

Cascadia Composers present

Last Tango in Portland!

David S. Bernstein & Greg A Steinke
with friends
in an 80th birth year celebration of
new works for the concert stage

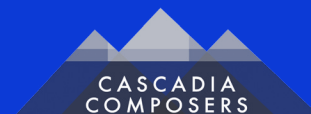


voice
strings
piano
winds
percussion

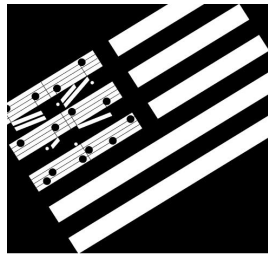


Oct. 1st, 2022 @ 7³⁰ pm

Lincoln Hall Room 75, Portland State University
1620 SW Park Avenue, Portland, Oregon 97201



cascadiacomposers.org



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 composers connected with the Pacific Northwest.

Cascadia Composers serves northern Oregon and southern Washington and was founded in 2008.

Website: www.CascadiaComposers.org

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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

Last Tango in Portland!

*David S. Bernstein & Greg A Steinke with friends in a
80th year celebration of new works for the concert stage*

Saturday, October 1st @ 7:30 pm
Lincoln Hall Room 75, Portland State University
Portland, OR

Program

SUSPENDED (Image Music XXVII A) version for English Horn and Strings Greg A Steinke
Con energico – (“The sky is afire–”) — Scherzando – (“The roar seems. . .”) —
Larghetto.– (“The snow covers. . .”) — Con moto– (“Flames like the purple. . .”) —
Lento – (“Like those shadows. . .”)

Catherine Lee, *English horn*; Casey Bozell & Danielle Bristow, *violins*;
Dana Rokosny, *viola*; Diane Chaplin, *violoncello*

***TWO PRELUDES to DEFINITION** for Two Pianos David S. Bernstein
Sequoia, *piano I*; Colleen Adent, *piano II*

“CIVIL WARS” for Low Voice and Piano Greg A Steinke
Andrew White, *baritone*; Colleen Adent, *piano*

PLAYONTHREE for String Trio David S. Bernstein
Movement II – *oneflatanda*

Casey Bozell, *violin*; Dana Rokosny, *viola*; Diane Chaplin, *violoncello*

Intermission

***RANDOM BLACKOUTS III (Image Music XL)** Greg A Steinke
for Baritone, Flutes and Two Percussion

Prelude: *Who Put Me Here*
I. *Ambitions Point Elsewhere*; II. *The Nuts and Bolts of Woman*; III. *The Skinny Son*;
IV. *Ladies' Man*; V. *Ed is Emblematic*
Postlude: *Dreams Driving*

Andrew White, *baritone*; Amelia Lukas, *flute, alto flute, piccolo*;
Alexander Dyer, *percussion I*; Ian Charlton, *percussion II*

FOUR SILHOUETTES for Solo Oboe David S. Bernstein
I. *Impetuous*; II. *Pensive*; III. *Introspective*; IV. *Quizzical*

Catherine Lee, *oboe*

***EXPRESSIONS VI (Image Music XLV)** for Violin, Percussion and Piano Greg A Steinke
Duality – Fantasies on Paintings of Robert Coronado
“When love is not madness, it is not love” (Freely) — Interlude (Freely)— “Indifference” (Agitato)
Casey Bozell, violin; Alexander Dyer, percussion; Colleen Adent, piano

***SUITE OF THE EARTH** for Flutes, Percussion and Piano David S. Bernstein
I. Thunder After the Rainbow; II. Yelling Waterfalls; III. A Blossom Sings; IV. Catch the Wind
Amelia Lukas, flute, alto flute, piccolo;
Alexander Dyer, percussion; Sequoia, piano

* **Premiere Performance**

Program Notes

SUSPENDED (Image Music XXVII A) version for English Horn and Strings by Greg A Steinke

The composer has long wanted to use this poem as a basis for a composition; its form also guides the form of the piece that is in five general sections of varying tempi. It is dedicated to the memory of the victims and to the hopes of the survivors of Hurricane Katrina in 2005.

