

into a vigorous rhythmic unison. The flute's material is derived from the song of the red-winged blackbird, which consists of a "harsh, gurgling, trilled kon-ka-reeee." (Sibley)

**Noah Jenkins** studies composition with Robert Kyr and David Crumb and violin with Kathryn Lucktenberg at the University of Oregon in Eugene. As a composer, recent projects include pieces for Jeffrey Zeigler and Beta Collide, and PRISM Saxophone Quartet. As a violinist Noah is a member of turnEnsemble and Eugene Contemporary Chamber Ensemble and collaborates with composers on new pieces in addition to performing landmark works of the contemporary repertoire. He is concertmaster of the University of Oregon Symphony Orchestra and also performs with the Eugene Symphony Orchestra.

---

*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.*

---



UNIVERSITY OF OREGON

**SCHOOL OF MUSIC AND DANCE**

Oregon  
**Composers**  
**Forum**  
SPRING CONCERT

**Beall Concert Hall**  
Sunday, May 4, 2014 | 8 p.m.



*A Dance: for String Quartet*David Sackmann  
(b. 1990)Noah Jenkins, violin  
Mary Evans, violin  
Andrew Stiefel, viola  
Kelly Quesada, cello*Stream of Consciousness*Randall Klein  
(b. 1962)

Randall Klein, piano

*Ein Paar Variationen*Alexander Bean  
(b. 1993)Sam Golter, flute  
Matt Zavortink, alto flute*Three Preludes for Cello and Double Bass*John Goforth  
(b. 1990)Kelly Quesada, cello  
Kyle Sanborn, double bass*Crystal Ship*Tim Bloch  
(b. 1945)Anita Chari, mezzo-soprano  
Tim Bloch, piano*Etudes*  
(b. 1989)

Matt Zavortink

I.  
II.

Matt Zavortink, flute

*Within These Vertical Spaces*

This piece was influenced by vocal music of the Middle Ages and Renaissance, which emphasized individual melodic lines rather than progressional harmony. I selected oboe and bassoon based on their lyrical, voice-like qualities to emphasize the melodic or “horizontal” dimension of the music, consequently leaving harmonic or “vertical” space that is then “filled in” by the auditory illusion of harmonic richness in this two-voice texture.

**Alexander Johnson** is currently based in Eugene, OR, where he is pursuing a masters degree in music composition. He is also an active choral singer and is the director and conductor of the Sospiro Vocal Ensemble.

*Suite for Solo Bassoon*

This piece is presented without comment by the composer.

**Andrew Stiefel** is a composer based in Eugene, Oregon. He is currently completing his master’s degree at the University of Oregon, where he studied composition with David Crumb and Robert Kyr, sound design with Jeff Stolet, and viola with Leslie Straka.

*“...or just after”*

I do not know which to prefer,  
The beauty of inflections  
Or the beauty of innuendoes,  
The blackbird whistling  
Or just after.

(from Thirteen Ways of Looking at a Blackbird by Wallace Stevens)

In much of this piece the flute acts independently of an increasingly active texture created by the clarinet, violin, and cello. As the piece progresses, the flute begins to exert more and more influence over its surroundings, eventually pulling the ensemble

minimalist improvisation to a rhythmic vamp and then reenters the art song format in a melodic coda to complete the cycle. We have preserved the text, with one additional phrase, and have attempted to amplify the original allusions to the phenomena of escape, with the hope of expanding on that theme.

**Tim Bloch** has performed in various kinds of popular music venues, including folk, prog rock and commercial pop song venues. He has been working lately in formal composition and have done a brass octet and a musical rendering of Dylan Thomas in a tone-row format. Tim also works with jazz and rock arrangements in the standards repertoire and is attempting to create an eclectic emphasis rather than simply staying inside the genres encompassing these pieces.

---

### *Etudes*

This series of etudes explores a number of novel flute extended techniques.

### *Passacaglia*

This piece is based on a repeating sequence of four dyads. These initially serve as the framework for lush, chromatic harmony, which gradually undergoes a process of reduction and purification over the course of the piece.

