



Oregon
Composers
Forum

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Beall Concert Hall
Friday, April 21, 2017 | 8:00 p.m.



Nihilist Fccboi Music; for Izabel Austin (2017) Nikolai Valov
(b.1993)

Izabel Austion, electric violin
Nikolai Valov, trash

Valley Uprising: Fanfare and Chorale Trevor Thompson
(b.1988)

Jessica Farmer and Eli Simantel, trumpets
Andrea Kennard, horn
Trevor Thompson, trombone
Kenny Ross, bass trombone

“Scene 2” from *The Banshee:*
A Chamber Opera in One Act (2017) Daniel Daly
(b. 1990)

- I. Do you remember?
- II. There is a witch nearby
- III. Last night
- IV. Jenna!
- V. Whatever comes

Alison Kaufman, soprano
Sarah Brauer, mezzo-soprano
Dylan Buntten, baritone
Olivia Oxholm, dancer

Van Gogh’s Shoes (2017) Brent Lawrence
(b.1991)

Brent Lawrence, guitar

Places you can no longer go (2017) Susanna Payne-Passmore
(b.1990)

- I. Invocation
- II. Herald in the Kingdom of Birds
- III. The Forgetting Tree
- IV. Mycelial Networks
- V. Revocation

Emily Korzeniewski, piano
Susanna Payne-Passmore, piano

in the winter term counterpoint course, I wondered about how I could combine the traditional techniques of counterpoint with my own explorations in melodic variation, rhythm, and harmony/tonality. As a result, these miniatures emerged in the form of “inventions” which are loosely derivative of those written by Bach. The three fast movements (I,III, and V) are two-voice inventions, whereas the slower second and fourth movements use three and four, voices respectively.

Departure (2015) Nicholas Pietromonaco
(b. 1992)

This is my first work without piano. It was composed under the instruction of Professor David Crumb last year as part of my major coursework. In addition to letting go of my primary instrument I also departed from my usual harmonic language and general process of composing. Instead of tending towards romantic/post-romantic styles with stories and/or experiences in mind, I tried to ‘stay inside the music’ letting the music unfold on its own with careful guidance and craft.

three strange things: a comically self-inflated monarch; a tree that takes unwanted memories and traps those who cannot part with them; and a chthonic realm of decomposers (mycelia being mushroom roots). In the last movement, the protagonist struggles to escape ever more menacing strangeness. As with the great imaginary realms of literature, once one leaves, there comes a time when one cannot return. And so the piece is entitled, Places you can no longer go.

Transmigrations (2017) Paul John Rudoï
(b. 1985)

Transmigrations consists of two interdependent movements from my sacred music drama Sermon on the Mount. The goal of the movements in the full drama is to transmigrate different Old Testament characters and human natures into the New Testament and beyond. The first half of Transmigrations considers a quartet of figures: The angel (soprano) continues selflessly to be the voice of God, even when God is silent; The innocent, child-like nature of humans (alto) evolves into the dark corners of human capability; The physical and mental capacity of humans (tenor) continues to understand and pay attention to only small portions of the Divine's message; and God (bass) offering stability even when disappearing into the distance. The second half is Jesus as human, trying to consider his part in a plan while also acknowledging his own limits and, ultimately, whether or not he can (or wants to) go through with it.

5 Piano Inventions: "Bach Gets Wasted at the Circus" (2017) Justin Graff
(b. 1995)

I find a great deal of my musical inspiration from composers who regularly employ complex contrapuntal textures in their music. After writing a 3-voice fugue in the style of Bach as my final project

Transmigrations (2017) Paul John Rudoï
(b. 1985)

Brittany Rudoï, soprano
Alexa McCuen, alto
Paul John Rudoï, tenor
Kevin Wyatt-Stone, bass
Hendrik Mobley, cello

5 Piano Inventions: "Bach Gets Wasted at the Circus" (2017) Justin Graff
(b. 1995)

I. The Squabbling of Incessant Voices
II. The Wanderer
III. La Caccia ("The Hunt")
IV. ... and Solomn is the Call
V. Bombastic Barbabrisism

Justin Graff, piano

Origami Butterfly (2017) Martín Quiroga Jr.
(b. 1987)

Nicholas Pietromonaco, piano

Departure (2015) Nicholas Pietromonaco
(b. 1992)

Christopher Ives, violin
Samuel Lord Kalcheim, violin
Rubi Yan, viola
Jo Eggleston, cello

Valley Uprising: Fanfare and ChoraleTrevor Thompson
(b.1988)

Valley Uprising: Fanfare and Chorale was written in celebration of the marriage of two of my closest friends Brian Coombs and Lindsey McCarthy. This piece was composed using themes from a wind ensemble piece I wrote in 2015 titled *Saudade*. In March of 2014 I was fortunate enough to spend nearly a month in Yosemite Valley, CA climbing and this would later inspire me to write *Saudade*.

While I was writing *Valley Uprising* I began to think back to this trip and there is one moment in particular that stands out. During the first couple days of the trip my friends and I were climbing up Middle Cathedral Rock in the lower part of Yosemite Valley. We found a nice ledge half way up the wall and ended up spending the whole day swapping leads and trying new routes from our day camp. At one point while my friends were up climbing, I found myself alone on a ledge enjoying the view looking up the valley. To my left I could see El Capitan, further up the valley Half Dome, and in the middle of it all the Merced River weaved its way between the towering granite walls. While I was looking at these massive granite walls emerging from the valley floor something came over me. Hundreds of feet above the ground, I stood up on the ledge and all of a sudden a brass fanfare was playing in my head. Before I knew it I was conducting a fanfare and as I was looking up the valley tears started to roll from my eyes. Within a few minutes this moment was over and before to long my friends repelled back down, but for a brief moment I was completely overcome with the power of the valley.

“Scene 2” from *The Banshee: A Chamber Opera in One Act* (2017)Daniel Daly
(b. 1990)

In Irish legend, the banshee is a ghostly woman whose wail is a warning to those who hear it that they may soon die. My opera is a

speculation on the origin of this character, and it tells the story of a witch, who, in an attempt to gain enough power to give speech to her mute daughter, summons a man to her forest so that she that she may slay him in ritual sacrifice. The witch’s sister interrupts this plan by stealing the daughter away from her mother and warning the man. When the witch witnesses the unraveling of her influence – her daughter’s intimacy with her sister, and her sister’s growing affection for the man – she engages in a decisive scheme to put the forest forever under her rule, no matter the cost to her family. When this scheme plays out, with an unexpected result, the witch transforms into *The Banshee*.

The second scene begins at dawn. Jenna, the sister, comforts Maia, her niece, whom she has just rescued from the witch’s dark ritual. Sam, the man the witch is attempting to summon, interrupts this intimate communion by stumbling into the forest clearing. He begs Jenna and Maia not to be afraid of him, and confesses to Jenna that she is the woman for whom he has been searching. The witch, hearing their voices from afar, calls to Jenna. Jenna warns Sam to flee from the witch’s wrath, and instructs Maia to lead him back out of the forest. The scene ends as Sam and Maia escape, and Jenna is left to face the witch’s fury.

Places you can no longer go (2017)Susanna Payne-Passmore
(b.1990)

Places you can no longer go explores the idea of imaginary realms that lie parallel to our own. While the piece is fully chromatic, the twelve pitches are distributed along a two-octave scale. Each pianist’s part consists of that two-octave scale, but as their scales are separated by an octave, each pianist’s scale lies on opposite notes, embodying the idea of parallel but separate planes that cannot touch. While composing, I imagined a story of someone entering, exploring, and finally escaping these imaginary realms. After accessing this realm in the first movement, they encounter