

PROGRAM

Program note: This piano quartet is the most economical 6 minutes of music I have ever written. The entire piece is based on 4 motives: two of the motives are leaps and the other two are stepwise motion. The first motive is an ascending tritone. The second motive is a minor third that can be both ascending and descending. The third motive is a descending minor second, and finally, the fourth motive is an ascending major second followed by an ascending minor second; or in solfege language we can look at the fourth motive as do-re-me, or la-ti-do. The third and the fourth motive are stable and never change through out the piece, but the first and second motive stretch a half step in a few parts. Hence, the tritone becomes a perfect fifth, and the minor third becomes a major third. The reason I don't refer to them as two totally new motives is because the context they appear in is very similar to the context they appeared in before they were stretched. Throughout the whole piece I combine these four motives in a lot of possible ways by attaching two or more motives together, and putting them into different layers.

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 114, Program 45



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

MUSIC **TODAY** 2015
FESTIVAL 15

Vanguard Concert and Workshop Series

Oregon Composers Forum
CHAMBER ORCHESTRA

Aasen Hull Hall
Saturday, January 31, 2015 | 8 p.m.



Lemon Yellow and Emerald GreenDan Daly
(b. 1990)

Ulysses Loken and Andrew Pham, piano

Program note: This work for two pianos presents a primary melody whose intervals remain fixed as the piece progresses, but whose textural and harmonic background varies widely. At times, the simultaneous piano parts flow in unrelated musical streams. As these streams elide and drift apart, the frequent polyrhythms and abrupt changes of tempo and dynamics suggest an experience of tightrope walking, of falling forward to keep balance.

String Quartet no. 1Carolyn Quick
(b. 1994)

II. Cantabile

Christine Senavsky and Izabel Austin, violins
CJ Tatman, viola
Kenny Carrico, cello

Program note: This piece is meant to emulate the legato and expressiveness of the human voice while portraying a sense of melancholy and introspection.

Insomnia for Tuba QuartetMark Cooney
(b. 1992)Brian McGoldrick and Charles DeMonnin, euphoniums
Jake Fewx and Gavin Milligan, tubas**Alphadated (for string trio)**Peter Avelar
(b. 1990)I. Mu-vee Muse-ic
II. In Ordinance
III. DebaucherosityIzabel Austin, violin
Andrew Stiefel, viola
Natalie Parker, cello

Program note: Alphadated is a three mini-movement work for string trio. Inspired in part, by the harmonic language of composer Béla Bartók, I chose to implement polytonic devices to establish a framework from which the contents of all three movements are generated. With only 3 instruments at my disposal, I carefully employ multiple stops in order to produce rich polychords inside of this tonal hybrid work.

in a gardenBenjamin Penwell
(b. 1989)Rebecca Larkin, alto flute
Izabel Austin, violin
Makenna Carrico, cello
Rhys Gates, bass
David Sackmann, percussion
Bryce Miller and Benjamin Penwell, piano
Matt Zavortink, conductor**Quartet for Piano, Violin, Viola, and Cello**Pedram Diba
(b. 1993)Izabel Austin, violin
Sean Flynn, viola
Nora Willauer, cello
Julianne Shephard, piano
Justin Ralls, conductor

PROGRAM

Endure

Brittany Studer
(b. 1989)

Izabel Austin, violin
Molly Tourtelot, cello
Rex Darnell, piano

Piano Sonata

Nikolai Valov
(b. 1993)

- I. Prelude
- II. Sonata
- III. Poem
- IV. Fugue
- V. Finale

Eduardo Moreira, piano

INTERMISSION

**Dark Nebula:
for violin, cello, piano, and fixed media**

Bryce Miller
(b. 1993)

Chris Ives, violin
Colleen White, clarinet
Bryce Miller, piano

Program Note: A dark nebula is a type of interstellar cloud that is so dense it obscures the light from objects behind it. In this piece, the pre-recorded material represents the dark nebula and the live musicians represent light attempting to pass through. A dark nebula is a type of interstellar cloud that is so dense it obscures the light from objects behind it. In this piece, the pre-recorded material represents the dark nebula and the live musicians represent light attempting to pass through.

PROGRAM

PROGRAM

PROGRAM

Four Vignettes for Piano Quintet

Izabel Austin
(b. 1994)

Mary Evans and Christine Senavsky, violins
Sean Flynn, viola
Makenna Carrico, cello
Rex Darnell, piano

Program note: In literature, a vignette is a brief story or scene that provides crucial insight into a character, concept, or location. With this piece I attempted to create the musical equivalent, with each movement of the collection focusing on only one or two core ideas in order to create its own distinctive landscape.

Kaine

Rhys Gates
(b. 1992)

Matt Zavortink, flute

Program note: This piece was originally conceived as a musical response to a painting by J. M. W Turner called “Snow Storm, Hannibal and his Army Crossing the Alps.” In the image you can see a sunny pasture in the distance, and a faint glimpse of the sun as a huge wall of black devours half the scene. The piece’s beginning is very quiet and serene, with little bursts that hint at what’s to come. Slowly it becomes more and more active, then finally bursts with intensity- the peak of the snowstorm. Then, as the storm passes, it returns to a place of repose. An important aspect of this piece is the semitone and its inversion. Most of the piece consists of this interval, often with the register displaced. The semitone is expanded throughout the piece in different ways; sometimes simply in chromatic passages, or harmonically as the performer sings a half step below played notes. The interval is also explored formally, as it relates the different motives and sections.