SUSPENDED

The sky is afire--

Flames leap upward
From horizon to horizon.

The roar seems beyond bearing
As the holocaust hangs suspended.

The snow covers the red earth
With searing embers flying
Before the ferocious winds.

Flames like the purple
Mountains encased in black shadows.

Like those shadows
Which lie between
The spoken word
And silence.

*K'os Naahaabii
(Don Jordan)
from *NOTES FROM THE CENTER OF THE EARTH*
© 1974, Blue Oak Press, Auburn, CA, 53–54.
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TWO PRELUDES to DEFINITION for Two Pianos by David S. Bernstein

INSPIRED BY THE POETRY OF CONRAD AIKEN

Prelude I.

Prelude II.

Some years ago I came across a collection of poetry from a work titled *TIME IN THE ROCK* by the U.S. poet Conrad Aiken, the first Georgia-born author to win a Pulitzer Prize and the U.S. poet laureate from 1950 to 1952, among his many honors. As described by others, his works were influenced by early psychoanalytic theory, and are concerned largely with the human need for self-awareness and a sense of identity.

From this collection of poetry, I used texts from Preludes XV and XXXIII. The inspiration for this two piano work derives from a choral setting I had done some years ago. I found Aiken's poems to be extremely mysterious in meaning and very much involved with a sense of the psychosis which his poetry appears to express. I was attracted to the texts because the words had a very lyrical kind of melodic/rhythmic flow to them.

The large re-development in this two-piano piece very much involved a complete transformation of the texts to the music. Throughout the score of these two movements I have sprinkled lines from the actual poetry because the mood the words express really do suggest the kinds of musical expression I was trying to create with this work.

The highly imaginative textual basis for the piece contains the following lines—

PRELUDE XV:

—At the first stepping stone,—
—fins rigid, the water cold,—
—at the second stepping stone,—
—the present of water,—
—thoughts in a dream,—
—at the third stepping stone,—
—I will be there and gone,—
—not yet gone, but waiting to be gone.

—at the third stepping stone,—
—ghost of water,—
—at the fourth stepping stone,—
—it is another,—
—who stands and remembers,—

—present with us like a ghost,—
—take us from stone to stone,—
—across the perfect stream—
—the final remembrance, the all-knowing shore,—
—death looks backward,—
—stillness stares at perfect stream.

PRELUDE XXXIII:

—the voice, the lonely voice,—
—the leaf that is the first,—
—the syllable the only,—
—that syllable which is the seed of worlds,—
—why we are walking,—
—and our lives are speech,—
—the leaves are in our hands,—
—and we exchange,—
—what was it you said,—
—what sound was that,—
—that is a gift of stars.

—here in this light,—
—there is a gift of suns,—
—this love that is a gift of face,—
—love let us praise the voice,—
—and then deny it,—
—the face in space,—
—rejoice in face,—
—and then rejoice,—
—and then rejoice,—
—in sleep, in sleep.

“CIVIL WARS” for Low Voice and Piano by Greg A Steinke

“Civil Wars”

Now Vicksburg’s under siege again. A thick
Smoke hangs in heavy, acrid curls around
Antietam. Oracles appear. They pound
Their fists and often you can hear the click
Of tongues trained on the shattered glass and brick.
Marauders in black cruisers circle, hound
The helpless. Guards have burrowed underground,

While Lincoln dies each day by some new trick.
And it will take more than the searing war
Lee offered up at Appomattox, more
Than shining words at Gettysburg’s dark watch
To stop the bloodstained pageant, end the march,
Parade of graves from Ferguson to Watts,
Hearts lost to knives and cross-hairs, calls and shots.

By Permission:

Carol Coffee Reposa

© 2019 by Carol Coffee Reposa

PLAYONTHREE for String Trio by David S. Bernstein

PLAYONTHREE is a work written for three players who were personal friends of mine. I had heard them perform many times and when they asked me for this trio I was more than happy to fulfill their request.

