“...stilly sleep...” (2015)

Alexis Evers, alto flute
Emily Korzeniewski, viola
Chloe Duerr, percussion
Li Tao, piano
Ramsey Sadaka, conductor

Appalachian Suite

I. The Horses Fall
Rebecca Larkin, flute 1/piccolo
Matt Zavortink, flute 2
Brynn Powell, clarinet
Sarah Schultz, alto saxophone
Mateo Palfreman, bassoon
Kelsey Bleck, vibes
Izabel Austin, violin
Tommi Moore, viola
Makenna Carrico, cello
Rhys Gates, bass
Justin Graham, conductor

Kafkaesque (2015)

Alexis Evers, flute
Chelsea Oden, clarinet
Shae Wirth, horn
Carla Lamb, trumpet
Paige Madden, percussion
Li Tao, piano
Izabel Austin, violin
Andrew Stiefel, viola
Ramsey Sadaka, cello
Rhys Gates, bass
Benjamin J. Penwell, conductor

Ramsey Sadaka
(b.1991)

Carolyn Quick

Oliveros’s “strategic options.” These options are meant to open up possibilities for improvisation, however, they should not be “chosen,” either arbitrarily or randomly, but rather “arrived upon” after meditation and collective listening. Therefore I recommend that the six options (1. Alter the tone color, 2. Alter the pulse duration, 3. Alter the range, 4. Alter the mode/scale, 5. Do not play, and the 6th) be memorized completely in preparation for the performance. More from Oliveros is the necessity, in this piece, is to listen “in every possible way to everything possible to hear no matter what one is doing.” I’ve included Prayer Before Study below, but I do not own the poem’s copyright – it is simply here to inform performance of the piece.

Prayer Before Study
Constricted by this tortured thought,
I am too centered on this spot.
So caged and caged, so close within
A coat of unessential skin,
I would put off myself and flee
My inaccessibility.
A fool can play at being solemn Revolving on his spinal column.
Deliver me, O Lord, from all Activity centripetal.
Sam Golter, flute
Megan Zochert, oboe
Brynn Powell, clarinet
Mateo Palfreman, bassoon
Hannah Abercrombie, trumpet
Kelsi McGlothin, horn
Kelsey Beck, percussion
Izabel Austin, viola
Emily Korzeniewski, viola
Makenna Carrico, cello
Rhys Gates, bass
Martin Quiroga Jr., conductor

Madeline Cannon, piano

I. “So Cold, This Terrible Isolation”
Brynn Powell, bass clarinet
Shae Wirth, French horn
Chloe Duerr, vibraphone
Stephen Rawson, piano
Benjamin J. Penwell, conductor

Illusion of Fog (2013)  Li Tao  (b.1985)
Li Tao, piano

Daniel Daly, piano
Izabel Austin, viola
Emily Korzeniewski, viola
Ramsey Sadaka, cello
Martin Quiroga Jr., drone
Stephen Anthony Rawson, keyboard

Sam Golter, flute
Megan Zochert, oboe
Brynn Powell, clarinet
Mateo Palfreman, bassoon
Hannah Abercrombie, trumpet
Kelsi McGlothin, horn
Kelsey Beck, percussion
Izabel Austin, viola
Emily Korzeniewski, viola
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Ramsey Sadaka, cello
Martin Quiroga Jr., drone
Stephen Anthony Rawson, keyboard
Appalachian Suite

“Appalachian Suite” is derived from two simplistic, yet pleasant Appalachian folk songs. The title of the first movement – “The Horses Fall” – is used both as a playful indication of its folk song’s original name (“All the Little Horses”) and as a depiction of the movement’s musical descent.

Kafkaesque (2015)

Kafkaesque Etymology
From Kafka + -esque, after writer Franz Kafka.

Adjective
Kafkaesque (comparative more Kafkaesque, superlative most Kafkaesque)
1. Marked by a senseless, disorienting, often menacing complexity.
2. Kafkaesque bureaucracies
3. Marked by surreal distortion and often a sense of impending danger.
4. In the manner of something written by Franz Kafka.

Echoes from the Void (2015)

This piece is not programmatic in any way. Rather, the name of the piece as is designed to be evocative of the various textures created within it, and the names of its individual movements do likewise. Though it does not aim to tell a specific narrative, I hope these sifting textures create a deeply expressive piece of music for the audience, where each movement’s imagery is clear and striking.

Prayer for Roethke (2015)

Prayer for Roethke was inspired by two poems by the 20th century poet Theodore Roethke. Epidermal Macabre and Prayer Before Study, although I admit this piece bears more direct ties to the latter. I’ve come to regard the act of “prayer” as meditation, and, likewise, this piece is a meditation centered upon a descending C-major pentatonic scale. In the score I employ a concept similar to Pauline...