

CASCADIA COMPOSERS

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

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.

Upcoming Concerts

Saturday, October 29, 2011, 8 p.m.

Colonial Heights Presbyterian Church

2828 SE Stephens Street, Portland, OR 97214

Composers: David Bernstein, Ted Clifford, Jack Gabel, Bonnie Miksch, Liz Nedela, Gary Noland, Greg Steinke, Tomas Svoboda, Jeff Winslow

Saturday, January 21, 2012, 3 p.m.

Sherman-Clay Moe's Pianos.

131 NW 13th Avenue, Portland, OR 97209

Composers: Tomas Svoboda, and others to be determined

Concerts are \$20 general admission, \$15 working artists, \$10 seniors/Cascadia members, \$5 students, 12 and under free.

Cascadia Composers present



Crazy Jane

**New Works by Women Composers of Cascadia
and the winner of the Crazy Jane Student Composer Award**

Friday, September 23, 2011

7:30 p.m.

Lincoln Hall 75

Portland State University

CASCADIA COMPOSERS

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Crazy Jane

New Works by Women Composers of Cascadia and the winner of the Crazy Jane Student Composer Award

PROGRAM

Crosscurrents

Jan Mittelstaedt

- I. Dawn
- II. Contemplation
- III. Koinonia
- IV. Transformation

Erin Furbee & Emily Cole, violin
Marissa Winship, viola; Diane Chaplin, cello

Unconfined

Carol Crowder Phillips

Wilderness Proclaimed
Unconfined

The light that dances in our Mother-Love's eyes

Carol Phillips, voice; Lisa Marsh, piano

In the Shadow of the Elm

Amelia Bierly

Movement II: Lento

Marya Kazmierski, violin; Catherine Lee, English horn;
Amelia Bierly, cello

Glimpses

Elizabeth Blachly-Dyson

1. Figments
2. Still water
3. Reflections
4. Ripples

Emily Cole, violin; Marissa Winship, viola; Diane Chaplin, cello

Pour le Trio

Lisa Marsh

1. Prelude
2. Corrente
3. Sarabande
4. Gavotte
5. Gigue

Jayde Weide, flute/piccolo; Lisa Marsh, piano;
Will Gibbs, double bass/electric bass

INTERMISSION

CRAZY JANE DONORS

First and foremost, we would like to thank Portland State University's Department of Music, and particularly Bryan Johanson, for the gracious donation of performance space in Lincoln Hall..

Second, we express gratitude for the assistance we received from the following donors:

Jeff Baker
Keld Bangsberg
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Jason Hoogerhyde
Jean Kahan
Agnieszka Laska
Steven Layton
Elainie Lillios
Karin McDonough
Heather Miksch
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Vicki Wile

National Park, and as a member of Da Camera of Houston's Young Artists Program, performed in unconventional venues to reach new audiences (2010). Marissa received a B.M. and M.M. from Rice University and spent a year studying contemporary viola and viola d'amore music with Garth Knox in Paris (2006-07). In addition, Marissa is a violin and viola teacher and aspires to learn the mandolin.

CRAZY JANE STUDENT COMPOSER AWARD

In the spring of 2011, the women composers of Cascadia decided to have a concert of just the works of women (there were over 40 Cascadia Composer members, and only 7 were women). In planning and preparing for the concert, we discussed the importance of supporting and encouraging female student composers, and the female student composer competition was conceived. It was determined that the winner would receive a small scholarship and a performance of her piece at the Cascadia Women Composers' fall concert.

In choosing the music for the concert, Crazy Jane by Cynthia Gerdes was included, and it just seemed like the name to use for the entire concert, and thereby, the female student composer competition.