The trio may represent perhaps the most intense use of three-note pitch cells that I have ever employed in a composition. The use of these cells gives me the harmonic consistency that I want throughout each of the movements. Rhythm is always the "free" element that drives this movement to its end. As I knew who I was writing for, I also felt free to exploit these three string instruments to create a big sound by the use of double, triple and quadruple stops. At times the work may seem like a string quartet or quintet, which is the effect I was trying to achieve.

RANDOM BLACKOUTS III (Image Music XL)

for Baritone, Flutes and Two Percussion by Greg A Steinke

These songs are pretty much self-explanatory. So this is going to be a piece with no program notes!! I just had a lot fun writing them! (Please see inside last pages for poems used.)

FOUR SILHOUETTES for Solo Oboe by David Bernstein

I. *Impetuous*; II. *Pensive*; III. *Introspective*; IV. *Quizzical*

This composition was written at the request of a fellow colleague of mine at the School of Music, University of Akron, Ohio. He noted the lack of works for a solo instrument like the oboe, and asked if I would specifically write these "silhouettes" for him to premiere. The performer in question had played in a number of my other chamber works so I was well acquainted with his abilities on this instrument.

The oboe may have the most narrow range of nearly any instrument, but I enjoyed the challenge of trying to create this multi-movement work. My choice of writing this piece in four movements is to give expression to the various moods that are suggested by the individual titles for each.

EXPRESSIONS VI (Image Music XLV) for Violin, Percussion and Piano by Greg A Steinke

Duality – Fantasies on Paintings of Robert Coronado

"When love is not madness, it is not love" (Freely) — Interlude (Freely)— *"Indifference"* (Agitato)

As has been expressed in a journal of the painter, Edvard Munch: "at times you see with different eyes," a composer "at times [hears] with different [ears.]" And so it is here of "hearing" these paintings at this moment in time. Another moment might produce a different "hearing," or "hearing" impression. I've attempted to create my "hearing" of this painting and even create different possible hearings within the "hearing" through several passages of structured improvisation, which in turn produce different hearings for the listener. So I've composed what I heard, to paraphrase Munch, at this moment in time. (Please see last page for paintings used.)

SUITE OF THE EARTH for Flutes, Percussion and Piano by David S. Bernstein

I. *Thunder After the Rainbow*; II. *Yelling Waterfalls*; III. *A Blossom Sings*; IV. *Catch the Wind*

When I thought about what I might do for the OMTA commission to fulfill the Oregon Composer of the Year award, it came to me that I would try to create a four-movement suite that

might have a relationship to things in nature that we have all experienced, and thus the title: *SUITE OF THE EARTH*. The subtitles for this work suggest as much, but never in a literal way. And the subtitles themselves are somewhat contradictory in what they also may suggest.

The completed suite is actually two duets framed by two trios. It was meant to be a big sounding piece for three performers, one of whom performs on the flute, alto flute and piccolo; a large role for one percussionist who utilizes seventeen different percussion instruments, and one pianist joining with the other two performers in the first and fourth movements.

The third movement, *A blossom Sings*, is the only music to use any type of borrowed material. Before beginning to work on this particular section, I happened to be viewing a PBS Ken Burns documentary titled *THE WEST*. This is a nine-part series, approximately 1 1/2 hours each in length. The title music used at the beginning of each episode is an American Indian melody which I immediately found to be captivating and hypnotic. I could not get it out of my mind so I decided to use it throughout this third movement.

Composer Biographies

David Bernstein

The music of composer David S. Bernstein 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.

Besides the opera trilogy entitled Poe 2, Hawthorne 1, his compositions include eight works for orchestra. One, *As Snow Before A Summer Sun*, is a four-movement composition for soprano, tenor, baritone, narrator, and orchestra that was adapted for television and shown on PBS stations in Ohio. The libretto for this work was derived by the composer from Dee Brown's book, *Bury My Heart at Wounded Knee*, an historical account of the subjugation of Native Americans during the nineteenth century. Another work, *Variations on a Symphonic Landscape*, was written for Louis Lane and The Akron Symphony Orchestra.

