PERSONNEL

SOSPIRO

Nathan Engelmann, conductor Alexander Bean, accompanist

SOPRANO

Elise Englemann Carolyn Quick

ALTO

Katrina Allen Nadia Madeiros

TENOR

Tyler Davie Winston Wang

BASS

Ian Magill Chris McGinley

WIND SPEAKS

co-directors

Rebecca Larkin and Martin Quiroga Jr.

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

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UNIVERSITY OF **OREGON**

VANGUARD

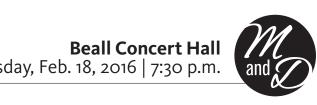
This concert is p art of the UO Vanguard Concert Series, which features many of today's most highly acclaimed artists in contemporary music.

Wind and Breath

presented by

SOSPIRO WIND SPEAKS

Beall Concert Hall Thursday, Feb. 18, 2016 | 7:30 p.m.



PROGRAM NOTES

SOSPIRO

Chorus of Beings Justin Ralls

(1987)

Two White Butterflies? Rebecca Larkin

(1992)

Chapter heading Li Tao

(1985)

By the Waters of Babylon Alexander Bean

(1993)

WIND SPEAKS

Darker Than Blue Emma Logan (1991)

Rebecca Larkin, flute
Tass Schweiger, oboe
Chelsea Oden, clarinet
Rose Stroback, bassoon
Andrea Kennard, French horn
Nikolai Valov, piano

SteamChelsea Komschlies

I. The Inventor's Workshop

(1989)

II. Rusty Cogs and Filigree

III. Clockwork

IV. Flying Machine

Rebecca Larkin, flute Chelsea Oden, clarinet

Ikaga Shite: A Prayer for Peace

Rebecca Larkin

"Ikaga Shite: A Prayer for Peace" was inspired by a visit to the Hiroshima Peace Memorial Museum and Park in 2012. I entitled this work Ikaga Shite, meaning "For What Reason," because of an experience I had in the park. Some elementary school children were asking foreigners questions in English for a project, and they asked me why I was visiting Hiroshima. They were there to study peace, and they wanted to know "my reason" for being there. When I told them that I was also studying peace, they smiled at me. To thank me for answering their questions, the students gave me a paper crane that they had folded with "Peace" written on its wings. The search for peace not only brought me to Hiroshima, but is also the reason why I wrote Ikaga Shite.

Children are the future---the voice of what is to be. They grow up learning about the horrors of human history and are the world's greatest enablers for a peace. Ikaga Shite juxtaposes the memory of Hiroshima's past with the children's search for a better future. The echoes of Hiroshima's memory are portrayed by the horn, while the clarity of the children's voices sound through the oboe. As long as children do not give up on the future, we will one day find peace.

The day I spent in the Peace Park touched me, and I will always remember it.

Azteca Dances

Matthew Saunders

Azteca Dances was composed in response to recordings of Native American and Mexican-American folk music collected by J. Donald Robb, a pioneering ethnomusicologist based at the University of New Mexico during the middle of the 20th century. Robb travelled throughout New Mexico, recording the folk music of the unique blend of Native, Mexican, and Anglo culture found in its small towns and pueblos. Several melodies collected by Robb have been incorporated into the composition and form the core of its motivic material.

PROGRAM NOTES PROGRAM

Darker Than Blue

Emma Logan

Darker than Blue is about creating texture and atmosphere. From the beginning, the main concept was to create a piece that traveled from light to dark through a series of chord progressions. The texture allows each instrument to weave in and out of each other with swelling dynamics and small motifs traveling throughout the ensemble. As the piece developed, I realized that the harmonic language was jazzy, triggered by the piano about half way through. After scouring the internet and miscellaneous poems, I stumbled across the line, Darker than Blue, and thought it a very fitting title for the piece. Darker than Blue was written for the 2014 Fresh Inc Music Festival and the Fifth House Ensemble. Special thanks to Rebecca Larkin and Wind Speaks for collaborating in this performance opportunity.

Steam Chelsea Komschlies

Steam takes the listener into a whimsical fantasy world in which an eccentric inventor is creating a flying machine. The melodies and rhythms found throughout the piece are designed to feel awkward and uncanny, yet at the same time fun and endearing. The first movement takes listeners inside the inventor's workshop where they can find all of the unusual tools and contraptions that live there. The second movement paints a picture of the inventor as a well-to-do gentleman who is a bit eccentric by taking a tonal melody and distorting it to fit inside an octatonic framework. The third movement portrays a complex yet slightly clunky contraption through rhythmic intricacies and the use of such gestures as clarinet squeaks, extreme jumps in register, and breathy flute harmonics. The fourth movement evokes the inventor's feelings as he takes his new flying machine out for a spin.

Ikaga Shite: A Prayer for Peace

Rebecca Larkin (1992)

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

Azteca Dances

Matthew Saunders

(1976)

Rebecca Larkin, flute Tass Schweiger, oboe Chelsea Oden, clarinet Rose Stroback, bassoon Andrea Kennard, French horn PROGRAM TEXT

PROGRAM TEXT

Chorus of Beings

Justin Ralls Text by composer

the owl cries, the wren sings
into the forest night the owl brings,
whoo
the stream,
wash away tears
a shhhh upon the ears
we grow old, we grow faith in the future
even if we're not there to see.

Two White Butterflies?

Rebecca Larkin Text by Matsuo Basho (1644-1694) Translated by Peter Beilenson

Will we meet again Here at your flowering grave... Two white butterflies?

Chapter heading

Li Tao

Text by Ernest Hemingway (1899-1961)

For we have thought the longer thoughts And gone the shorter way.
And we have danced to devils' tunes,
Shivering home to pray;
To serve one master in the night,
Another in the day.

By the Waters of Babylon

n Alexander Bean Text by composer, based on Psalm 137

By the waters of Babylon, There we lay down weeping, Remembering Zion

By the waters of Babylon, There on the willows We hung up our harps

By the waters of Babylon There our captors asked us for songs, Tormenting us they asked for mirth: