

## PROGRAM

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### Divergent Soldiers

John King (b. 1978)

The title 'Divergent Soldiers' came from a breakfast that I had. The soldiers, both in the shade of a towering egg, hoisted high above in its plastic cup, were in divergent directions.

This metaphor catches militaristic references and absurdities within the piece. The divergent (independent) instruments attempt to converge towards a common path. When they do eventually converge, it's forced; they had too little common ground to begin with. It's absurd to think that a war that is started with a false narrative or a piece that tries to reconcile divergent soldiers — whose differences are amplified — could converge harmoniously. After the battle, there may be a silence; but it's a heavy one. Similarly, the piece's ending is announced by a token climax — a climax intended to 'add legitimacy' to a suspect endeavor.

There are intended parallels with the United Kingdom's and the United States' involvement in the Iraq War.

### Moon Rise Gradient

Brent Lawrence (b. 1991)

I've been working on a suite for woodwind quintet inspired by a variety of pictures of the NASA website. Moon Rise Gradient is inspired by a picture taken from the international space station. The moon hangs in the sky, dead center in the photograph. The bottom of the pictures shows the Earth's atmosphere in a brilliant blue. As your eyes move up the image, the vibrant blues fade into a piercing white, where the atmosphere thins. Then, the white fades into the vacuum of space. The aesthetic of this image reminded me of a few color field paintings I've seen, thus inspiring the composition.

### Lament

Luke Smith (b. 1994)

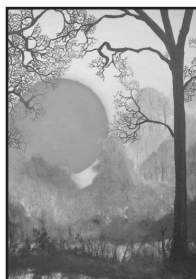
What is left of anger once resentment has passed?

### Colored with the Ink of the Setting Sun

Michael Fleming (b. 1993)



Colored with the Ink of the Setting Sun is inspired by the beauty of a sunset, and how artists from distinct realities (Chen Chun Zhong, China, left, and Bella Gingell, England, right) express and visualize the day's final moments in profoundly similar yet beautifully unique ways.



UNIVERSITY OF  
OREGON

SCHOOL OF MUSIC AND DANCE

# OREGON COMPOSERS FORUM

Beall Concert Hall

Tuesday, March 6, 2018 | 8:00 p.m.



**Moonlit**

Luke Smith (b. 1994)

- I. A Song to the Moon
- II. Playful
- III. Wayward
- IV. Joyful
- V. Gentle

Ian Jones, percussion  
 Luke Smith, percussion

**Kalaratri**

Michael Fleming (b. 1993)

Kate von Bernthal, saxophone  
 Stephen Medlar, percussion

**Sonnet 30**

Susanna Payne-Passmore (b. 1990)

Ashleigh Sizemore, soprano  
 Susanna Payne-Passmore, piano

**Prelude**

Michael Autry (b. 1987)

Michael Fleming, violin

**Three Shake-speare Sonnets**

Samuel Lord Kalcheim (b. 1990)

- I. Sonnet 30
- II. Sonnet 98
- III. Sonnet 29

Jessica Rossi, Soprano  
 Grant Mack, Piano

**Snippets from the World**

Sarah Jordan (b. 1992)

- I. Dawn to Midnight
- II. Effervescent Travels
- III. Moment in Time
- IV. Turbulent Homecoming

Samuel Lord Kalchiem, violin  
 Michael Fleming, violin  
 Rubi Yan, viola  
 Elizabeth Donovan, cello  
 Isaac Smith, conductor

Nor praise the deep vermilion in the rose;  
 They were but sweet, but figures of delight  
 Drawn after you, – you pattern of all those.  
 Yet seem'd it winter still, and, you away,  
 As with your shadow I with these did play.

**Sonnet 29**

When, in disgrace with fortune and men's eyes,  
 I all alone beweep my outcast state,  
 And trouble deaf heaven with my bootless cries,  
 And look upon myself and curse my fate,  
 Wishing me like to one more rich in hope,  
 Featured like him, like him with friends possessed,  
 Desiring this man's art and that man's scope,  
 With what I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee, and then my state,  
 (Like to the lark at break of day arising  
 From sullen earth) sings hymns at heaven's gate;  
 For thy sweet love remembered such wealth brings  
 That then I scorn to change my state with kings.