David Bernstein's many chamber music compositions include his *Silhouette* series for solo instruments such as the flute, oboe, tuba, guitar, and violin; and duets for trombone and percussion as well as flute and viola. His quartet compositions entitled *Quadrilogues* combine the piano with violin, viola, and cello; flute, oboe and percussion; and trumpet, clarinet and cello. Other chamber music works include two piano trios, a string trio, a woodwind trio, an extensive work for piano with five multiple percussionists, along with works for piano with French horn, clarinet, as well as a large chamber composition entitled *Two Tandems*, a work featuring a trumpet with four instrumental trios.

Bernstein has received twelve awards from ASCAP, The Oregon Composer of the Year Award, four individual artist awards from The Ohio Arts Council, commissions and grants from The Akron Symphony Orchestra, The Fortnightly Musical Club of Cleveland, The Mirapaul Foundation, The Ohio Music Teachers Association, The White Oak Trio, The Jerome Foundation, and a number of fellowship grants from The University of Akron.

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).

Dr. Bernstein moved to the Portland, Oregon area in 2006, a move that he describes as being one of the best decisions of his life. Since coming to this region, he has helped to initiate a group

called CASCADIA COMPOSERS in which he is active as an organizer for new music concerts. He continues his work as a free-lance composer.

Greg A Steinke

Dr. Steinke is Former Chair, Departments of Art and Music, (The Joseph Naumes Endowed Chair in Music), also Associate Dean of Undergraduate Studies, Marylhurst University, Marylhurst, Oregon (now retired, 6/15/01); Associate Director, Ernest Bloch Music Festival ('93–97) and Director, Composers Symposium ('90–97) (Newport, OR); Professor Steinke holds a B.M. degree from Oberlin Conservatory, a M.M. degree from Michigan State University, a M.F.A. degree from the University of Iowa, and a Ph.D. from Michigan State University. He is the author of articles on new oboe literature and music composition; he has done the revisions to the Paul Harder *Harmonic Materials in Tonal Music*, 6, 7, 8, 9, & 10th Ed., *Basic Materials in Music Theory*, 7, 8, 9, 10, 11, 12 & 13th Ed., *Bridge to Twentieth-Century Music*, Rev. Ed. for Prentice-Hall, and more recently with H Owen Reed a revision to the Harder-Reed *Basic Contrapuntal Techniques* for Warner Bros. Pub.; and an article, "Music for Dance: An Overview" in *The Dance Has Many Faces*, 3rd Ed., Ed. by Walter Sorell, a cappella books. He holds memberships in many professional organizations. He has served as the President and National Chairman of the Society of Composers, Inc. (1988–97) and was national president of NACUSA ('12–19), Secretary ('20–) and currently serves on the NACUSA Cascadia Chapter Board. Professor Steinke is very active as a composer of chamber and symphonic music with many published/recorded works and performances across the United States and internationally, as a speaker on interdisciplinary arts and as an oboe soloist specializing in contemporary music for oboe. Recent composition honors: ASCAP Standard Award annually since 1979; Oregon Artist Fellowship – '09; OMTA Composer of the year 2012–13; winner – '15 of 10th NACUSA Texas Composition Competition for *TIP TOP TAP BALLROOM BONANZA* ver. for Flute and Contrabass; Honorable Mention from Flute New Music Consortium 2015 Composition Contest for *IN MEMORIAM SACAJAWEA* for Flute Quartet; Honorable Mention from Cortona Prize 2016 for *From ARGART* for Soprano and Piano ('16); Semi-Finalist in International Composition Competition "Maurice Ravel" Cat. B ('15), Cat. C ('16); *INQUIETUDE* for Solo Flute selected for RMN Classical CD (London), ('16), *VAN GOGH VIGNETTES* for Flute Duet selected by Phasma Music Foundation for CD release via the Naxos Music Group in Europe ('18 as well as other compositions currently); 2022 recipient of Sigma Alpha Iota International Music Fraternity's Inter-American Music Award and publication by C.F. Peters Corporation (*SUITE in MEMORY of Chief Joseph* for Bass Clarinet and Piano).

