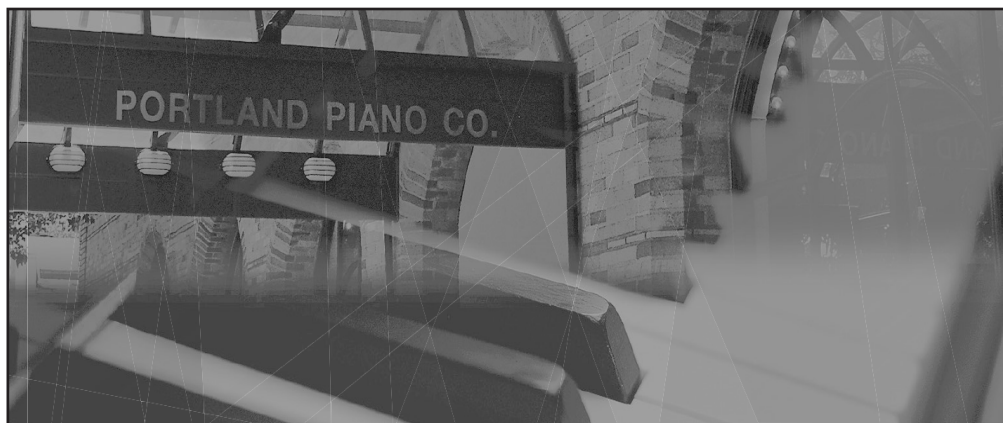
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Daniel Brugh - coordination, admin, pet rock painting
Jennifer Wright - graphic design, programs, coordination,
pet rocks, art supplies
Lisa Neher, publicity
Linda Woody, publicity
Jefferson Goolsby, advertising
Matias Brecher, videography & piano moving

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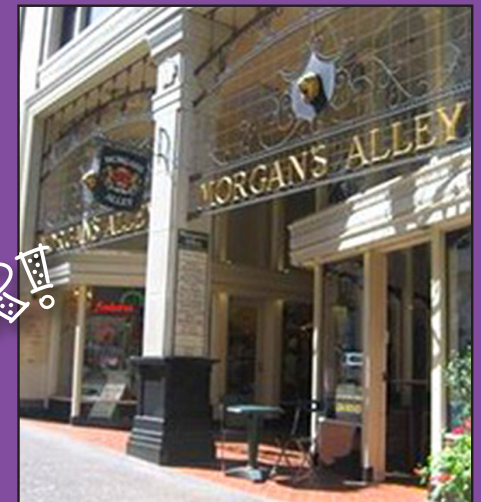
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