

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Thursday, May 14 • 6 p.m., Beall Hall

MARIKO ROSS, saxophone

Master's Recital; Free

Thursday, May 14 • 8:15 p.m., Beall Hall

TYSON HAYNES, Saxophone

Senior Recital; Free

Thursday-Saturday, May 14-16 • 8 p.m.,

Dougherty Dance Theatre

SPRING STUDENT DANCE CONCERT

Department of Dance; \$10, \$5

Friday, May 15 • 6 p.m., Beall Hall

KRISTEN HARRIS, Violin

Senior Recital; Free

Friday, May 15 • 8:15 p.m., Beall Hall

MELISSA JORDAN, Viola

Master's Recital; Free

Saturday, May 16 • 1 p.m., Beall Hall

TORREY LAWRENCE, Tuba

Doctoral Recital; Free

Saturday, May 16 • 6 p.m., Beall Hall

EMILY NELSON, Soprano

Senior Recital; Free

Saturday, May 16 • 8:15 p.m., Beall Hall

TARA SCHWAB, Flute & Alto Flute

Doctoral Recital; Free

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109th Season, 111th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall

8:00 p.m.

Wednesday evening

May 13, 2009

**OREGON
COMPOSERS FORUM**



UNIVERSITY OF OREGON

PROGRAM

Through the Leaves Ethan Gans-Morse

A playful journey of the magic of light and shadows through the leaves in spring time.

Alexandria Greenwell, flute
Jennifer Love, clarinet
Abby Young, violin
Talia Lindsley, cello
Ethan Gans-Morse, piano
Grayson Fiske, marimba

Quintet “Abstracts on a Proposition” David C. Horton

This piece was inspired by my reactions to the passing of Proposition 8 in California’s 2008 Election.

Heidi Wait, flute
Jennifer Love, clarinet
Ben Krause, piano
Abby Young, violin
Gracin Dorsey, cello

Movement Benjamin Krause

***Movement** explores movement in the sense of physical force and motion through the fluidity of motivic material. The strings’ percussive and lyrical capabilities are juxtaposed, with stabbing pizzicato double-stops and sudden accents giving way to serene or impassioned melodies. After the melodic climax of the piece, a pizzicato section recalls and develops the exposition, forming both the end of the development and the beginning of the piece’s conclusion.*

Abby Young, violin
Joey Howe, cello

hayashi 囃子 Simon Hutchinson

The title of this piece, hayashi, refers to the music that fills the streets of local festivals, events that draw people together in joyful celebration of their community.

Do I Really Have to Wait ‘til I’m Dead? Mark Knippel

The title of this work was inspired by the fact that in a number of cases, the listening public did not like a given composer’s music until he died. A good example would be Tchaikovsky, more specifically his Sixth Symphony. Tchaikovsky conducted the premiere of this symphony in St. Petersburg mere days before his death; the work was first received with incomprehension, and general disdain. A week

after his death, the symphony was performed again at a memorial concert, and this time, the work was very well received, and the symphony quickly entered the regular performing repertoire. All it took was his death to get people to like the music. My hope is that I don’t face the same situation. Do I Really Have to Wait ‘til I’m Dead? should not be regarded as a programmatic work, nor as an attempt to avoid the situation described above. The title is simply that, a title; at the time that I composed this work, I was writing program notes for a classical music festival, and I read about a number of pieces that weren’t liked when first heard, but loved once the composer died. The idea was simply fresh in my mind, and it seemed like a good title. Although the work doesn’t have movements (yet), there are two distinct sections: one slow and one fast. The opening has an ominous quality to it, while the second section is a sort of demented circus tune. I hope you enjoy!

To Fill the Hour Aaron Rosenberg

Work

The Sense of Sin

Affection

*The movements in **To Fill the Hour** are based on specific concepts of happiness and unhappiness found in Bertrand Russell’s 1930 book, “The Conquest of Happiness.” “To fill the hour, that is happiness; to fill the hour, and leave no crevice for a repentance or an approval.”*
—Ralph Waldo Emerson

The Triptych Ensemble

Tara Schwab, flute

Kitty Steetle, oboe

Nicoleen Willson, clarinet

Joey Hartman, bassoon

Jenifer Jaseau, saxophone

John Dodge, horn

Nathan Wilson, trumpet

Ryan Chaney, trombone

Ben Krause, piano

Paul Owen, percussion

Cory Miner, percussion

Haley Engle, violin

Sean O’Neal, violin

Amanda German, viola

Ralph Stricker-Chapman, cello

Andrew Juul, bass