Performer Biographies

Colleen Adent, Piano

A versatile soloist, arranger and collaborative artist, Colleen Adent began her formal musical training at the age of four and earned her bachelor's degree in Piano Performance from Biola University. She was a quarterfinalist in the 2016 Van Cliburn Amateur Piano Competition and has enjoyed collaborating with both regional and international artists throughout the United States as well as in Europe and Australia. Colleen is a mainstay artist with Michael Allen Harrison's Ten Grands concert series and has created many of the eight hand arrangements featured on the show. Several of her solo piano and choral arrangements have been published by Fred Bock Music Co. She and her husband reside in Vancouver, WA, where she maintains Lifesong Piano Studio. In her spare time, she enjoys visiting with friends – preferably with a piping-hot latte in hand!

Casey Bozell, Violin

Charismatic violinist and presenter Casey Bozell offers performances and music experiences which engage and inspire audiences across the Pacific Northwest. Her bold and colorful playing

“draws out strong emotions” (The Linfield Review) and casts new light on traditional repertoire. As a presenter, Casey shares a magnetic enthusiasm for music which, when coupled with her approachable and cheerful personality, widens and deepens audiences and their connection to classical music.

Casey is the concertmaster of the Newport Symphony, Portland Columbia Symphony, and is also a member of the Portland Opera Orchestra and Oregon Ballet Theater. Recent solo engagements include appearances with the Newport Symphony, Beaverton Symphony, Linfield Chamber Orchestra, and the Central Oregon Chamber Orchestra as well as guest artist recitals at the University of Northern Colorado, Eastern Oregon University, and Linfield College. An adept chamber musician, Casey is a founding member of the Hammers and Bows piano trio and Element String Quartet. Committed to exploring new possibilities for her instrument within the context of what it means to be Oregonian, Casey has commissioned six new compositions by talented local composers. Among her world premiere performances are compositions by Thomas Barber, Amelia Bierly, Douglas Detrick, and Nora Ryan.

Passionate about developing creativity and musical literacy in young people, she serves on the faculty of the Young Musicians and Artists summer camp (since 2010) and was a Violin and Viola Instructor at Concordia University for ten years where she directed the Concordia University String Ensemble. Past positions also include teaching at Corban, Pacific and Marylhurst Universities. Her students have participated in the Metropolitan Youth Symphony, Pro-Arte Youth Orchestra, Oregon All-State Orchestra, and have won college scholarships and concerto competitions across the Pacific Northwest region. Casey’s greatest mentors include Gerardo Ribeiro, Richard Fuchs, and Harold Wippler. She received her Bachelors of Music Performance from the University of Northern Colorado, and her Masters of Music Performance from Northwestern University. She plays on an 1874 Frederic Diehl violin.

Danielle Bristow, Violin

Danielle Bristow currently resides in Amsterdam, Netherlands and plans to return to Portland in the summer of 2023. Over the past decade, she has lived in and performed extensively as a chamber and orchestral musician in Jordan, the United Arab Emirates, Brunei, and Oregon. During her time in Jordan, Danielle held the position of Principal Second Violin of the Amman Symphony. She has been based in Portland for the past four years.

One theme that has connected her travels is the otherwise inexpressible joy and opportunity for connection that live music brings to people across time, place, and culture, and she particularly enjoys performing music by local and living composers. Danielle is known for her flexibility, warmth, and musicality.

Raised in the Northwest, Danielle spent her formative musical years in Olympia, WA under the tutelage of Kent Coleman. Her Bachelor of Music degree in Violin is from Northwestern University where she studied with Gerardo Ribeiro and Blair Milton.

Diane Chaplin, Violoncello

Diane Chaplin is a solo artist, chamber music cellist and nurturing music educator who lives in Portland, Oregon. She has been a member of the Portland Cello Project for 11 years and frequently tours with them around the U.S. as a featured artist. She has taught at Yale University, Bard College, Oberlin Conservatory, among others, and has given master classes in the U.S., Canada, Mexico, The Netherlands, Bosnia and Russia. In addition to her large class of private students, Diane teaches internationally through the Online Cello Academy.

