



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

Oregon
Composers
Forum

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Season 115, Program 66

Beall Concert Hall
Wednesday, April 13, 2016 | 7:30 p.m.



Early In April Darion Smith, Daniel Daly
Matt Zavortink, Sophia Cleugh

Darion Smith, dance
Sophia Cleugh, dance
Daniel Daly, piano
Matt Zavortink, flute

Sleepless Night No. 1 (2015) Nicholas Pietromonaco (1992)
Nicholas Pietromonaco, piano

Wheels (2015) Makenna Carrico (1994)
Jessica Daniel and Nicholas Pietromonaco, piano

Broken #Kaleidoscope (2015) Martin Quiroga Jr. (1987)
Wing in Crystal Chu, vibraphone

Trumpet Songs (2010) Jennifer Higdon (1962)
I. Morning Opens arr. Edges Duo
II. To Home
III. In Our Quiet
IV. Hope and Toe
V. Threaded
VI. Breaking

Edges Duo:
Wing in Crystal Chu, percussion
Steve Sharp, flugelhorn

Lullaby for an Unborn Child (2008/12) Daniel Daly (1990)
Ulysses Loken, piano

I don't always—or often—feel as I did then. I wish that I did. But the blessing that remains with me is this piece. It was unself-conscious at a time when all my other music was stiff and self-important. It was easy and tuneful when I was striving to be dense and impressive. It was, I hope, an act of love that stood out amongst my efforts of self-aggrandizement. It was music for someone else, not for me. So may you enjoy it tonight, and feel loved! That's what it's for.

Quincunx Blue (2015) Michael Dekovich (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 to a landmark or event that I had 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.

Aitake (2016) Nikolai Valov (1993)

"Aitake" refers to the 11 standard chords of the Sho (an instrument used in Gagaku music). The piece is built off of various transformations of these chords.

PROGRAM

Quincunx Blue (2015)

Michael Dekovich (1989)

- Beltline Highway Blues
- Whilamut Bridge Blues
- Super Blood Moon Blues
- Laurelwood Manor Blues
- Willamette River Raft Blues

Grant Mack, piano

Aitake (2016)

Nikolai Valov (1993)

Michelle Brunader and Sophie Lott, violin
Makenna Carrico, cello
Daniel Surprenant, percussion
Thomas Wagenet, electric guitar
Pedram Diba, piano
Nikolai Valov, conductor

Sound Patterns (1961)

Pauline Oliveros (1932)

Izabel Austin, Brittany Case, Wing in Crystal Chu, Daniel Daly,
Michael Dekovich, Lauren Duplessie, Nathan Engelmann,
Alexander Gao, Maddy Gourlay, Justin Graff, Cara Haxo,
Linda Jenkins, Cassandra Jones, Aaron Kahn, Emily Korzeniewski,
Rebecca Larkin, Austin Mahar, Amelia Mau, Martin Quiroga Jr.,
Carolyn Quick, Tristan Schmunk, Daven Tjaarda-Hernandez,
Nikolai Valov, Abbie Winn
Christopher G. McGinley, conductor

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Christopher G. McGinley, conductor

Early In April

Darion Smith, Daniel Daly
Matt Zavortink, Sophia Cleugh

Early in April is an improvised performance unique to this evening. The dancers and musicians will interact both within and across their media to create a coherent whole.

Sleepless Night No. 1 (2015)

Nicholas Pietromonaco (1992)

Ideas for this piece indeed began in the wee hours of the morning in an attempt to “find the music.” Instead, I found that I was merely playing material that suggested typical moments and feelings of any late night: scattered thoughts, prolonged focus, waves of tiredness and alertness, night dreams, etc. I was writing about writing. The piece was finally completed during my study abroad in Vienna in which late night walks were a essential to its resting completion.

Trumpet Songs (2010)

Jennifer Higdon (1962)
arr. Edges Duo

Trumpet Songs first existed as a collection of short art songs for voice and piano, which I eventually arranged for the trumpet. They represent a lyrical quality and bend of phrase that allows the trumpet to “sing out.” (Jennifer Higdon)

Lullaby for an Unborn Child (2008/12)

Daniel Daly (1990)

I began composing this piece when I was eighteen years old. I was trying to imagine what it is like to be a father. What, I asked, would I sing to my child? The music that emerged was unlike other music that I had written; I knew that I could never take it to a composition lesson—it was too simple, too pop. So I put it aside and forgot about it. Only when I was doodling at the piano or entertaining a non-musical friend would I recall Lullaby for an Unborn Child.

Eight years later, the tune is alive in my memory (and in my fingers) while scores of old compositions do nothing more than clog my hard drive and embarrass me when I come across them. Why? As I sung to my imagined infant, a desire to comfort the helpless and care for the weak welled up and took hold of me. For a moment, I experienced the miraculous humility and selflessness that children inspire in their parents.

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