Zero Waiting

double video installation

Susan Alexjander

Mother's Day 2009: A lament

Carol Phillips, voice; Lisa Marsh, piano

Elizabeth Blachly-Dyson

Crazy Jane

Erin Furbee, violin; Harold Gray, piano

Cynthia Stillman Gerdes

Divinity roused

Jayde Weide, flute; Barbara Heilmair; clarinet;
Ian Kerr; percussion; Marya Kazmierski, violin
Amelia Bierly, cello; Lisa Marsh, piano;
Patrik Csak, conductor

Bonnie Miksch

COMPOSERS & PROGRAM NOTES

Jan Mittelstadt holds degrees from Bucknell University, Marylhurst University, and The University of Portland. She has studied composition with Sister Ann Cecil Daigle and Dr. Walter B. Saul II. Honors include the Ernest Bloch Composers Symposium (1993), OMTA Composer of the Year (1994), ASCAP special awards since 1994, and inclusion in *Who's Who of American Women* and *Who's Who in America*. An active OMTA piano teacher, she is chair of various projects.

Crosscurrents refers to the conflicts one experiences in life.

- I. *Dawn*: Opening with a motive from *I Feel Pretty* by Leonard Bernstein, *Dawn* depicts the joy of birth and the innocence of childhood
- II. *Contemplation*: The music expresses contemplation about the meaning of life. Is it all about pretty girls or is there something more?
- III. *Koinonia*: This movement is about friendship and fellowship which are so important to the maturation process.
- IV. *Transformation*: Through music, I am attempting to paint a picture of the great joy one feels when he/she is transformed by God.

Carol Crowder Phillips earned a Bachelor of Music Education degree from Oklahoma State University; taught music in Nairobi, Kenya; and has worked professionally as a violinist, pianist, organist, and singer; and has recently added the kinnor (a replica of an ancient 10-string harp) to her list of instruments. Carol studied composition with Evan Tonsing and James Schlater, and attended a master class with Aaron Copland. Her compositions have been performed throughout the United States and in Kenya. She is setting The Book of Psalms to music, and has set more than a third of the Psalms thus far. She has also written works for violin, piano, organ, voice, kinnor, choir, small ensembles, big band, and a variety of other instruments.

Unconfined is a collection of three songs-settings of poems by women.

Wilderness* Proclaimed

by Madelon Maupin

I'll meet you in the vestibule—
That entrance hall, Spirit-filled,
Where sense kneels low to Soul
And earth's brash noise is stilled.

I'll meet you in the vestibule
For this you too have chosen.
In fact it's where we first did meet
When time itself seemed frozen.
For there we found those prophets past
On Isaiah's highway and Moses' path,
Where holy hearts each seek His voice
And the meek rewarded, sing,
"Rejoice!"

Here, my friend, I'll walk with you,
Encouraging, calling, adoring that view
Where satisfaction alone does pour
And you and I walk through Her door.

* WILDERNESS: Loneliness, doubt, darkness. Spontaneity of thought and idea; the vestibule in which a material sense of things disappears, and spiritual sense unfolds the great facts of existence. Mary Baker Eddy

Unconfined

by Bettie Gray

Door of stone, walls of rock,
windowless tomb—
Son of God crucified, shrouded,
left to lie in silent endless night . . .

*"Arise, shine; for thy light is come,
and the glory of the Lord is risen upon thee."* ¹

Could God's Word reach through solid
walls to wake His Son? Or did the Son's
heart always beat only to the will
and Word of his Father? . . .

*"I can of mine own self do nothing. . .
but the will of the Father..."* ²

How crowded with angels that tomb
must have been; how bright the light;
how sweet the song in Jesus' heart!

*"This is the day which the Lord hath made;
we will rejoice and be glad in it."* ³

Clarinetist **Barbara Heilmair** 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.

Marya Kazmierski, violinist, currently plays with the Portland Columbia Symphony, a position she has held since 2000. She also plays regularly with the Portland Opera. Marya has also performed with the Fresno Philharmonic and the Monterey Symphony. She has toured with orchestras, traveling across the US and Europe, playing operas in Germany, Austria and Switzerland.

