



UNIVERSITY OF  
OREGON

**SCHOOL OF MUSIC AND DANCE**

Oregon  
Composers  
Forum

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**Season 115, Program 33**

**Beall Concert Hall**  
Tuesday, Jan. 26, 2016 | 7:30 p.m.



**Spaces** (2014) Izabel Austin (b.1994)  
 Izabel Austin, violin  
 Alistair Gardner and Tim Mansell, vibraphone  
 Brynn Powell, clarinet and bass clarinet

**3 Scenes from Oregon** (2015) Martin Quiroga Jr. (b.1987)  
 I. A Smoldering Tree of Everlasting Melancholy  
 II. The Rolling Sky of a Grey October  
 III. The Last Leaves of Autumn  
 Stephen Rawson, piano

**Shakespeare Songs** (2015) Daniel Daly (b.1990)  
 I. Full Fathom Five  
 II. Where the Bee Sucks  
 III. Lament of Imogen  
 IV. Bacchanal  
 Sopranos: Rebecca Chen, Madisen McBride, Nadia Medeiros  
 Altos: Helen Rawlins, Erin Batali, Siera Kaup  
 Tenors: Miles Thoming-Gale, Daniel Daly  
 Basses: Augustus Kerzic, Kevin Dempsey, Chris Almasie  
 Conductor: Chris McGinley

**Quincunx Blue** (2015) Michael Dekovich (b.1989)  
 • Willamette River Rafter Blues  
 • Whilamut Bridge Blues  
 • Super Blood Moon Blues  
 • Beltline Highway Blues  
 • Laurelwood Manor Blues  
 Grant Mack, piano

**Verspertine** (2015) Benjamin J. Penwell (b.1989)  
 Colleen White, clarinet  
 Mary Evans, violin;  
 Chad Barnard, cello  
 Julianne Shepard, celesta

pushed up a hill.

When I realized that the piece was going in a new direction, I decided to play with the mellower side of the trumpet. The opening is slow, lyrical, and filled with grace notes sliding into other notes. Long-held notes swell from piano to mezzo forte, then fade away. This slow, expressive material is interrupted by a bombastic, faster section that weaves in and out of the opening material for the rest of the work.

My gratitude goes to Aaron Kahn for his support, patience, and flexibility as I slowly but surely changed the concept of this piece. Here, then, is *Pierre* (2015), with the hope that I will someday write another work for solo trumpet and change its concept yet again, resulting this time in a piece about Sisyphus and his surprisingly light stone.

**Gymnopedie** (1888) Eric Satie (b.1866)  
 arranged (2015)  
 Time Bloch (b.1945)

This is an arrangement/addition to/ an iconic composition that I felt could be married to both modern and romantic interpretations. I am walking through a door that Satie opened and further exploring the inherently contemporary sensibilities that I feel are embedded in this 19th-century work.

to a landmark or event that I have witnessed during my first few months in Eugene, and may be regarded as autobiographical. The piece summarizes my thoughts on the possibilities of various stylistic elements of the blues. Ambiguous juxtaposition of major and minor, bending of phrase and form, and sudden and unexpected gestural statements dot the composition's landscape like an interlocking pattern of trees.

**Verspertine** (2015) Benjamin J. Penwell (b.1989)

The term vespertine refers to lifeforms that are active during the evening (such as flowers that bloom at dusk). I chose to use this term as the name of my piece because it suggests to me a playfulness that is free from the more ominous and lugubrious associations of the term nocturnal. The music expresses this playful attitude through rhythmically active lines that trade off between the instruments, with the clarinet, violin, and cello forming a trio while the celesta punctuates the texture with its bright bell tones. The music is primarily built around various forms of the octatonic collection, with occasional whole-tone references.

**Cello Duet** (2015) Makenna Carrico (b.1994)

This piece is my love letter to the cello. I wanted to write something that explored the richness of every register on the instrument, and then I thought, "Why not double the sound?" Two cellos are better than one.

