



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

**OVA NOVI**  
music composed by women

DIRECTORS  
Michael Dekovich  
Cara Haxo

---

*Recording of UO concerts and events without prior permission is prohibited.*

*Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.*

---

**Season 115, Program 76**

**Beall Concert Hall**  
Monday, April 25, 2016 | 7:30 p.m.



**Out of stone** (2016) Cara Haxo  
(b. 1991)

The University of Oregon Campus Orchestra  
Evan Harger, director

**Strike** (2015) Peiyue Lu  
(b. 1994)

Stereo fixed media

**Triad: Three Silent Things** (2016) Emily Korzeniewski  
(b. 1992)

Linda Jenkins, flute; Melanie Haskins, violin

**Aurora** (2014) Fang Wan  
(b. 1989)

Fixed media

**Modes of Persuasion** (2014) Carolyn Quick  
(b. 1994)

I. Logos  
II. Pathos  
III. Ethos

Wind Speaks

Rebecca Larkin, flute; Tass Schweiger, oboe  
Chelsea Oden, clarinet  
Rose Stroback, bassoon; Andrea Kennard, horn

**Modes of Persuasion** (2014) Carolyn Quick (b. 1994)

This piece is meant to emulate Aristotle's three rhetorical modes of persuasion: Logos (an appeal to logic), Pathos (emotional appeal), and Ethos (authoritative appeal, establishing a speaker's credibility). Each movement is paired with a different method of ethical strategy and uses rhythm, harmonic motion, and repetition to provide three different soundscapes.

**Angry Beads** (2015) Olga Oseth (b. 1990)

Product of imagination in regards to how beads would respond to being dropped constantly... if they were alive creatures.

**Ich grolle nicht remix** (2016) Chi Wang (b. 1985)

One of the most important concerns of electronic music is that of the art of transformation – the altering or evolving known musical material into new musical substance. In *Ich grolle nicht remix*, with Dr. Stephen Rodgers' guidance and help with voice recording, I started with the score and recording of Schumann's art song *Ich grolle nicht*, focusing on the transformation of text, textual intelligibility, harmonic structure, and notions of repetition. The use of granular synthesis technique in this piece heavily explored the idea of remixing music in multiple levels. This composition is originally a live-performed piece using data-driven instrument controller. In this concert setting, we will hear a fixed media version of the live performed composition.