Ian Kerr is a graduate of the University of South Florida with a Bachelors of Music where he studied with Robert McCormick and in June 2011 graduated with a Masters of Music from Portland State University as a Graduate Teaching Assistant to Dr. Joel Bluestone. The St. Petersburg (Florida) Times has commented that Ian "shines [and is an] energetic performer on percussion." Ian Kerr performed as a soloist for the 2007 International Robert Helps Festival and Composition Competition and was invited to perform in New York City's Merkin Hall as part of this festival. Other New York City activities include performances with Brooklyn based modern dance troupe RobotHands, and studying with 30 year member of the Metropolitan Opera and former Julliard School professor, Scott Stevens. As a frequent freelancer Ian has performed with such pop starts as Styx, Clay Aiken, Steve Lawrence and Eydie Gorme in addition to consistent performances with the Newport and Vancouver Symphony Orchestras.

Dr. **Catherine Lee** has performed extensively on oboe and English horn as a solo, chamber and orchestral musician. She has performed with many orchestras including the Oregon Symphony, les Grands Ballets Canadiens and l'orchestre symphonique de Longueuil. Other highlights include *reeds*, a site-specific work based in bird song (Sound Symposium, 2010) and presenting lecture-recitals at The Embodiment of Authority (Helsinki) and the Performer's Voice (Singapore). Catherine has published articles in the *Double Reed* and her poetry will be included in the book *Sounding the body*. Catherine is a founding member of the *Umbrella Ensemble*, she holds a B. Mus and a D. Mus from McGill University a M. Mus and Performer Diploma from Indiana University.

Lisa Marsh (see composer section)

Carol Phillips (see composer section)

Jayde Weide is currently a junior at Portland State University working toward a Bachelor's Degree in Music Performance, studying with Dr. Sydney Carlson. Last year she was principal flute of PSU Symphony and the New Music Ensemble, and played piccolo in PSU Wind Symphony. She is also the President of PSU's Instrumental Music Club, which organizes and finances clinics and masterclasses for the benefit of PSU students.

Marissa Winship is a violist, contemporary music enthusiast, and lover of chamber music. Performing has taken her to summer festivals across the United States, Europe, and Korea. At the Grand Teton Music Festival, Marissa performed outreach quartet concerts in Grand Teton

MUSICIANS

Amelia Bierly (see composer section)

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 and Production Manager with Metropolitan Youth Symphony. 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. Diane holds a Master of Music degree from Juilliard, has taught at Yale University, Bard College and the Oberlin Conservatory, and has given master classes at major music schools in the US, Canada, Mexico, The Netherlands, Bosnia and Russia. On October 23 she will be featured soloist with the Sunnyside Symphony in Shostakovich Cello Concerto #1.

A native of Seattle, **Emily Cole**, has been a member of the Oregon Symphony since January 2011. She has performed with the Dallas and Seattle symphonies as well as numerous regional orchestras throughout the Dallas - Fort Worth area. She has held concertmaster and principal positions at the 2005 and 2007 National Orchestral Institute and at the 2006 International Festival-Institute at Round Top. Ms Cole received her B.M. from the University of Texas at Austin and her M.M. from the University of North Texas.

Patrik Csak is a composer, pianist, conductor, and sometimes a drummer from Portland. He began playing the piano at age 6. During middle- and high-school, he took a hiatus from music, choosing instead to watch the Cosby Show and eat quesadillas. In his first two weeks of college, architecture and music classes ignited a curiosity for the aesthetic. He spent his first two years at Portland State University studying jazz drum set, and was then accepted into the upper-division composition program. His past two years have been devoted to composing music (under the direction of Bonnie Miksch), re-learning piano (under the tutelage of Lisa Marsh), and, most recently, pursuing conducting with the help of Ken Selden.

