

PROGRAM NOTES

Light during the past several years. His interest in my work has led to a new composition, already underway, with source material recording brilliantly by Aaron at the Integratron in California's high desert.

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Season 115, Program 33



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

ALONG THE PATTERNED PATHS

OVA NOVI

music composed by women

DIRECTORS

Michael Dekovich

Cara Haxo

Aasen-Hull Hall
Wednesday, Feb. 15, 2017 | 7:30 p.m.



Wind Horse (1989) Pauline Oliveros
(1932-2016)

Daniel Daly, Michael Dekovich, Michael Fleming,
Cara Haxo, Rebecca Larkin,
Amelia Mau, Martin Quiroga, Stephen Rawson

Suite Asian Journey (2016) arr. Kellyn Haley
I. Snake Charmer's Song (India) (b. 1977)

II. Over the Hills of Narayama (Japan)
III. By the Sea at Twilight (Korea)
IV. Descendants of the Dragon (China)

Kellyn Haley, alto trombone
Matthew Valenzuela, marimba and shruti box

Stripsody (1966) Cathy Berberian
(1925-1983)

Wing In Crystal Chu, voice
Graphics by Roberto Zamarin

Missoula (2016) Makenna Carrico
(b. 1994)

Noelle Goodenberger, soprano
Helen Rawlins, mezzo-soprano
Sarah Brauer, alto
Makenna Carrico, cello

Xun (2016) Li Tao
(b. 1985)

Calvin Yue, clarinet
Samuel Lord Kalcheim, violin

Way of Light (2006) Anne LeBaron
(b. 1953)

Aaron Kahn, trumpet
Fixed Media

the rug. This piece is for all the survivors whose lives have been forever changed by these vicious acts. It is my hope to see a world where victims are always believed, respected, and seen as the strong survivors they are.

Xun (2016) Li Tao

Xun in Chinese means searching. The searching in this piece can be the searching between two instruments and it can also be the searching of each instrument their own. What are they searching for and do they find it?

Way of Light (2006) Anne LeBaron

The impetus behind Way of Light arrived in a dream, after weeks of contemplation on shamanic approaches to the transformative power of music. The player embarks on a mythical journey, accompanied by spirit guides. There are obstacles to confront, to transcend, and to conquer. The performer moves through six main ritualistic sections: The Call, Migration, Chaos, Turning Point, Vision, Greeting. Embedded within these sections are five archetypal emotions—fear, compassion, joy, anger, and sadness.

The video created by Austin Switser confers a potent and vast visual dimension. A multitude of hybridized trumpets that beckon to, intertwine with, and hover around the performer permeate the audio accompanying the trumpet player. Grounded in the pentatonic scale, the compositional material expands into greater complexity and contracts back into simplicity as the work draws to a close.

I'm grateful to the International Trumpet Guild for the commission to write this new work for trumpet, with electronics and video. Thanks to Ed Carroll for encouraging me to undertake this project, to Daniel Rosenboom for recording some of the electronic files that I used for raw material in the audio component, and to Phil Curtis for assistance with sound design. I would like to extend my gratitude to Aaron Kahn for his riveting performances of Way of

A quiet night a hundred years ago,
 the deep dark night before a revolution
 The sound of guns and cannons broke the silent night;
 indulgence wielded the weapon of battle
 How many years do the cannons ring out, how many years more
 Great dragon, great dragon, rub your eyes and awaken;
 rub your eyes and awaken forever

Stripsody (1966)

Cathy Berberian

Cathy Berberian is one of the pioneers of contemporary vocality in the twentieth century. She collaborated with many prominent composers, such as Luciano Berio and John Cage. In 1959, Cage initially wrote “Aria” specifically for Berberian to sing. Berberian made her compositional debut with Stripsody for solo voice in 1966. Stripsody is an exploration of the onomatopoeic sounds of comic strips illustrated by Roberto Zamarin. The work represented a radically new paradigm of new musical composition during the 1960s. Berberian’s compositional directions for Stripsody implore each performer to “wherever possible [make] gestures and body movements...simultaneous with vocal gestures.” In this way, a kind of alienated effect is produced in which vocal events are—at once—inscribed score, and corporeal performance.

Missoula (2016)

Makenna Carrico

This piece is meant to present how sexual violence is treated in the United States and the repercussions it has on survivors and their families. The text for this piece has all been taken from Jon Krakauer’s book *Missoula: Rape and the Justice System in a College Town*, where Krakauer examines how colleges have handled and continue to handle sexual assault cases. The text consists of quotes from people involved in the cases, most often the survivors, or from Krakauer’s journalism.