**Matt Zavortink** is a composer and flutist from Eugene, Oregon, where he is currently pursuing a master's degree in composition. His pieces have been performed by groups such as PRISM Quartet, the University of Puget Sound Wind Ensemble, Eugene Contemporary Chamber Ensemble, turnEnsemble, and Verbal Transcription. Some current interests include extended instrumental techniques and timbres, minimalism and spectralism, and the use of computer programs in the creative process.

### *Within These Vertical Spaces*

Alexander Johnson  
(b. 1990)

Clara Terrell, oboe  
Robert Chastain, bassoon

### *Passacaglia*

Matt Zavortink  
(b. 1989)

Matt Zavortink, flute  
Colleen White, clarinet  
Mary Evans, violin  
Kelly Quesada, cello  
Khoo Hui Ling, piano

### *Suite for Solo Bassoon*

Andrew Stiefel  
(b. 1987)

- I.
- II.
- III.
- IV.

Robert Chastain, bassoon

### *"...or just after"*

Noah Jenkins  
(b. 1990)

Matt Zavortink, flute  
Colleen White, clarinet  
Noah Jenkins, violin  
Kelly Quesada, cello  
Jacob Walls, conductor

---

*A Dance: for String Quartet*

This piece, for string quartet, uses and develops dance-like themes in exploring the characteristics of the instruments and the colors that can emerge out of this classic ensemble.

**David Sackmann**, a composer currently based out of Eugene, OR, has written music for choral groups, chamber ensembles, percussion ensembles, and wind ensemble. A graduate of Gonzaga University, David is currently pursuing a M.M. in music composition at the University of Oregon. His works have been performed by the Gonzaga University Wind Symphony, the American Creators Chorus, the Gonzaga University Wind Symphony Percussion Ensemble, as well as many other chamber groups. Along with composing, David is the acting director of The TaiHei Ensemble, a contemporary world music ensemble based out of Eugene.

---

*Stream of Consciousness*

This piece was written down directly as it came into my consciousness. The inspiration for the piece was solely the beautiful sound the piano made and its tactile touch under my fingers.

**Randall Klein** played jazz and wrote classical music in college then drifted from it for years. He came back to it years later after having a family. He writes music because he loves to listen to music and wants to create something beautiful.

---

*Ein Paar Variationen*

This piece represents an attempt to unify the diverse strands of musical thought, especially the styles of New Complexity and Neoclassicism. The work is a set on the chorale tune "Ein' Feste Burg", constructed as a large-scale ABA with an introduction and coda. The work begins with a fantastical prelude, juxtaposing furious passagework with unusual sonorities. The theme is then

stated with a chromatic language evocative of Hindemith. The first variation sets the theme in a mixed meter dance, while the second variation places it in an ornamented song against an ethereal background. The third variation unites the disparate musical threads of the piece before concluding with a bitonal canon in the final variation.

**Alexander Bean** is a student of composition and organ at the University of Oregon. Composition teachers include Kevin Walczyk, David Crumb, and Robert Kyr. His organ teacher is Barbara Baird.

---

*Three Preludes*

Three Preludes is a work that explores the relationship between the two lowest instruments of the string family. In the first prelude, the cello and bass descend into and emerge from waves of resonance that begin to falter and eventually evaporate as the escapes overpower the resonance from which they surfaced. In stark contrast to the first, the second prelude is quick and light with the cello and bass dancing around one another. The third prelude, the longest of the set, uses dramatic, expanding gestures to return to the resonance of the first prelude and connect it to the shorter bursts of the second prelude.

**John Goforth** is a composer based out of Eugene, Oregon and is currently a master's student at the University of Oregon. Recent collaborations include performances and readings by cellist Jeffrey Zeigler, flutist Molly Barth, pianist David Riley, Eighth Blackbird, Fireworks New Music Ensemble, and the Eugene Contemporary Chamber Ensemble. John was a finalist for the 2014 ASCAP Morton Gould Awards.

---

*Crystal Ship*

This is a formal recomposition of a sixties rock ballad that begins as an art song, develops through a deconstructed lyric in a vocal/