Erin Furbee has been Oregon Symphony's Assistant Concertmaster since 2001. She was a member of the Colorado Symphony for eight years, and the Milwaukee Symphony for a season. She has performed often in Portland with FearNoMusic and Conjuncto Berritin. Out of her passion for tango she created the performing group Tango Pacifico and their 2010 CD of Piazzola's tango music, *Revirado*.

Will Gibbs began playing the bass at 14 with the Metropolitan Youth Symphony and the Portland Youth Philharmonic. Through high school he studied with Glen Moore, bassist for the Grammy nominated jazz group, Oregon. After arriving at Portland State University, Will began studying the Orchestral Bass with Jeffery Johnson, assistant principal of the Oregon Symphony. Eventually he was led to the legendary jazz educator Alan Jones, and considers himself extremely fortunate to be one of his students. Will is an active member of the New Music scene at Portland State, keen to performing pieces composed by his friends and colleagues.

Harold Gray is the former pianist with the Florestan Trio, Artists-in-Residence at Portland State University, and Professor of Music there until his retirement in 2006. He is artistic director of Portland Piano International and the Portland International Piano Festival and has performed on numerous recordings.

Knowing his name, his nature, Christ Jesus stood
and walked free, free of walls and doors and darkness,
. . . embracing his Father's law of grace.

*"Thy will be done in earth, as it is in heaven."*⁴

Today is the day for rising, for shining, for seeing
earth's place in heaven, for opening your
arms to Truth's impartial grace,
for knowing who you are.

*"Your names are written in heaven."*⁵

1 Isaiah 60:1. 2 John 5:30. 3 Psalms 118:24. 4 Matthew 6:10. 5 Luke 10:20

The light that dances in our Mother-Love's eyes
by Bettie Gray

Because we are thought
into being, embraced eternally
in the sacred presence
of the infinite All-Mind,
(in whose radiance
we might understandably
fall to our knees
in reverence and in awe
if we were watching
from afar, as if somehow
unfamiliar with who and where
we were) we find, in fact, we are . . . so here, so now . . .
lifted
by Her Love-light
to touch the face
of Being, to be Her smile, Her pure affection,
our laughter born in the heart of Her joy,
our thoughts
our selves
Her very own.

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Amelia Bierly is the winner of the Crazy Jane Student Composer Award She is a composer and cellist, and recently completed her studies in composition and music education at Portland State where she studied composition with Bonnie Miksch, cello with Hamilton Cheifetz, and body mapping with Lisa Marsh. She has composed chamber music, songs, and music for film. Recent notables include winning first prize in Portland State's New Music Ensemble Composition Competition for her piece *Assembling the tiles*. She is delighted to be the first recipient of the Crazy Jane Student Composer Award for her piece *In the Shadow of the Elm*.

In the Shadow of the Elm, Mvt. II: Lento This is the second movement of a three movement sonata for violin, English horn, and cello. The three movements together represent the three parts of a tree: roots, trunk, and branches. This movement symbolizes the trunk; solid, slow-growing, and introspective.

Elizabeth Blachly-Dyson is a molecular biologist who started writing music late in life after several years of accompanying her son to his composition lessons. She plays the cello with the Pacific Crest Youth Sinfonietta and with the Marylhurst Symphony, both of which have performed her music. She has studied composition with Dr. Robert Priest, and is studying cello with John Hubbard and piano with John Haek. She has a B.A. in Chemistry and English from Willamette University and a Ph.D. in Chemistry from the University of Oregon.

Glimpses, my second string trio, is a work of self-absorption. It is based on the letters of my name, Elizabeth = EEBEABEFA. I used these notes melodically in *Still Water* and *Reflections*, and harmonically in all the movements, varying them by inversion and transposition.

Mother's Day 2009: A Lament is addressed to my mother, who suffered a severe stroke in 2008 that paralyzed her right side and severely limited her ability to speak.

