

## PROGRAM NOTES

things might happen suddenly and therefore cause discomfort, no matter it is inspiring or depressing. The most important concept I was consciously aware of when I was composing is the fact that life keeps changing. I invite you to experience this journey, and if it evokes any emotions, or memories inside of you, it would be my great pleasure!

–Ting-Hsun (Alice) Hsieh

### **Renew, Regress, Release**

*Renew, Regress, Release* is inspired in part by minimalist composers such as John Adams and Phillip Glass, as well as the concept of quartal and quintal harmony. The opening statement of nine repeated G's in the second horn is present throughout most of the piece, albeit often in the background, at different pitch levels, or with altered rhythms. This repeated G motive shows up in the foreground at three points: the beginning (renewal), the chromatic return from E-flat to G (regression), and the final triumphant ending (release).

Symbolically, this repetition is representative of the human tendency to begin a new chapter in one's life, only to fall back into old habits. The tonal movement from G to D to F-sharp to E-flat describes a superficial attempt to achieve personal growth, while the metronomic percussion is the force that propels one from renewal into regression. *Renew, Regress, Release* only reaches its triumphant conclusion after accepting many of its early features, suggesting that one must first understand and accept oneself before genuine growth is possible.

–Spencer Krumpek

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**Season 116, Program 86**



UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

## SPRING RECITAL **COMPOSITION ONE** and **COMPOSITION TWO**

Offered by the students of  
David Crumb and Terry McQuilkin

**Aasen-Hull Hall**  
Sunday, June 11 | 3:00 p.m.



**The River**

Hidemi Fukushima

Michael Rossberg, clarinet  
 Meredith Dyll, violin  
 Hidemi Fukushima, piano

becomes waterlogged, the rain starts to fall. As the storm builds momentum, the ship struggles to stay upright. When the ship finally capsizes, the crew is left grasping for wreckage in the waters. As the storm recedes, what's left of the crew gathers and works together to build a raft. As the last few raindrops fall and the waves begin to grow steady again, the raft of pirates gets moving again and they start to sing about the storm they just survived. As they disappear over the horizon again, one can faintly hear the echo of their shipwreck woven into their song.

–Everest Jarvik

**The War on Moles**

Michael Rossberg (b. 1994)

Shae Wirth and Spencer Krumpek, horn  
 Samantha Gilkey and Tom Janssen, euphonium  
 Kellyn Haley, trombone  
 Preston Wysopal, tuba

**for when you blossom**

Inspired by the anticipation of spring, for when you blossom is an instrumental piece written as a reflection of my journey as a budding composer anticipating what is to come. As this is my first slow work and first attempt at writing for wind instruments, it was rather difficult to understand the journey of the piece. I began with the opening sextuplet pattern and tried to force vastly different harmonies in hopes that they would work with the pattern. As my first numerous attempts did not succeed, it became evident to me that the piece was deprived of what it needed. It needed harmonies and support that were battled with in the fear of not having a sound I could call my own. Eventually, I surrendered to the call of the piece and where it was leading me, and finally the destination of this long journey is here.

–Sasha Kow

**Fantasy Cycle**

Jared Alls (b. 1996)

Teagan Roberts, violin  
 Samuel Lord Kalcheim, viola  
 Nicole Long, violoncello

**A Lens From Which To See  
How Far We've Come**

Andrew Reid (b. 1996)

Tom Janssen, euphonium  
 Derek White, tuba  
 Andrew Reid, contrabass

**Living**

*Living* is not a programmatic piece, but my intention for this composition is to create a metaphor of going on a life adventure. There might be some stops, some detouring, but eventually we are moving forward. It is important to be true to the goals we want to pursue in life, but it is also important to live in the present and enjoy some small peaceful moments. Sometimes, it is also exciting to let the mind wander around, and free the imagination. Also,

**Typhoon**

Everest Jarvik (b. 1996)

Performers TBA

INTERMISSION

**A Lens From Which To See How Far We've Come**

*A Lens From Which To See How Far We've Come*, for Euphonium, Tuba and String Bass is my first attempt at creating a more personal mosaic of sound that is completely indicative of my musical background and upbringing. The challenge that came with writing this piece was insuring that every aspect of the two contrasting movements were familiar to me in some way.

As a bass and sousaphone player, low frequencies have always been one of my favorite aspects of organized sound, and figuring out how to navigate the low registers required for this ensemble is something that I have enjoyed immensely. (The String Bass part requires notes down to low C, which would normally require a C extension to be playable; in this case, I've chosen to tune the low E string down to C.) Additionally, writing this piece specifically for instruments I am comfortable with has made this project even more intimate.

