

the edge of light is ash

Izabel Austin (b. 1994)

the edge of light is ash explores the blending and juxtaposition of a variety of instrumental timbres and how they blend to form a cohesive whole. While writing this piece I was inspired by the phenomenon of many human voices all talking at once, and how sometimes they blend together into one sound and other times some rise distinctly above the rest. The title of this piece is not meant to be programmatic, but to merely abstractly represent the complex feelings that I experienced while working on and exploring this piece.

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UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

OREGON COMPOSERS FORUM
OCF: The Sequel:
The Graduates Return
Part 1: The Reckoning

Beall Concert Hall
Monday, November 13, 2017 | 7:30 p.m.



CheSeShooEsMah

Pedram Diba (b. 1993)

Sarah Jordan, flute; Annabel Macdonald, flute
 Chelsea Oden, clarinet; Forrest walker, viola
 Hendrik Mobley, cello; Stephen Medlar, percussion
 Andres Rodriguez, conductor

Umwelten

Alex Bean (b. 1993)

Nikolai Valov, piano

Suspensions/Accelerations

Izabel Austin (b. 1994)

Nikolai Valov, piano

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Annabel MacDonald, flute; Chelsea Oden, clarinet
 Carla Lamb, trumpet; Isaac Smith, trombone
 Alistair Gardner, percussion; Michael Fleming, violin
 Forrest Walker, viola; Hendrik Mobley, cello
 Andrew Reid, bass; Andres Rodriguez, conductor

Serenity

Mark Cooney (b. 1992)

Brandon Denman, flute; Noah Sylwester, oboe
 Chelsea Oden, clarinet; Bronson York, bassoon
 Izabel Austin, violin; Michael Fleming, violin
 Forrest Walker, viola; Hendrik Mobley, cello
 Andrew Reid, bass; Stephen Medlar, percussion

CheSeShooEsMah

Pedram Diba (b. 1993)

CheSeShooEsMah explores a sound world that involves elements from the music of the west and Persian music. I have combined multiple Persian tuning systems to create a new tuning system with a unique sound. The title of the piece is constructed from the beginning of the names of each tuning system (Chehargah, Segah, Shoor, Esfahan, and Mahoor).

Umwelten

Alex Bean (b. 1993)

Umwelten (German for “environments”) explores the strange sonic worlds that can be created through digital signal processing. In this piece, the sound of the piano is mixed with pre-recorded audio through a process of frequency manipulation called convolution. The timbres produced are at times subtle and mysterious, and other times grating and abrasive. While composing this piece, I developed a connection between the sound of the harsher electronic timbres and images I had seen of soda lakes, which are inland bodies of water with a chemistry inimical to most forms of life. Though *Umwelten* is not specifically programmatic, the piece conveys a sense of wandering through strange and varied sonic environments.

Suspensions/Accelerations

Izabel Austin (b. 1994)

Suspensions/Accelerations is largely inspired by the opening phrases of Franz Liszt’s Mephisto Waltz No. 3. In this piece, I sought to capture the magnificent unfurling effect of the Waltz’s opening motive, but with the extended piano techniques providing an entirely new context.