

IV. *Redshift* is a concept in physics: the lowering of the frequency of a wave, usually by movement away from a source — like the drop in pitch of a motorcycle as it passes. In this movement I use the deepest sounds of the group to create a gnarly rumble, full of the sound of blues and heavy metal.

V. I came across a video of Queen's *Bohemian Rhapsody* being played on a 100-year-old carousel organ, which gave it a ghastly, haunting feel. Echoing this and the famous merry-go-round scene in Bradbury's *Something Wicked This Way Comes*, the movement Carousel spins up from its dusty disuse, plays a frantic, unsettling tune, and winds down much the way it came.

VI. The final movement, *Four-Chord Song*, is a deconstruction of the pop phenomenon that many famous hits are based around the same four chord progression. I admit that I embrace the trope as much as I eschew it, for there's something powerfully attractive about a progression that enticed artists as far back as Pachelbel and as recently as Adele. The movement extends each chord into its own section, each coming in quicker succession until it comes back around for a brief, driving statement of the well-known four-chord pattern, quickening further still until it becomes its own ostinato and achieves its blazing conclusion.

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OREGON COMPOSERS FORUM
A World of New Music

Beall Concert Hall
Tuesday, October 24, 2017 | 7:30 p.m.



Praeludium in G major Samuel Lord Kalcheim (b. 1990)

Samuel Lord Kalcheim, organ

Sub-Rosa Steven JoslinSteven Joslin
GEMS Data-Driven Instruments**Copper Haze** Luke Smith (b. 1994)Michael Fleming, violin
Luke Smith, steel tongue drum**Songs About a Move** Brent Lawrence (b. 1991)

- I. Leaves
- II. Anxiety
- IV. Memories

Paul John Rudoj, tenor
Brent Lawrence, guitar

and misguided turn during this time; the second a slow passage accompanied with the famous cantus firmus *Dies Irae* to express the sad and inevitable aspects of our reality; the third, encompasses virtuosic runs on the trumpet while chaotic electronics ensue to exemplify the rush of thoughts and feelings.

Chef's Table Isaac Smith (b. 1991)

Chef's Table was inspired by the idea of the same name in the culinary world: an epicurean adventure, trusting a chef to deliver a gastronomic experience, novel, meaningful and artistic. After becoming enamored with the titular Netflix show, I wondered what a musical Chef's Table would sound like. I decided on a variety of small "courses", each featuring different instrumentation, thematic material, and musical language. While each movement is individual, the piece shares an underlying connection and shape that will hopefully make a satisfying aural repast.

I. *Pale Blue Dot* refers to a quote by astrophysicist Carl Sagan about a photo taken of Earth by the Voyager 1 spacecraft from the far reaches of our solar system. He said of the pale blue dot in the photo: "That's here. That's home. That's us. On it, everyone you ever heard of, every human being who ever lived, lived out their lives." This often ethereal, sometimes chaotic movement depicts the beauty of that small dot, and is a reminder that the disparate peoples and cultures of this world, especially in such a time of tension and mistrust, are not so far from each other as they may seem.

II. *Glass Dynamo* is a brisk piece that feels like it is in perpetual motion. I wanted to depict something delicate and fragile, yet full of life energy, like a firefly held lightly between cupped hands.

III. The word *Tremors* can describe anything from the quaking of a single aspen leaf to the stirring of tectonic plates. In this movement I explore several tiny musical tremors, blurred melodic fragments, breathy shimmers, tremolos and trills.

Songs About a Move

Brent Lawrence (b. 1991)

Songs About a Move reflects on my transcontinental move from North Carolina to Oregon during the summer of 2016. When I began writing this cycle, I chose to write it in two stages. The first stage mostly reflects on thoughts I was having as I prepared to move and was written before leaving North Carolina. The second stage was written after arriving in Oregon. The songs from this stage reflect on things left behind and ending stability in one's new environment. The cycle opens with "Leaves", which also happens to be the first song I wrote. The speaker observes that spring leaves were beginning to bud, and thusly, rendered the adjacent neighborhood out of view. "Anxiety" deals with the stresses that come with moving, and also, wondering where life will lead. "Memories" meets the speaker in their new home. Despite the new surroundings, the speaker isn't sure how different life will be. At the surface, they don't feel removed from their home. But as they dig deeper into their soul, the speaker begins to feel separated from their home.