**Snippets from the World**

Sarah Jordan (b. 1992)

Snippets from the World was a piece written as part of my undergraduate thesis project during my time at University of the Pacific. This piece took most of 2015 to complete because of the extensive composition and musicology research that was necessary. This eighteen minute work is comprised of four different movements highlighting a different musical style from different cultures while incorporating my own style. Movement I: Dawn to Midnight is influenced by the Northern Indian Hindustani tradition which incorporates traditional talas (rhythmic patterns) and ragas of my own design (scales).. The talas chosen are meant to represent the course of a day throughout the movement. Movement II: Effervescent Travels uses the African hocket technique which is found in Sudan, Tanzania, and in other provinces within the continent. It is then fused with simple western harmonies through a development of the original hocket pattern. Movement III: A Moment in Time incorporates the influence of traditional Japanese instrumental ensembles in both rhythm and pitch relationship along with melodic expressions. Lastly, Movement IV: Turbulent Homecoming incorporates the influence of the overall Celtic literature mostly focusing on Irish, Scottish, and English traditions.

**Three Shake-speare Sonnets** Samuel Lord Kalcheim (b. 1990)

This is the second set of three sonnet settings I wrote for my dear friend Jessica Rossi, the first consisting of Three Milton Sonnets. This set is late Romantic in idiom, in contrast to the more austere, Classical earlier set. I began the set with Sonnet 30, which Susanna Payne-Passmore and I both decided to set, and quickly set sonnet 98 thereafter. In these two songs, as almost never happens with me, certain feelings relating to my life seemed to find their way more obviously into the music. The first song, with its bustling textures and winding chromatic harmonies, may project more joy and hope than the poem seems to imply. The second song is pure wistful lyricism—my experience writing show tunes may be somewhat apparent here. The third song does actually start off sounding bleak, in a somewhat Russian manner, but with the sonnet's typical turn in feeling “haply I think on thee etc.,” the music warms and rises to a Romantic climax.

**Sonnet 30**

When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought,  
And with old woes new wail my dear time's waste:  
Then can I drown an eye, unus'd to flow,  
For precious friends hid in death's dateless night,  
And weep afresh love's long since cancell'd woe,  
And moan th' expense of many a vanish'd sight;  
Then can I grieve at grievances foregone,  
And heavily from woe to woe tell o'er  
The sad account of fore-bemoaned moan,  
Which I new pay as if not paid before.  
But if the while I think on thee, dear friend,  
All losses are restor'd, and sorrows end.

**Sonnet 98**

From you have I been absent in the spring,  
When proud-pied April, dressed in all his trim,  
Hath put a spirit of youth in everything,  
That heavy Saturn laughed and leaped with him.  
Yet nor the lays of birds, nor the sweet smell  
Of different flowers in odour and in hue,  
Could make me any summer's story tell,  
Or from their proud lap pluck them where they grew:  
Nor did I wonder at the lily's white,

**Divergent Soldiers**

John King (b. 1978)

Chelsea Oden, clarinet  
Simeon Brown, violin  
Nora Willauer, cello  
Grant Mack, piano  
Isaac Smith, conductor

**Moon Rise Gradient**

Brent Lawrence (b. 1991)

Rebecca Larkin, flute  
Chelsea Oden, clarinet  
Tass Schweiger, oboe  
Andrea Kennard, horn  
Rose Stroback, bassoon  
Joseph Vranas, conductor

**Lament**

Luke Smith (b. 1994)

Logan McClain, bass clarinet  
Josef Ward, contrabass  
Grant Mack, piano  
Luke Smith, conductor