The first movement is a slow, timid exploration of a harmonic landscape characterized by a drone in the bass. This drone forces the other notes to somehow 'fit in' to the sound, and through tension and release the sound is propelled in sometimes unexpected directions. The movement gradually builds to its climax until resolving and ending with a thoughtful restatement of the initial motive. The second movement is an ode to my younger years, with an ostinato-like pattern that has been in my head for years, fully developed into an expansive and attention-shifting theme that eventually settles, once again, into a final restatement of the first motive.

–Andrew Reid

**Typhoon**

*Typhoon* is an instrumental epic about a shipwreck. The scene opens with still waters, and as a pirate ship cuts ripples in the horizon, the clouds start to build up. The waves grow in size, and as the ship

**Continuum for 7 voices**

Hayden Martinez (b. 1995)

Chloe Smithson, soprano  
Alexa McCuen and Daphne Ai, alto  
Chris McGinley and Austin Mahar, tenor  
Jimmy Brown and Dylan Buntun, bass

**Motivic Blossom**

Andy Gheorghiu (b. 1989)

Performers TBA

**for when you blossom**

Sasha Kow (b. 1995)

Lauralei Singsank, flute  
Michael Rossberg, clarinet  
Kailie DeBolt, viola  
Clair Dietz, violoncello

**Living**

Ting-Hsun (Alice) Hsieh (b. 1988)

Elizabeth Soper, flute  
Teagan Roberts, violin  
Samuel Lord Kalcheim, viola  
Hendrik Mobley, violoncello

**Renew, Regress, Release**

Spencer Krumpek (b. 1995)

Amrit Gupta, Shea Wirth, Anna Lau, Cody Kiesling,  
Everett Davis, and Sydney McCorkle, horn  
Kelsey Molinari, vibraphone  
Jared Alls, marimba  
Andres Rodriguez, conductor

### The River

This trio for clarinet, violin and piano, *The River*, written in rondo form (ABACA) expresses life. Our life is not constant: We face not only peaceful happiness but also painful challenges. We will enrich our lives by overcoming challenges. It is as if a life were a flowing river: a creek strikes stones and it gets bigger by joining other streams. The flow of a river never ceases, but the water is never the same. We are all traveling along a river without end.

In this piece, I expressed various emotions and scenes experienced in the life such as quiet moments of loneliness, a sentimentalism of youth, a deep depression arising from a sense of failure, and a joy of the life itself. The same melody is repeated multiple times during the piece, but the harmonies get richer with different piano accompaniments. In the last section, the three instruments play independent melodies at the same time rather than playing a single melody at alternate times, but they finally play in unison at the ending dignifiedly, powerfully, and gracefully. It is as if the river reaches the sea.

–Hidemi Fukushima

### The War on Moles

For the music theory nerds: This piece was mostly composed using two augmented triads set apart by a semitone (the same collection of pitches contained in the hexatonic scale), which then move up and down independent of one another, although they often mirror each other. Melodic lines, of course, depart from this mold regularly.

For normal people: Six wealthy (and slightly drunk) members of an exclusive country club are sitting around late one night discussing what to do about the moles that have infested the golf course, when one of them suggests using tennis rackets to play a real-life game of whack-a-mole. Believing their quest to be a noble one, they sneak out onto the course to carry out their plan. The night

is going well, with many brave battles, and only a couple wounded warriors, and as the sun is beginning to rise, the anti-mole brigade surveys its mole-free surroundings, with a sense of pride and heroism. But alas, their serenity is abruptly cut short, as the moles have returned with reinforcements. According to the local coroner, the final battle lasted no more 30 seconds.

–Michael Rossberg

### Fantasy Cycle

*Fantasy Cycle* pays tribute to two composers: Koji Kondo, known for his work on the Legend of Zelda series; and Nobuo Uematsu, known for his massive work for the Final Fantasy series. The piece is split into three movements, poking fun at the cyclical pattern of adventure, combat, and rejoicing found in these games.

I: Prologue and Main Theme - The beginning of this movement represents a game's title screen and establishes the mood of the movement - somber and morose, yet revealing glimmers of hope. The main theme continues this trend, leading to a more positive, adventurous resolution.

II: Battle Scene - This movement features the protagonist(s) engaged in combat with any sort of foul beast or frightening adversary. The pulsing cello ostinato and overall style of the movement are inspired by battle music from the Final Fantasy series.

III: Fanfare and Recap - The final movement is the fanfare which accompanies a successful battle. Based on material from the first movement, this fanfare is brief and upbeat, ending the piece on an optimistic note. Of course, the final movement isn't the true 'ending', as the protagonist(s) will still face many more adventures, battles, and celebrations along their journey.

–Jared Alls