Destruction of Confidence

Sarah Jordan (b. 1992)

Destruction of Confidence is a piece meant to capture a short particular snapshot in time felt by myself and others at least once in their life. From a three-year-old having a tantrum for the lack of pizza on the menu, from losing or failing a career possibility, to personal loss of any kind this emotion is one I describe as the "tipping point." The feeling when a person feels complete dismay about the world around them and of their own abilities. Not so much that they have lost their complete sanity, but enough that for a brief five minutes they succumb to every negative emotion that they may envisage. The "scream" in the beginning of the piece is meant to express that "tipping point" and then continues this idea through different musical aspects; particularly, within three overall sections. The first is an intriguing and inquisitive dance to express how the expression "dancing through life" has taken a darker

Destruction of Confidence

Sarah Jordan (b. 1992)

Joseph Vranas, trumpet
stereophonic playback

Chef's Table

Isaac Smith (b. 1991)

- I. Pale Blue Dot
- II. Glass Dynamo
- III. Tremors
- IV. Redshift
- V. Carousel
- VI. Four-Chord Song

Sarah Jordan, flute
Calvin Yue, clarinet and bass clarinet
Samuel Kalcheim and Michael Fleming, violin
Hendrik Mobley, cello
Sasha Kow and Nikolai Valov, piano
Stephen Medlar, percussion

Praeludium in G major

Samuel Lord Kalcheim (b. 1990)

I wrote this organ prelude during my summer in Munich. This is at long last my first organ piece, although there have been a few false starts. What I finally hit upon was a sectional form in the manner of Buxtehude. The first section draws on the Baroque French overture affect, with its typical scales, dotted rhythms, to which it

adds overlapping suspensions. This is followed by a freely played recitative, and a solemn fugue in the parallel minor. There is no return to the loud pomposity of the opening; the final section is quiet and lyrical—a little classical sort of minuet for manuals alone. The ending, with its delicate imitations, should seem to evaporate into silence.

Sub-Rosa

Steven Joslin

The Latin phrase sub-rosa means “under the rose,” and is used in English to denote secrecy or confidentiality. This meaning is further explored in this work by harnessing the hidden music inside of precious gems.

My goal here is to capture the various angles of humankind’s desire for a deeper understanding of the complexity of existence through the lens of the Fibonacci Sequence, musically. The first section of the sequence is used as control data to modulate the infinitely thematic juxtapositions through a spritely duet between the full dynamic range of multiple frequencies and synchronized frogs.

This work introduces a new Data-Driven Instrument, GEMS (Geodesic Electronic Movement Sensors). These glowing, gem-like objects have embedded sensors and generate the data used to create all sound for this performance.

Copper Haze

Luke Smith (b. 1994)

Once the daylight reached its dimmest, the horizon sunk behind the mountains and a brilliant orange light spread through the valleys. When this light mixed with the blue daylight it created deep purple outlines around every object in sight and a haze of red, blue, and purple hues surrounding us. The leaves on every tree turned copper at their edges from the sunlight, as if they were burning. Above us, darkness began to form in the direct

center of the sky, spreading outward like paint down the sides of a basketball.

Before long, the radiant orange light disappeared and the dusky twilight had spread to the tops of the mountain ranges in the distance. The temperature dropped at least ten degrees- neither of us had brought a coat- and we began to quicken our pace down the mountain. When the path got to its steepest point, our trot become a jog without a word spoken. We fell through blackish blue light down the hillside, and didn’t stop running until the path was level. When we stopped, we both said to the other that time felt as though it had slipped away for a moment.

The inspiration behind *Copper Haze* came to me from a trip that Michael and I took on a clear October day to the Mt. Pisgah Arboretum, ten miles southeast of Eugene, OR. The oak savanna landscape at this site is unlike anything I had ever seen before coming to Oregon. Since half the mountain is covered in grassland, a person can stand at its peak and see panoramic views of the land for miles unobstructed by the majestic towering fir trees that are seen throughout the rest of the state. Our plan was to go to the top and back in a short day-hike, but we lingered at the top while taking in the glorious views. To our surprise, we witnessed a spectacular sunset from the top of the mountain with glowing, fall harvest colors. Evening weather surprised us as well, and we hurried down the mountain to escape the cold. This experience left me restored at a spiritual level, and I left Mt. Pisgah that day with a renewed energy to create music and absorb life. My hope is that some of that power lives in this piece, so that those whom I can share it with are allowed to take that power with them.