

PROGRAM

Azure

Daniel DeLay (b. 1994)

- I. The Way of Waves
- II. Resplendent Coasts
- III. Poseidon Rises

John Cummings, trumpet
Joseph Vranas, trumpet
Horn, Andrea Kennard, horn
Talon Smith, trombone
Clare Brennan, tuba

PROGRAM NOTES

Azure is a three movement piece for brass quintet that reflects on a few of the many faces of the ocean. The work was composed and recorded originally through a grant from my undergraduate institution, Grinnell College, but this performance will be the first public premiere of Azure! As the brass instruments are uniquely capable of both intense, powerful sound, and also of gentle, soft, and melodious gestures, I decided a brass quintet would be the perfect ensemble for a meditation on the ocean--a natural force that can simultaneously and alternatively feature incredible might and breathtaking beauty. While all three movements contrast in mood, they all share a common motivic theme--modified and utilized differently in each movement--that is introduced at the beginning of the piece.

Prelude, Toccata, and Fugue

Martin Quiroga Jr. (b. 1987)

Carla Lamb, trumpet
John Davison, trumpet
Amrit Gupta, horn
Dave Tjaarda-Hernandez, bass trombone
Juan Valdez, tuba

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Season 117, Program 30



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

OREGON COMPOSERS FORUM

Beall Concert Hall
Tuesday, January 30, 2018 | 8:00 p.m.



Ninety-Five Minutes Over Jupiter Brent Lawrence (b. 1991)
Andrea Kennard, horn

PROGRAM NOTES

Ninety-Five Minutes Over Jupiter is one in a series of miniatures inspired by various images found on NASA's "Image of the Day" page. The image, after which I titled this piece, conglomerates eleven images of Jupiter taken by the Juno space probe. The probe travels past the planet in this fashion once every five weeks, taking pictures as it travels from the north to south poles. I was inspired by the colors and shapes cause by the storms on Jupiter's surface and how the patterns were swallowed by the terminator (the division of night and day on the surface). From these observations, and some of the pros on NASA's website, I developed some poetry to depict images the probe collected. These words are placed throughout the score, but I've provided the entire text below.

an image of a half-lit globe
divided—between night and day
lightly colored bands come into view
a blue vortex swirls as colors collide
but as they stray from sight
darkness creeps in

Quoyan Hayel: The House of the Wind Isaac Smith (b. 1991)
Amrit Gupta, horn
Andrea Kennard, horn
Jasmine Kim, horn
Laura Eason, horn

PROGRAM NOTES

Quoyan Hayel is one of many names for a fictional location in the book *The Name of the Wind* by Patrick Rothfuss (which I heartily recommend you to read if you haven't already). It traps and guides the wind in a special way, and legend has it that people would write questions on pieces of paper and throw them into the wind. It would sweep the piece of paper toward one place or another, and wherever it came to rest corresponded with an answer to the writer's question. This piece for four "winds" tries to capture the mystery, reverence, and excitement associated with the

A soldiers sure to turn and run.
Buy him some grub from Mother Courage —
So he'll know where to point his gun.
They fight for God and legal tender,
I'll see them clothed, and feed them well,
And bless the boys, in all their splendor,
As they march down the road to hell.

MOTHER COURAGE and her SONS
Now spring has come, and winter's dead.
The snow has gone, so draw a breath!
Let Christian souls crawl out of bed,
Pull on their socks and conquer death!

INTERMISSION

Wild is the Wind and Lay Down Your Weary Tune Dimitri Tiomkin, Ned Washington, Bob Dylan
arranged by Tim Bloch
Anita Chari, vocal
Tim Bloch, piano
Luke Broadbent, guitar

PROGRAM NOTES

Wild is the Wind became an important piece for Nina Simone and has been re-recorded several times since. I hope that this arrangement brings out what is best about it without leaning on Ms. Simone's iconic delivery. The tune for the Dylan song is informed by a number of well-known traditional Scottish ballads, and is being given an art-song configuration here while maintaining the original feeling of the lyric.

“Questioning Hall,” or as it is also appropriately named, “The House of the Wind.”

If I Were a Dog

Paul John Rudoj (b. 1985)

Paul John Rudoj, tenor
Sarah Jordan, piano

PROGRAM NOTES

This is a short ode to pets from the mind of Richard Shelton. My goal with this piece was to get a feel for a dog’s trotting, peeing, enjoying the world, and finding what matters to it in both the piano and the simplicity of the vocal lines.

Starlight

Sarah Jordan (b. 1992)

Paul John Rudoj, tenor
Sarah Jordan, piano

Eccentric Figures

Justin Graff (b.1995)

Miya Saito-Beckman, violin

PROGRAM NOTES

Eccentric Figures is a work-in-progress that will culminate in a collection of five short character pieces for solo violin, two of which are presented here in this concert. The first movement depicts a character who exists in a perpetual state of agitation, easily aroused to anger and never satisfied with the current state of affairs. The second movement sets a scene in which a tipsy party-goer, convinced of his capacity for fancy footwork, proudly wobbles to the pulse of the evening’s entertainment until he abruptly spoils the occasion by flopping over onto the hors d’oeuvres.

Flutter

Sasha Kow (b.1995)

Annabel MacDonald, flute
Michael Fleming, violin

PROGRAM

“To Feed a War,” from Daniel Daly (b. 1990)
Mother Courage and Her Children

Sarah Brauer, mezzo-soprano

Kevin Dempsey, baritone

Kevin Wyatt-Stone, baritone

Chelsea Oden, clarinet

Jo Eggleston, violoncello

Milton Fernandez, piano

PROGRAM NOTES

“To Feed a War” is a song found within Mother Courage and Her Children, one of Bertolt Brecht’s most celebrated plays. It appears in the first scene and introduces the ruthless merchant Anna Fierling, who earned the nickname ‘Mother Courage’ by driving her wagon through a raging battlefield to ensure a profit. When two army recruiters demand that she show her paperwork, she and her sons respond by singing “To Feed a War.” This song is one of nearly a dozen that I composed for an upcoming production of Mother Courage at the University of Oregon’s Robinson Theater. The following text is from Tony Kushner’s 2010 adaption of the play.

MOTHER COURAGE

To feed a war you have to pillage,
But let your soldiers rest a bit:
For what they need, here’s Mother Courage,
With woolen coats and boots that fit!
Their heads ablaze with lice and liquor,
The boys are marching to the beat!
I guarantee they’ll step it quicker
With boots upon their blistered feet!

MOTHER COURAGE and her SONS

Now spring has come, and winter’s dead.
The snow has gone, so draw a breath!
Let Christian souls crawl out of bed,
Pull on their socks and conquer death!

MOTHER COURAGE

Unless his belly’s full of porridge,

PROGRAM