As a member of the Colorado Quartet for twenty years, Diane performed in more than twenty countries and recorded several critically acclaimed albums. The Quartet was the first all-female string quartet to perform the complete quartets of Beethoven in both North America and Europe. Diane received a BFA degree from the California Institute of the Arts, and holds a Master of Music

degree from The Juilliard School. A prolific arranger and composer, her works are available on her webpage at www.cellochaplín.com. In 2022 she continues to perform a “First Tuesday” solo cello livestream concert every month on the PCP Facebook page.

Ian Charlton, Percussion

Ian Grey Charlton is a percussionist who specializes in keyboard instruments such as marimba, vibraphone, and multiple percussion setups. As a performer, he has had opportunities to perform percussion chamber music across the United States and overseas in Scotland for the International Marimba Festival, under the direction of Dr. Mark Joseph Ramirez. As a classical percussionist, Ian has a wide variety of musical tastes which can range from musical genres such as Modern Jazz and Contemporary Classical styles to Electronic music and Metal/Rock. In terms of repertoire, Ian has performed chamber works like *Third Construction* by John Cage and *Rain Tree* by Tōru Takemitsu as well as solo percussion works by Composers like Lyle Mays (*Mindwalk* for solo marimba), David Lang (*Unchained Melody* for multiple percussion), and Jacob Druckman (*Reflections on the Nature of Water* for solo Marimba). Ian also dabbles in composition as a hobby and arranged J. S. Bach’s famous *Air on a G String* for solo vibraphone. In addition to his arrangements, he also has multiple compositions which range from jazz tunes to modern works for classical percussion. Ian previously lived in Texas; now he lives in downtown Portland attending Portland State University as a Graduate Teaching Assistant of Percussion under the direction of Dr. Christopher Whyte.

Alexander Dyer, Percussion

Alexander Dyer is a fourth year Undergraduate percussion student at Portland State University studying Percussion Performance under the tutelage of Dr. Christopher Whyte. He has previously studied with Dr. Joel Bluestone, Jonathon Greeney, and Michael Roberts. While at Portland State, he performed at the Oregon Music Educators Conference, the Percussive Arts Society International Convention, and the Northwest Percussion Festival. Prior to enrolling at Portland State, he performed with the Metropolitan Youth Symphony where he performed at the Arlene Schnitzer Concert Hall and the Newmark Theater, under the direction of Raúl Gómez. Recently he has co-founded a contemporary percussion trio that focuses on combining theatrical performance with chamber percussion. He participated in the 2022 Sō Percussion Summer Institute at Princeton University where he premiered a wide assortment of new percussion ensemble works. At this festival, he collaborated with Sō Percussion, Michael Burritt, Michael Gordon, Angélica Negrón, and Matchstick Percussion. Alexander is an advocate of new compositions, especially in regard to chamber percussion. He has started a collaboration between the composition and percussion departments at Portland State to encourage and support student composers with their works. He is the president of the Percussive Arts group at Portland State which strives to share and teach percussion to students regardless of their experience with music, and to share his passion for percussion with others at the University. Alexander lives in Tigard, Oregon with his dog, Amun-Ra.

Catherine Lee, oboe, English horn

Catherine Lee actively commissions evocative new music and has extensive experience in classical, contemporary, interdisciplinary collaborations, and free improvisation settings on the oboe, oboe d’amore, and English horn. A founding member of the Lee+Hannafin Duo alongside Matt Hannafin, Lee is also part of the Re:Soundings trio which performed Roscoe Mitchell’s seminal work *Nonaah* at the Park Avenue Armory (NYC, 2019) and whose recording of the piece is available on Roscoe Mitchell and Ostravaska Banda (WideHive Records, 2020). Lee’s most recent solo CD, *Remote Together* (Redshift Records, 2021), nominated for the 2022 JUNO Award Classical Album of the Year (Solo Artist), features works by Canadian and American composers residing in the Pacific Northwest. A well-known researcher and dedicated teacher, Lee is on faculty at Willamette

University and holds a Doctor of Music in Oboe performance from McGill University (Montreal, Quebec), and a certification from the Deep Listening Institute (New York).