The tulips are late this year.
The rhododendrons should be blooming now,
But the tulips are late.
The winter was dry
And the spring was cold
And you were not yourself.
You were not yourself.
It snowed too many times.
And you will not be yourself.
The one left behind
After the stroke:
She is not quite yourself;
Not yourself.
The tulip buds are small and green.
The rhododendrons should be blooming now.
But you are not yourself.
The tulips are late.
Their buds are hard green knots.

Lisa Marsh is a member of the adjunct piano faculties at Portland State University and Portland Community College. As Director of the Coordinate Movement Program at Portland State University she specializes in retraining injured musicians. Her courses focus on injury prevention, health and well being for musicians and mind-body connections for increased artistry and creativity. As a solo and collaborative performer, she specializes in presenting 20th and 21st century music. Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She has studied composition with Derek Healey and Bryan Johanson. Her compositions are influenced by Impressionism, Spanish music and popular styles.

Pour le Trio was completed in 2011, and was inspired by the forms and counterpoint of J.S.Bach. Woven into this template are harmonies influenced by Debussy and jazz artists Chick Corea and Dave Brubeck. The rhythmic motives often drive the movements in dance fashion.

Susan Alexander's work is about the interconnections between light and sound, science, art 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. Her latest soundtrack collaboration with sculptor Rebecca Kamen is on exhibit at the Chemical Heritage Foundation in Philadelphia...*Artists Imagine Chemistry*. The burning question is always - how does everything communicate through resonance?
www.OurSoundUniverse.com

Zero Waiting is a double video installation in collaboration with former sculptor -in- glass artist Diana Hobson (Boulder Creek, California). Two identical videos, one moving in reverse, loop simultaneously. Appearing to follow the movement of a figure eight they cross continually at a center point where the same image is visible on both screens. Our inspiration was the quantum theory of zero point energy: space teeming with particles being constantly exchanged in dynamic patterns. ZW has traveled to five countries and numerous galleries since 2005.

Cynthia Stillman Gerdes explores ways of expressing every day experiences in her music compositions, writing in western classical and sometimes semi-popular music styles. She was born in Seattle, Washington and grew up in northwest US. Her music has been performed by FearNoMusic, at the Performers' Choice Concert at the Ernest Bloch Festival Composer Symposium at Newport, Oregon; at Portland State University and several Cascadia Composers' Concerts. Oregon Symphony assistant concert master Erin Furbee performed two of her tangos on an Iowa tour in March. In April, 2011 Cynthia released her CD *Solo and Chamber Music*.

Crazy Jane is an earthy character invented by the Irish poet WB Yeats. She's had some hard times and she lets everybody know exactly the unpopular truths her experiences have led her to realize. She gets away with it because -- well -- she's crazy. She can wave her fist at the generals and the bishops and still have some sweet feelings left over for the good moments in life. I like her spirit. If political maneuvering ever gets you riled and you sense a rant coming on -- a rant combined with a fervent prayer for the future -- you might understand why I wrote this piece.

Bonnie Miksch, a composer and performer whose music embraces multiple musical universes, creates both acoustic and electroacoustic works. She is passionate about music which moves beyond abstract relationships into the boundless realm of emotions and dreams. An avid consumer of musical possibilities, she strives to create coherent musical environments where diverse musical elements can coexist. She is best known for her computer music which generally involves the participation of live instruments and voice. Her music has been performed in Asia, Europe, Canada, and throughout the United States. *Every Tendril, A Wish*, a recording of her electroacoustic music, will soon be released on the North Pacific Music label. On most days she can be heard whistling or singing in the halls at Portland State University where she teaches composition, theory, and computer music. This fall she is taking a sabbatical. It will be her first year away from academia -EVER!

Divinity roused is about bliss and transcendence. About searching for love and discovering that it is not something external to yourself. About happening upon your own divinity in the boundlessness of the moment. About relinquishing one's boundaries in the arms of another who is no longer an other. Melody has always been my primary expressive tool as a composer. In this piece I was also seduced by unequal rhythmic groupings, counterpoint, and composite instrumental textures which strive to create a sensuous complexity.