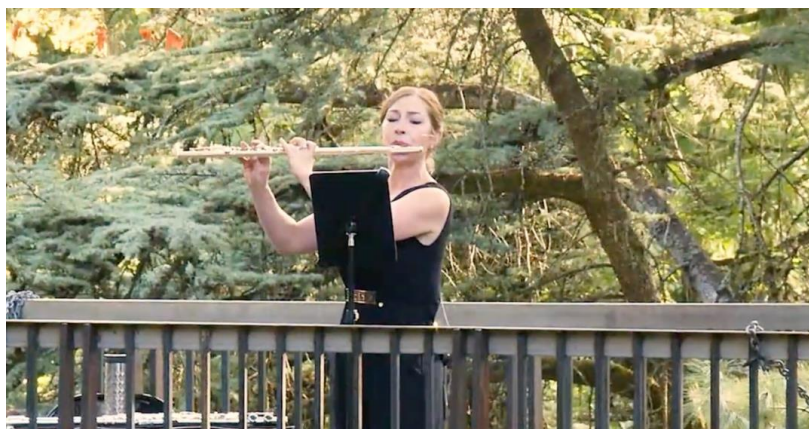




**New Music from Oregon for Flute - New music of healing and renewal for solo flute, alto and piccolo by members of Cascadia Composers.**

Performed by [Amelia Lukas](#)

Recorded live at the Leach Botanical Garden, September 26, 2022.  
All works were performed on the Aerial Tree Walk.



**Premiere First Tuesday with [Amelia Lukas](#),  
March 1st, Online, 7:00 - 7:45 pm (PST)**

Known for her pure tone, flexible technique, and passionate interpretations, flutist Amelia Lukas performs with “a fine balance of virtuosity and poetry,” (The New York Times) and “a buoyancy of spirit that comes out in the flute, a just beautiful sound.” (Boston Globe)  
A Powell Flutes artist and Portland resident.

## The Albatross

Lisa Ann Marsh

Amelia Lukas, *flute*

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Albatrosses are large seabirds that range widely in the North Pacific and Southern Ocean. They are the most efficient travelers of all vertebrates on the planet—expending very little energy soaring hundreds of miles over the ocean each day. Sailors look after the albatross while navigating, for it is a sign of good luck, finesse, and dignity. The albatross used to be a weather predictor, a magical being that warned people of storms, wind, and rain. With the albatross, you can never get lost, because this bird is like a living compass. It always knows which way is the right path. The albatross's symbolic meaning is freedom, good fortune, finding direction, and weather divination.

The music of **Lisa Ann Marsh** is inspired by the natural and supernatural worlds, the complexity of human emotions, and the artists she collaborates with. Chamber and choral works have been performed by the Northwest Piano Trio, The Ensemble, The Mousai, Choral Arts Ensemble, Portland State University Chamber Choir, Portland State University Percussion Ensemble, Delgani String Quartet, and The Resonance Ensemble.

Ms. Marsh is pianist with the Marsh-Titterington Piano Duo and former Principal Keyboard with the Columbia Symphony Orchestra. She is a member of the piano faculty at Portland State University where she also directs the wellness program for musicians.

She was awarded the Composer of the Year commission by the Oregon Music Teachers Association in 2018 and was featured in the Portland Mini-Musical Festival in 2019. [www.LisaAnnMarsh.com](http://www.LisaAnnMarsh.com); [www.coordinatemovement.com](http://www.coordinatemovement.com).

## Rebirth

### I. Waiting

### II. Recovery

Jan Mittelstaedt

Amelia Lukas, *flute / alto flute*

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This music is meant to be a musical picture of life in 2020 and beyond. It seems to me that during the last year and a half, we all have been waiting for the pandemic to be over. In many ways, this waiting has included change so I don't believe that when recovery completely happens, the world will be the same place as it was before the pandemic started. It seems that we have been going through waves of waiting and recovery. Places have opened this spring and now the Delta variety has hit. So, the numbers of those who are ill has gone up and we are advised to wear our masks again – even if we have been vaccinated. We seem to be waiting for recovery once again.

