



## Spotlight on Composer, Lisa Ann Marsh, and Review of *Pour le Trio*

This piece is now available for check out at the GPFS library.

By Cheryl Thompson-Merrill, GPFS Librarian

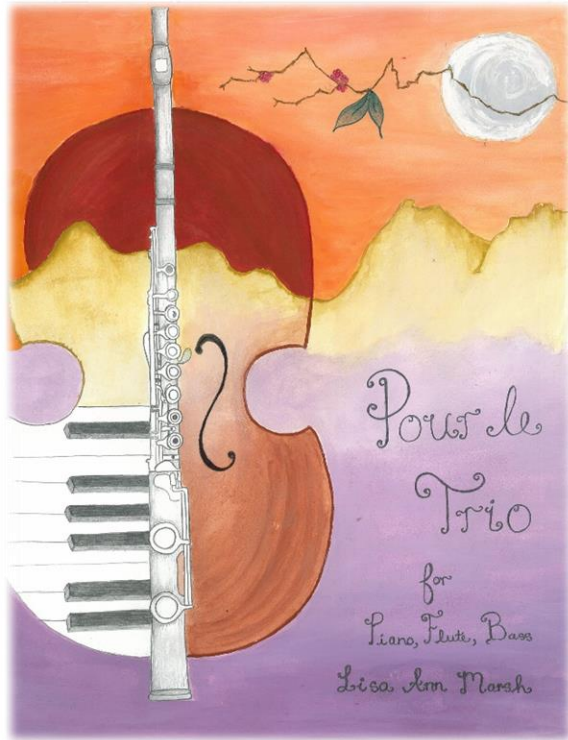


Composer [Lisa Ann Marsh](#)

Awarded Composer of the Year by the Oregon Music Teachers Association in 2018, Lisa Ann Marsh has been composing seriously for the last ten years and has written several pieces for flute. I was first introduced to her music during Sydney Carlson (flute), Marsh (piano) and Jason Schooler's (bass) virtual performance of *Pour Le Trio* at this year's Flute Fair. If you missed that performance, it is part of Marsh's album, *Along the Road*, available for purchase on iTunes.

Marsh is the [Director of the Coordinate Movement Program at Portland State](#), where her courses teach injury prevention and wellness for musicians. She is also a member of PSU's adjunct piano faculty. One of only a handful of teachers licensed in Body Mapping, GPFS hosted a Body Mapping Workshop with Marsh in February of 2021 where she instructed on the link between awareness of our anatomy and creating a free sound.

Marsh composes works for piano, flute and piano, chamber, and choral. Many of her pieces have been performed by numerous groups in the Northwest.



## Music Review - *Pour le Trio*

Cover painting by Amanda Rice

*Pour le Trio* was written for Marsh's sister and flute player, Chris Wolken, as well as Chris' husband, Dan Wolken, a bass player. It premiered in 2011 at Crazy Jane's Cascadia Women's Composer festival. Inspired by the keyboard suites of J.S. Bach, and the jazz influences of Dave Brubeck and Chick Corea, it is a delightful piece that is accessible to the early advanced player. The piece features piano, flute/piccolo, and string bass, although Marsh invites the optional use of the electric bass in the third and sixth movement.

The piece follows the form of a Baroque dance suite. The *Prelude* is brooding, followed by a playful *Corrente* where flute and piano melodies interweave. The inspiration for the melody in the *Sarabande*, a Spanish dance in triple time, came from a Carl Vine

concerto. The *Gavotte* features piccolo, staying in its warmer range. The *Air* is lovely and lyrical. The *Gigue*, although in 6/8, is reminiscent of Brubeck's *Take Five* and is the most jazzy of all the movements. For flutists who love Claude Bolling's *Suite for Flute and Jazz Piano Trio*, *Pour le Trio* likewise offers a blend of classical and jazz, and is a truly approachable piece for all musicians in the ensemble.

Marsh's other ensemble works that include flute are *Suite for Flute and Piano*, *Spirits from the Canyon*, *In Next Spring*, *Dark Waters*, and *Tryptich*. Notably, *Tryptich* was commissioned by the Oregon Music Teachers Association in 2018 for the Composer of the Year award. *Orkney*, the third movement of *Tryptich*, has recently been scored for flute and piano and will be available for separate purchase soon. All of Marsh's works are available at [lisaannmarsh.com](http://lisaannmarsh.com). You can also listen to her latest composition on SoundCloud.

***Pour le Trio* is available for check-out from the [GPFS Lending Library](#).**

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