

Coastal Suite for solo tuba

Susanna Payne-Passmore

This piece was inspired by the beauty, both manmade and natural, of Heceta Head, a coastal shore replete with mysterious caves, buttery frothing waves, and what appears to be giant glowing gem within the lighthouse. Each movement portrays the coast at a different time of day: sunbeams stretching out over the sea as the sun rises; tidepools teeming with tiny strange critters trying to escape the noonday heat; and how a strange, rotating crystal within a looming tower catches the moonlight at nightfall.

Vocal Music

Daniel DeLay

Vocal Music is a revival of the contrapuntal renaissance style, influenced by my own melodic and aesthetic preferences. A study of primarily Josquin, Vocal Music unfolds in two short movements. "Salve Regina" is an imitative duet between the alto and tenor, in which an opening subject melody is canonically explored at different pitch levels. The quintet "Ave Maria... Salve Regina" moves to the Ionian mode and adds a cantus firmus in the first tenor, while the other four voices maintain their imitative texture.

SARDAUKAR

Tim Bloch

Arrakis, the desert planet, is the planetary fief that provides Melange, the life-enhancing substance that both lengthens life and provides the essential ingredient for interstellar navigation, and is the battleground for the political and spiritual control of the Imperium. In this cauldron of potential, ascent and violence, the Sardaukar are the virtual masters of the battlefield: these are the soldier-fanatics of the Imperium---trained to a height of combat skill unmatched in the universe, a force that overshadows the legions of the Great Houses, relentless, virtually unstoppable. Are the Sarkaukar to be only the ultimate tools of political statecraft, or could their volcanic energy hold back the darkness and lead a path through the violence that accompanies too much of human ambition? Only the future will tell. But for the time being, they rule Arrakis, and through this hold the key to the Human Direction in an age of war and money that reflects all too closely the world that confronts us in our own time. Only the ultimate test of time will reveal this potential as the shield of Mazda, the path to the Light, or the destructive hand of chaos, the warriors of Ahriman.



UNIVERSITY OF
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Oregon
Composers
Forum

Beall Concert Hall
Tuesday, May 14, 2019 | 7:30 p.m.



<p>With!</p> <p style="text-align: right;">JP Lempke</p> <p style="padding-left: 40px;">Tori Calderone, flute Michael Autry, guitar JP Lempke, electronics</p>	<p>With!</p> <p style="text-align: right;">JP Lempke</p> <p>We recommend that you...</p> <p>Drink no less than 25 glasses of water per day. Keep your cell phone off when not in use. Chew the broken glass, not the unbroken glass (because that will break it). Invoke the Spanish inquisition. Remove your shoes before walking on hot coals. Graffitize. Always look suspiciously at the cook and ask your friend to taste the food first. Urinate both when you need to and when you don't. Leave all your cabinet doors open. Doodle when bored. Impale your enemies on long sticks. Get laid, but only when God nods in your direction. Vomit/Shit blood and glass as necessary.</p>
<p>Scenes from the Oregon Coast</p> <p style="text-align: right;">Daniel DeLay</p> <p>I. Dens in the Mist II. Running to the Shore III. Beer at Sunset</p> <p style="padding-left: 40px;">Isaac Smith, tuba</p>	<p>Scenes from the Oregon Coast</p> <p style="text-align: right;">Daniel DeLay</p> <p>Scenes from the Oregon Coast was written for my friend Isaac Smith as a celebration and exploration of the lyrical capabilities of the Tuba. The piece reflects on a January trip to the Oregon coast with my partner Mona in which we explored sea lion caves, raced to the shore, and enjoyed some local Oregon brews as the sun set. Each movement features and explores a melodic idea that is repeated within the movement at transposition levels which evenly divide the octave: respectively the fully-diminished chord, the tritone, and the augmented chord.</p>
<p>Vimana</p> <p style="text-align: right;">Michael Fleming</p> <p style="padding-left: 40px;">Michael Fleming, hulusi, percussion, loop pedal Ian Jones, percussion</p>	<p>Vimana</p> <p style="text-align: right;">Michael Fleming</p> <p>Vimana is an ancient mythological flying machine described in the Hindu texts that is protected by a strange energy barrier. The image of floating through space and time in the Vimana inspired the music for this piece. This is my first experiment for two musicians and loop pedal. Various instruments and live processing techniques with the loop pedal are used to create an ancient, multilayered, and colorful soundscape. The featured instrument, the Hulusi, is a free reed wind instrument from the Yunnan Province of China and was a gift from my violist friend's China tour. The instrument's name comes from the Chinese words hulu, meaning "gourd," (which is also the top portion of the instrument) and si, meaning "silk" (referring to the instrument's smooth tone). Enjoy the flight.</p>
<p>Coastal Suite for solo tuba</p> <p style="text-align: right;">Susanna Payne-Passmore</p> <p>I. Dawn at Sea II. Noonday Tide Pools III. Midnight at the Lighthouse</p> <p style="padding-left: 40px;">Juan Valdez, tuba</p>	
<p>Vocal Music</p> <p style="text-align: right;">Daniel DeLay</p> <p>I. Salve Regina II. Ave Maria... Virgo Serena</p> <p style="padding-left: 40px;">Alycia Thatcher, soprano Naomi Castro, alto Carson Lott, tenor Easton Marks, tenor Dylan Bunten, bass</p>	
<p>SARDAUKAR</p> <p style="text-align: right;">Tim Bloch</p> <p style="padding-left: 40px;">Eva Osirus, vocal Morgan Bates, trumpet Tim Bloch, piano Jesse Greenlee, percussion</p>	