It is time we recognize these violent crimes as serious, intolerable acts in our society, not as something that should be swept under

Wind Horse (1989)

Pauline Oliveros

Wind Horse is a chorus based on listening and responding in a variety of ways and using the Wind Horse mandala as a kind of map for organizing and creating the performance. From the center circle marked Listen, each performer chooses her own optional pathways, returning to the center circle at any time. The total performance time is approximate and may be predetermined or not. Remember that others are listening for you and responding to you.

Suite Asian Journey (2016)

arr. Kellyn Haley

Combining songs from four different Asian countries, Suite Asian Journey takes the listener on a journey of reflection. The unique combination of alto trombone, marimba, and shruti box captivates the listener in a sweet and appropriately melancholic nature.

I. Snake Charmer (Traditional Folk Song of India)

Nomadic groups of snake charmers caught snakes, treated snakebites, and displayed snakes for entertainment. They accompanied these activities with songs in praise of Sástávu, the snake goddess. Jhāpān, the genre of music in India associated with snake charmers, commonly involves the Pūngī, an instrument consisting of two cylindrical pipes. While one pipe has finger-holes and is often melodic, the other pipe drones. The drone is a key element to music in India, and the shruti box was invented for the specific purpose of producing the drone sound.

Gently swaying, slowly rise, brightly sparkle, ruby eyes
 to the music of my song Sástávu wake from dreaming
 All thy silver armory in splendor gliding, gleaming
 Dance, O Goddess fair, thy weird enchanting measure
 Dyrge, like silver sea, they coils are restless shining
 On the mountains, Naga Amman, scaly broods are twining
 Lovely on, my song is sounding for thy pleasure
 twine thy crown round Sivas brow his forehead bright and
 ringing.

Rising, swaying to and fro O hearken to my singing

II. Over the Hills of Narayama

Text by Shihoko Kitami (b. 1885, Kōchi, Japan; d. 1955)
 Music by Kōzaburō Y. Hirai (b. 1910 Kōchi, Japan; d. 2002)
 Kōzaburō Hirai was a child prodigy who taught himself to play organ, violin, and other instruments. His works include 140 published solo songs and compositions for traditional Japanese instruments. Shihoko Kitami was a schoolteacher and tanka poet who fell in love with one of her husband's students. The student's father sent him to France in disapproval of the relationship. Kitami lived near the old capital, Nara, and walked around the hills of Narayama thinking of an ancient princess, who was said to have waited for her husband's return. In this movement, the marimba mimics the sonority of the Koto, evoking ancient Japanese music.

Being in love and missing someone, how sorrowful it was!
 Feeling so, over the hills of Narayama,
 I wandered around, how unbearably painful!
 In ancient days, to, it is said that missing her lover,
 a princess crossed the same path over the hills of Narayama,
 where my tears were falling.

III. By the Sea at Twilight, Op. 372 Lyun-Joon Kim (b. Korea; d. 2008)

Lyun Joon Kim was founder of South Korea's Hanyang University. Through his brilliance both as an educator and as a musical composer, Kim sought to bring people together to live, learn and work for peace and freedom in all aspects of their lives. The Heritage Foundation said they are proud of leaders like Kim who share the vision of a closer Korea-U.S. relationship.

Wildly break the waters in the evening light,
 bright the glow of sunset reddening the sea
 Waves are surging on the shore for ever more,
 white foam is, dashing on the rock along the beach.

White the hair upon my head, tossing in the wind
 white as foam up on the waves that strike the shore
 Drooping low hangs my head as I watch the sea,
 thinking of days that are ever more gone.
 Wildly leaps and tosses now my heaving heart,
 breaking like waves along the ocean's twilight shore

IV. Descendants of the Dragon Hou Dejian (b. 1956 Taiwan)

Hou Dejian's lyrics often reflect traditional Chinese thought combined with a contemporary mentality. He gained significant popularity in 1978 with his song "Descendants of the Dragon." Hou participated in the Tiananmen Square protests of 1989 and disappeared from the public eye after the June 4 massacre to avoid the crackdown of counterrevolutionaries who had participated in the protest. He believed that music played an important role during the movement and, with three other intellectuals, wrote a declaration that urged the Chinese people to uphold their duty as responsible citizens by sustaining a peaceful democratization process.

In the Far East there is a river;
 Its name is Chang Jiang (Yangtze River)
 In the Far East there is a river; its name is Huang He
 Though I have never seen the beauty of Chang Jiang,
 through dreams the river's waters flow
 Though I have never heard the strength of Huang He,
 it surges turbulently in my dreams.
 In the ancient East there was a dragon;
 its name was Zhong Guo (China)
 In the ancient East there was a group of people;
 they were all descendants of the dragon
 Under the foot of the great dragon I grow,
 grow into a descendant of the dragon
 Black eyes, black hair, yellow skin, forever a descendant of the
 dragon