Amelia Lukas, flute, alto flute, piccolo

“Known for her especially pure tone, flexible technique, and passionate performances,” (Artslandia) flutist Amelia Lukas performs with “a fine balance of virtuosity and poetry.” (The New York Times) A Powell Flutes Artist, Lukas weaves together globally informed stylistic elements with an impressive range of extended techniques, offering an original, modern, and compelling voice. Her solo show, *Natural Homeland*, offers a timely, tour de force program of music for flute, piccolo, alto flute, bass flute, and electronics “that draws expansive connections around ideas of shelter, belonging, and freedom, all offered through Lukas’ riveting performance.” (The Islands’ Sounder) Other recent engagements include solo appearances with Chamber Music Northwest, Makrokosmos, United for Ukraine, Fear No Music, March Music Moderne, Kenny Endo, Portland Taiko, the Astoria Music Festival, Music in the Woods, Cascadia Composers, and for All Classical Portland’s live radio broadcasts, with additional performances for the Willamette Valley Chamber Music Festival, Oregon Bach Festival, Portland Piano International, TedX Portland, Friends of Chamber Music, 45th Parallel, Oregon Music Festival, and Bridgetown Orchestra. Lukas is the Principal and Founder of [Aligned Artistry](#), which offers sophisticated public relations consulting services to Portland artists and arts organizations, now considered “the gold standard for arts consulting in Oregon.” (Kenji Bunch, composer) [Amelialukas.com](#)

Dana Rokosny, viola

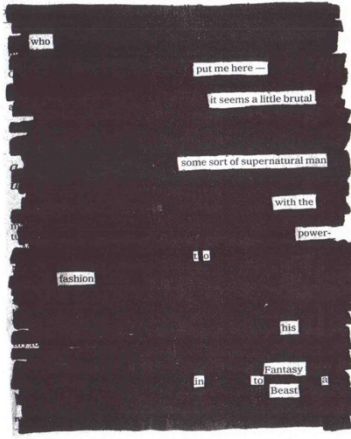
Violist, Dr. Dana Rokosny is a tenured member of the Oregon Mozart Players based in Eugene, OR. Additionally, she is a regular guest violist in the: Oregon Symphony Orchestra; Portland Opera Orchestra; Oregon Ballet Theater Orchestra; Eugene Symphony Orchestra; and Eugene Opera Orchestra. For the 2022/2023, she is guest principal violist of the Portland Columbia Symphony Orchestra. During summers, Dana performs in the viola sections of the Oregon Coast Music Festival, Sunriver Music Festival, and the Siletz Bay Music Festival.

An enthusiastic chamber musician, Dana has performed at the Swiss and Japanese Embassies, the Lyceum, Dumbarton Oaks, Sydney Harmon Hall, and Anderson House in Washington, DC. In 2017, she was a guest violist with the Pacifica Quartet performing Osvaldo Golihov's *Last Round* at the University of Maryland School of Music. Also, she has performed regularly as a member of the acclaimed Inscape Chamber Orchestra.

As an orchestral violist, Dana has toured with orchestras throughout the United States, Switzerland, Ireland, Russia, and Armenia. She has performed regularly in leadership roles with musicians in the Kennedy Center Concert Hall, Eclipse Chamber Orchestra, New Orchestra of Washington, American Pops Orchestra, Baltimore Chamber Orchestra, and Annapolis Symphony Orchestra.

New to Portland, OR, Dana is thrilled to be the new Instructor of Viola at Lewis and Clark College! Dana also teaches beginner viola classes for the Lake Oswego School District Elementary Strings Program. Currently, she runs DUO K studios in SW Portland and has maintained a thriving private studio of violists and violinists of all ages and levels for fifteen years.

