

## PERSONNEL

### SOSPIRO

Nathan Engelmann, conductor  
Alexander Bean, accompanist

### SOPRANO

Elise Englemann  
Carolyn Quick

### ALTO

Katrina Allen  
Nadia Madeiros

### TENOR

Tyler Davie  
Winston Wang

### BASS

Ian Magill  
Chris McGinley

### WIND SPEAKS

co-directors  
Rebecca Larkin and  
Martin Quiroga Jr.

Rebecca Larkin, flute  
Tass Schweiger, oboe  
Chelsea Oden, clarinet  
Rose Stroback, bassoon  
Andrea Kennard, French horn



UNIVERSITY OF  
OREGON

# SCHOOL OF MUSIC AND DANCE

VANGUARD  
CONCERT +  
WORKSHOP  
SERIES

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features many of  
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contemporary music.*

## Wind and Breath

*presented by*

**SOSPIRO**  
and  
**WIND SPEAKS**

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**Season 115, Program 46**

**Beall Concert Hall**  
Thursday, Feb. 18, 2016 | 7:30 p.m.



## SOSPIRO

Chorus of Beings	Justin Ralls (1987)
Two White Butterflies?	Rebecca Larkin (1992)
Chapter heading	Li Tao (1985)
By the Waters of Babylon	Alexander Bean (1993)

## WIND SPEAKS

Darker Than Blue	Emma Logan (1991)
	Rebecca Larkin, flute Tass Schweiger, oboe Chelsea Oden, clarinet Rose Stroback, bassoon Andrea Kennard, French horn Nikolai Valov, piano
Steam	Chelsea Komschlies (1989)
I. The Inventor's Workshop	
II. Rusty Cogs and Filigree	
III. Clockwork	
IV. Flying Machine	
	Rebecca Larkin, flute Chelsea Oden, clarinet

## Ikaga Shite: A Prayer for Peace

Rebecca Larkin

"Ikaga Shite: A Prayer for Peace" was inspired by a visit to the Hiroshima Peace Memorial Museum and Park in 2012. I entitled this work Ikaga Shite, meaning "For What Reason," because of an experience I had in the park. Some elementary school children were asking foreigners questions in English for a project, and they asked me why I was visiting Hiroshima. They were there to study peace, and they wanted to know "my reason" for being there. When I told them that I was also studying peace, they smiled at me. To thank me for answering their questions, the students gave me a paper crane that they had folded with "Peace" written on its wings. The search for peace not only brought me to Hiroshima, but is also the reason why I wrote Ikaga Shite.

Children are the future---the voice of what is to be. They grow up learning about the horrors of human history and are the world's greatest enablers for a peace. Ikaga Shite juxtaposes the memory of Hiroshima's past with the children's search for a better future. The echoes of Hiroshima's memory are portrayed by the horn, while the clarity of the children's voices sound through the oboe. As long as children do not give up on the future, we will one day find peace.

The day I spent in the Peace Park touched me, and I will always remember it.

## Azteca Dances

Matthew Saunders

Azteca Dances was composed in response to recordings of Native American and Mexican-American folk music collected by J. Donald Robb, a pioneering ethnomusicologist based at the University of New Mexico during the middle of the 20th century. Robb travelled throughout New Mexico, recording the folk music of the unique blend of Native, Mexican, and Anglo culture found in its small towns and pueblos. Several melodies collected by Robb have been incorporated into the composition and form the core of its motivic material.

**Darker Than Blue**

Emma Logan

Darker than Blue is about creating texture and atmosphere. From the beginning, the main concept was to create a piece that traveled from light to dark through a series of chord progressions. The texture allows each instrument to weave in and out of each other with swelling dynamics and small motifs traveling throughout the ensemble. As the piece developed, I realized that the harmonic language was jazzy, triggered by the piano about half way through. After scouring the internet and miscellaneous poems, I stumbled across the line, Darker than Blue, and thought it a very fitting title for the piece. Darker than Blue was written for the 2014 Fresh Inc Music Festival and the Fifth House Ensemble. Special thanks to Rebecca Larkin and Wind Speaks for collaborating in this performance opportunity.

**Steam**

Chelsea Komschlies

Steam takes the listener into a whimsical fantasy world in which an eccentric inventor is creating a flying machine. The melodies and rhythms found throughout the piece are designed to feel awkward and uncanny, yet at the same time fun and endearing. The first movement takes listeners inside the inventor's workshop where they can find all of the unusual tools and contraptions that live there. The second movement paints a picture of the inventor as a well-to-do gentleman who is a bit eccentric by taking a tonal melody and distorting it to fit inside an octatonic framework. The third movement portrays a complex yet slightly clunky contraption through rhythmic intricacies and the use of such gestures as clarinet squeaks, extreme jumps in register, and breathy flute harmonics. The fourth movement evokes the inventor's feelings as he takes his new flying machine out for a spin.

**Ikaga Shite: A Prayer for Peace**Rebecca Larkin  
(1992)

Rebecca Larkin, flute  
Tass Schweiger, oboe  
Chelsea Oden, clarinet  
Rose Stroback, bassoon  
Andrea Kennard, French horn

**Azteca Dances**Matthew Saunders  
(1976)

Rebecca Larkin, flute  
Tass Schweiger, oboe  
Chelsea Oden, clarinet  
Rose Stroback, bassoon  
Andrea Kennard, French horn

**Chorus of Beings**

Justin Ralls  
Text by composer

the owl cries, the wren sings  
into the forest night the owl brings,  
          whoo  
the stream,  
wash away tears  
a shhhh upon the ears  
we grow old, we grow faith in the future  
even if we're not there to see.

**Two White Butterflies?**

Rebecca Larkin  
Text by Matsuo Basho (1644-1694)  
Translated by Peter Beilenson

Will we meet again  
Here at your flowering grave...  
Two white butterflies?

**Chapter heading**

Li Tao  
Text by Ernest Hemingway (1899-1961)

For we have thought the longer thoughts  
And gone the shorter way.  
And we have danced to devils' tunes,  
Shivering home to pray;  
To serve one master in the night,  
Another in the day.

**By the Waters of Babylon**

Alexander Bean  
Text by composer, based on Psalm 137

By the waters of Babylon,  
There we lay down weeping,  
Remembering Zion

By the waters of Babylon,  
There on the willows  
We hung up our harps

By the waters of Babylon  
There our captors asked us for songs,  
Tormenting us they asked for mirth: