



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

**The Oregon  
Composers Forum**

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**Season 115, Program 13**

**Beall Concert Hall**  
**Tuesday, November 10, 2015 | 7:30 p.m.**



## “...stilly sleep...” (2015)

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

Ramsey Sadaka  
 (b.1991)

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.

**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, vibraphone  
 Izabel Austin, violin  
 Tommi Moore, viola  
 Makenna Carrico, cello  
 Rhys Gates, bass  
 Justin Graham, conductor

Carolyn Quick

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.

**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

Benjamin J. Penwell  
 (b. 1989)

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**PROGRAM****Cascade (2015)**Nathan Engelmann  
(b. 1993)Sam Golter, flute  
Megan Zochert, oboe  
Brynn Powell, clarinet  
Mateo Palfreman, bassoon  
Hannah Abercrombie, trumpet  
Kelsi McGlothlin, horn  
Kelsey Beck, percussion  
Izabel Austin, violin  
Emily Korzeniewski, viola  
Makenna Carrico, cello  
Rhys Gates, bass  
Martin Quiroga Jr., conductor**June (2014)**Madeline Cannon  
(b. 1996)

Madeline Cannon, piano

**Echoes from the Void (2015)**

I. "So Cold, This Terrible Isolation"

II. "Faces Obscured by Heavy Water"

Brynn Powell, bass clarinet  
Shae Wirth, French horn  
Chloe Duerr, vibraphone  
Stephen Rawson, piano  
Benjamin J. Penwell, conductorAidan Ramsay  
(b. 1993)**Illusion of Fog (2013)**Li Tao  
(b.1985)

Li Tao, piano

**Prayer for Roethke (2015)**Stephen Rawson  
(b. 1993)Daniel Daly, piano  
Izabel Austin, violin  
Emily Korzeniewski, viola  
Ramsey Sadaka, cello  
Martin Quiroga Jr., drone  
Stephen Anthony Rawson, keyboard

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**Appalachian Suite**

Carolyn Quick

“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)**

Benjamin J. Penwell

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)**

Aidan Ramsay

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)**

Stephen Anthony Rawson

*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

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