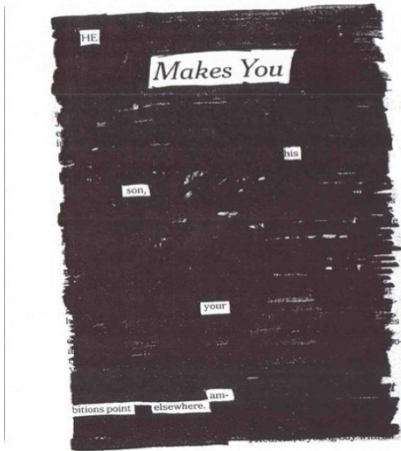
As an advocate for equity and diversity in the arts, Dana is an Education and Performance Ambassador and Consultant for Boulanger Initiative, an organization promoting music of women composers (previously, she was the Assistant Executive Director). Dana is a proud union member of the American Federation of Musicians (AFM)- Locals 99 and 689, previously Locals 40-543, and 161-710. Currently, she is serving as an acting board member of the AFM Local 99 Executive Board and the affiliated Music Education Assistance Project (MEAP). B.M., Ithaca College; M.M., Rice



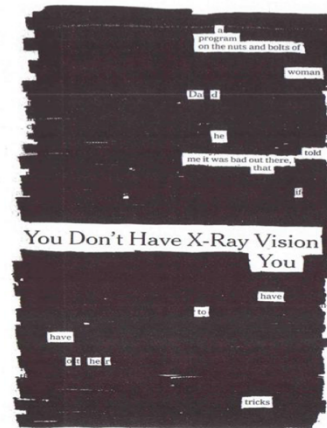
I. *Ambitions Point Elsewhere*

II. *The Nuts and Bolts of Woman*

Ambitions Point Elsewhere



The Nuts and Bolts of Woman

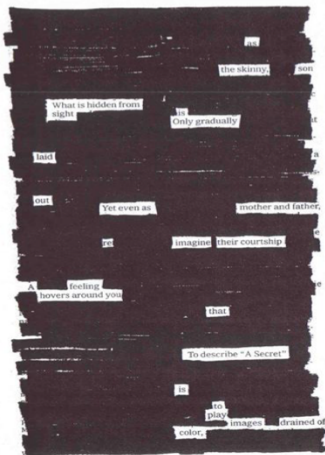


III. *The Skinny Son*

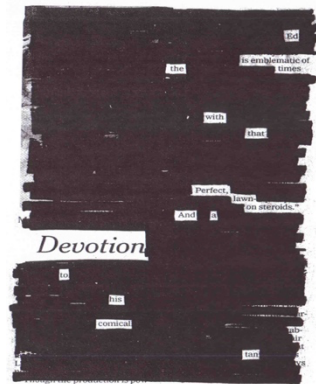
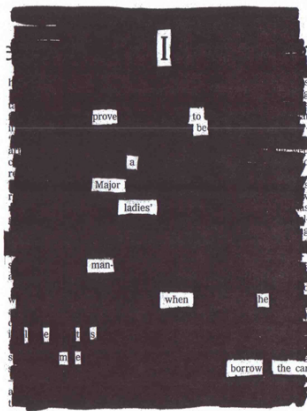
IV. *The Ladies' Man*

V. *Ed is Emblematic*

The Skinny So

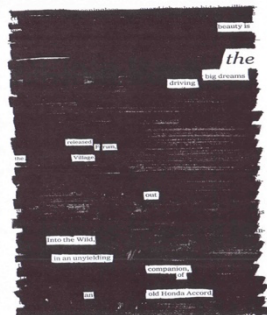


Ladies' Man



Postlude: *Dreams Driving*

Dreams Driving



EXPRESSIONS VI

(Image Music XLV)

Duality

Fantasies on Paintings of Robert Coronado †

*"When love is not madness, it is not love."**

Interlude

"Indifference"



† Robert Coronado is a Portland-based painter and visual artist.

*Pedro Calderon De la Barca