**Colored with the Ink of the Setting Sun** Michael Fleming (b. 1993)

Annabel MacDonald, flute  
Chelsea Oden, clarinet  
Ben Gardner, violin  
Jo Eggleston, cello  
Nicholas Pietromonaco, piano  
Luke Smith, percussion  
Michael Fleming, conductor

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**Moonlit**

Luke Smith (b. 1994)

Moonlit was originally composed in the summer of 2016 for a friend and fellow musician, Ian Jones. The music is a study in composing rhythmic contours for eight metallic sounds of unspecified pitch. In the original composition, I requested that Ian remove eight bars of his own choosing from an orchestral glockenspiel and place them on a muting surface in order to enlarge the unpitched characteristics of each bar. In this evening's interpretation of the piece, I will be performing the outer movements according to my original specifications with the addition of crotales, while Ian performs the central movement on an assortment of sustaining metal pipes, cymbals, and gongs.

The piece is divided into five short contrasting movements, each given a title that reflects the nature of each as well as the nature of the entire work: A Song to the Moon, Playful, Wayward, Joyful, and Gentle. At the time of composing Moonlit, I was greatly under the influence of Gertrude Stein, especially her Tender Buttons, a collection of poems published c.1914. The lunar theme of the piece was chosen to honor the free-spirited and imaginative rhythms and ecstatic tone of these poems; it is a reference to the closing passage of the work:

“A light in the moon the only light is on Sunday. What was the sensible decision. The sensible decision was that notwithstanding many declarations and more music, not even notwithstanding the choice and a torch and a collection, notwithstanding the celebrating hat and a vacation and even more noise than cutting, notwithstanding Europe and Asia and being overbearing, not even notwithstanding an elephant and a strict occasion, not even withstanding more cultivation and some seasoning, not even with drowning and with the ocean being encircling, not even with more likeness and any cloud, not even with terrific sacrifice of pedestrianism and a special resolution, not even more likely to be pleasing. The care with which the rain is wrong and the green is wrong and the white is wrong, the care with which there is a chair and plenty of breathing. The care with which there is incredible justice and likeness, all this makes a magnificent asparagus, and also a fountain.”

-Gertrude Stein, “Rooms” of Tender Buttons

**Kalaratri**

Michael Fleming (b. 1993)



Kalaratri (कालरात्रि) - translated from Hindi, means the night of all-destroying time, and the night of destruction at the end of the world. Kalaratri is also the name of the most destructive Dark Mother Goddess Kali, who is considered the Shakti, or divine feminine creative energy of Shiva, a principal deity of Hinduism who destroys the universe to recreate it. The association between the Hindi meaning and the Goddess of time, creation, destruction, and power, Kali can be made as she is described carrying away the spirits of slain animals and warriors in the Hindu epic, the Mahabharata. This piece was written for Stephen Medlar and Kate von Bernthal and is an exploration of cyclical rhythms and melodies through my reaction to and meditation on Kali's powerful image and meaning. In popular depictions, she is dancing on top of her consort, who is lying down in reverence beneath her.

**Sonnet 30**

Susanna Payne-Passmore (b. 1990)

At the beginning of the summer, Samuel Kalcheim and I decided to try setting the same text. As you will hear, the outcomes are incredibly different! As were our composition processes. Though I wrote the first half of the song in a day, the rest took about three months to find the right way of setting the text. Samuel wrote his setting over the course of a week. It's a testament to the power of these words that they can be set in such remarkably different ways while remaining coherent and compelling.

**Prelude**

Michael Autry (b. 1987)

Prelude is purely absolute music in that I had no extramusical inspiration during its composition. I composed it by restricting myself to a continuous motion bowing pattern across the four strings of the violin. I started with just the open strings and began to devise ways to lay the fingers across the strings to create different patterns of notes, though the bow continues to move in its unbroken pattern. Once brought to an actual violinist I realized my restriction hadn't quite been melded well with writing idiomatically for the violin. With help from the performer Michael Fleming, and some simple edits, the piece arrived at its current form. Musically, I present a joyful refrain juxtaposed with sections of tension and dissonance.