**Pierre** (2015) Cara Haxo (b.1991)

The scene is a dimly lit alleyway in 1940s Paris or New York City. A mysterious figure in a trench coat straight out of a film noir drama slinks through the shadows. Such imagery is a long way from the original conception of this piece—a comical retelling of Sisyphus, eternally pushing a stone that, in fact, was not heavy at all. Little remains of the original draft, save for the title, meaning "stone" in French. In its new context, however, Pierre might refer more to our mysterious protagonist than to a boulder being

**Piano Suite** (2014) Aidan Ramsay (b.1993)  
 I. Lamenting  
 II. Like an inky blackness  
 III. Like a creeping dread  
 IV. Like a waking nightmare  
 Edinaldo Borba, piano

**Cello Duet** (2015) Makenna Carrico (b.1994)  
 I. As the light settles  
 II. Uncertainty lingers  
 III. "Isn't it pretty to think so?"  
 Makenna Carrico and Ramsey Sadaka, cello

**Pierre** (2015) Cara Haxo (b.1991)  
 Aaron Kahn, trumpet

**Gymnopedie** (1888) Eric Satie (b.1866)  
 arranged (2015)  
 Time Bloch (b.1945)  
 I.  
 II. III. IV.  
 V.  
 Anita Chari, voice; Rebecca Larkin, flute; Alexis Evers, alto flute;  
 Keenan Dorn, guitar; Tim Block, piano

**3 Scenes from Oregon** (2015)

Martin Quiroga Jr. (b.1987)

*3 Scenes from Oregon* reflects the crippling depression that arose when I first moved to the PNW. During this time, I felt as if my body had morphed into a bag of wet sand, lethargic and motionless, in which rampant thoughts of suicide took reign, and an indescribable loathing of all that is beautiful cast a long, perverse shadow of sorrow to the very depths of my vacant soul. As my spirits raised, much like the rising sun, I found myself within a world full of exquisite colors and endearing beauty, and am forever grateful to the magnitude of emotions that overtook me during those frightful days of eternal fear.

**Shakespeare Songs** (2015)

Daniel Daly (b.1990)

1. Full fathom five thy father lies; Of his bones are coral made; Those are pearls that were his eyes: Nothing of him that doth fade, But doth suffer a sea-change Into something rich and strange. Sea-nymphs hourly ring his knell: Ding-dong. Hark! now I hear them—Ding-dong, bell.

2. Where the bee sucks, there suck I: In a cowslip's bell I lie; There I couch when owls do cry. On the bat's back I do fly After summer merrily. Merrily, merrily shall I live now Under the blossom that hangs on the bough.

3. Fear no more the heat o' the sun, Nor the furious winter's rages; Thou thy worldly task hast done, Home art gone, and ta'en thy wages: Golden lads and girls all must, As chimney-sweepers, come to dust.

...

Fear no more the lightning flash, Nor the all-dreaded thunder stone; Fear not slander, censure rash; Thou hast finished joy and moan: All lovers young, all lovers must Consign to thee, and come to dust.

4. Come, thou monarch of the vine, Plumpy Bacchus with pink eyne! In thy fats our cares be drown'd, With thy grapes our hairs be crown'd: Cup us, till the world go round, Cup us, till the world go round!

The text “Full Fathom Five” comes from *The Tempest*. The invisible spirit Ariel sings it to lure the shipwrecked Ferdinand deeper into the island. In my setting, the melody transfers from voice to voice, unravels into echoes and hums, and periodically resurges in full choral texture. I want the audience to feel like Ferdinand: bemused, disoriented, uncertain of where the voice is coming from. Later in the play Ariel sings “Where the Bee Sucks.” It is an unselfconscious song of joy that burbles into being as Ariel contemplates winning freedom from the wizard Prospero. “Lament for Imogen” comes from *Cymbeline* and, despite the somewhat bizarre circumstances of its appearance (Imogen isn't really dead), is a cherished literary benediction. My setting conveys none of the play's guile, and springs from the text as though it were a stand-alone poem. Rest, safety, homecoming – these are the Lament's conception of death.

“Bacchanal” is a raucous dance from *Antony and Cleopatra* that embodies the swagger, sensuality and exoticism of the pair's romance – in addition to the exalted state of mind brought on by their repeated acts of devotion to Bacchus, god of wine.

**Quincunx Blue** (2015)

Michael Dekovich (b.1989)

A quincunx is a geometric pattern consisting of five points arranged in a square with one point in the center. This form is recognizable as the 5-pip face on dice, and has far-reaching applications. In agriculture, the quincunx arrangement is valued as an efficient and beautiful planting pattern for trees. This template may be repeated infinitely, with each point serving as the potential center of yet another quincunx.

The five parts of *Quincunx Blue* capture the modular property of the quincunx figuration in that they may be arranged in any order by the performer, with any of the parts at the center. Each part shares material with the other parts equally, so that no part is inherently more ‘centric’ than the others. The order that the parts are listed on the program may not be the order in which the parts are heard. *Quincunx Blue* is the first piece I have written since arriving at the University of Oregon in the Fall of 2015. The title of each part refers