**Jan Mittelstaedt** holds a B.S. in education, Bucknell University, B.A. in music, Marylhurst University and M.M. in composition from The University of Portland where she studied with Dr. Walter B. Saul II. Jan participated in the Ernest Bloch Composers Symposium in 1993, was the Oregon Music Teachers Association (OMTA) Composer of the Year in 1994, received many ASCAP special awards, has published piano music, had piano pieces in two NFMC Junior Festival bulletins, and was a 2020 semi-finalist in the vocal chamber music division of The American Prize in Composition and finalist in 2021. A teacher of piano and composition, Jan has adjudicated many student compositions, given workshops on composition pedagogy to teachers, and in 2017 received an Honorary State Membership award from OMTA. She is founder and chair of OMTA's educational program, Extended Study of Musicianship and Repertoire (ESMAR) for advanced students. Past president of Cascadia Composers, NACUSA, she remains on the board of directors and is co-chair of Cascadia Composer's annual In Good Hands student concert. [www.sintsink.com](http://www.sintsink.com).

## **Four Blossoms on a Single Stem**

**I. Blue**

**II. White**

**III. Scarlet**

**IV. Yellow**

**David S. Bernstein**

**Amelia Lukas, *flute / alto flute / piccolo***

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The title of this work, FOUR BLOSSOMS ON A SINGLE STEM, is used as a symbol of hope: that from the death of the sacred tree an herb sprouts with these four colored stems. The poetic beauty of his vision is indeed stunning, although there is nothing in the music itself that is used as a literal translation of the vision he describes. Three quotations occur in the music, all meant to symbolize a sense of resurrection and hope. At the beginning of both entrances for the C flute and the piccolo, short quotations from Mahler's second – Resurrection – symphony are found, and near the end of the work there is a two measure excerpt from a Native American song titled THE EARTH ONLY ENDURES.

**David Bernstein's** music has seen its expression in a wide variety of genres. His concert music ranges from compositions for the theatre and musical theatre to works for dance, opera, orchestra, chorus, band and many varied chamber music ensembles.

His music has been performed in many areas of the United States, Canada, South America, and Europe. He has traveled widely and given lectures on his music in Vienna, Paris, Warsaw, Posnan, Crakow, The Eastman School of Music, The University of Alberta, The University of Southern California, New York University, The University of Kentucky, and many others. His music has been published by G. Schirmer, Acoma Productions, Ludwig Music Publications, Willis Music, Abingdon Press, Lawson-Gould, Dorn Productions, Music for Percussion, Inc., Clear Note Publications and Forton Music Publishers (England).

**The Air I Breathe**  
**Jay Derderian**  
**Amelia Lukas, *flute***

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Though this piece can be played anywhere, it was originally intended to be played outdoors, ideally in a national park or some other green space. The outer sections featuring whistle tones are meant to blend with the ambient sounds of the surroundings, giving them space to blend with the subtle harmonics and breathy tone of the flute. This piece is at its core a pastoral, meant to co-exist with and sing to its natural surroundings.

**Jay Derderian** (b.1986) is a composer, electric guitarist, and Portland Oregon native.

Derderian has been writing, performing, and improvising longer than he hasn't. He studied with Bonnie Miksch and Bryan Johanson and Portland State University where he received a BM and MM in music composition. Derderian is also currently pursuing a post-bac graduate degree in Computer Science.

Derderian's compositions encompass many genres including solos, chamber music, multi-media compositions, and electro-acoustic music. Each piece seeks to utilize stylistic plurality while balancing emotional sincerity, impassioned harmony, memorable melody, elegant form, and clarity of expression. Recent projects include *I want to unfold* (2016), an electro-acoustic sax quartet commissioned and premiered by the Mana Quartet at the 39th Festival of New American Music, *The People They Think We Are* (2018) for piano, video, and fixed media, commissioned by Kathy Supove, and *Nomad Suite* (2019) for guitar and flute, commissioned by the Cerulean Duo.

Derderian's compositions have been performed across the United States and has had his featured at the North American Saxophone Alliance, Nief-Norf, the Vox Novus Composer's Voice Series, and Portland International Piano Festival.

Jay resides in Portland with his wife Tri'ah and their daughter Veda.

## There Are Flowers In The Window

Mark Vigil

Amelia Lukas, *flute*

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I remember as a kid seeing flowers in the window, that my mother had put there. This simple act has always resonated with me throughout my life. And today I think, what a great idea – write a piece of music trying to capture such a moment or a memory.

**Mark Vigil** writes: My interest in music began in the 1960's. I began taking piano lessons during my teen years, and later while attending, as a piano major, Cornish Institute of the Allied Arts in Seattle, I began to become interested in composition. I studied composition there with Janice Giteck. Later I attended the University of Oregon school of music where I was enrolled in a Graduate Masters program in composition. There I studied composition with Hal Owen and Rob Kyr. After graduate school I was most fortunate to study composition with Tomas Svoboda in Portland for almost ten years.