

Composers Forum

Sunday, May 21, 2023 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
College of Professional Studies / Department of Music presents

Composers Forum

Gregory Youtz, *director*

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Welcome to Lagerquist Concert Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Elegy in D Major **Courtney Stark**
Gabriel Casey-Aguinaga, *violin* • James Gibson, *horn* • Elliot Capron, *cello* • Courtney Stark, *piano*

This piece was written in memory of my childhood friend Cooper, who passed away on May 21, 2018. The style of my composition is Romantic, and it was inspired by the compositions of Brahms. In my piece, I added a modern twist by incorporating complex chords that are not usually found in the Romantic style. These chords are unexpected, and are meant to symbolize shock, and the processes of grief that happens after losing a loved one.

Melancholy Boy **Piero Ramirez**
Piero Ramirez, *alto saxophone* • Courtney Stark, *piano*

Whether we change for survival, for sanity, or to live again, it is inevitable that at some point we realize that we are nothing like the person we use to be. *Melancholy Boy* is an amalgamation of the first songs ever written by Piero Ramirez about six years ago, developing their harmonies and melodies to create something new. Embracing change and letting go of who you thought you were can be hard, yet it is in change that we become our true selves. By remaking his old songs and putting them into one, the composer says goodbye to the melancholy boy.

On a Wood-Whim..... **Joy Han**
Blake Leahy, *flute* • Joy Han, *violin* • Sophia Ramos, *clarinet*
Rorie Millward, *bassoon* • Ben Birmingham, *horn*

A simple piece with woodwinds in mind. I was pretty intrigued by all the different colors woodwinds as an ensemble can produce, so I came up with this piece to stretch my palette. I wanted it to have some whimsical vibes, mischievous if you squint? But most definitely fun

Fugue in G Major for String Quartet..... **Natalia Parmly**
Naomi Southard and Joy Han, *violins*
Alyson Rake, *viola* • Marisa Robbins, *cello*

I was inspired to compose *Fugue in G Major for String Quartet* from our study towards the beginning of the semester in Class Composition II. We spent some time learning how to write counterpoint, and later on how to compose for strings, band, and woodwind instruments. I thought it would be a great idea to combine these elements for the final composition. After developing a long subject, the piece became a kind of “fugue and variations” as Professor Youtz called it, with the subject sometimes returning in the dominant key, sometimes returning inverted, and almost always in a different voice every time it is repeated. Another key element to this piece is its Irish fiddle influence. I fell in love with a Knights Chorus piece this semester, *Finnan Haddie*, that requires the voices to sing a fast grace note that sounds just like a fiddle. This element is a surprise at first in the *Fugue in G Major*, but then becomes an integral part of the piece.

Joy Han, *producer and vocalist*

This is a cover for a song by the group OurR. I studied this song inside and out to try to create the “perfect” mock-up. I re-recorded all of the instrumentals and tweaked the sounds to make it as accurate as I could. I think it almost killed me, but my skills on sound designing and producing digital media had skyrocketed after this experience. This song is in both Korean and (a little bit of broken) English.

Translation:

V1:

Have we met before?
How is it? You must feel so unlucky
Don't look at me so hatefully
You don't know anything about me
Even if I was as wicked as you say
You're going to call me names regardless
I'm just protecting myself
I'll claw at you and push you away

C:

Why do they love a kind cat?
Wouldn't a pure heart be better?
And why aren't they so kind?
Does everyone actually believe something like that?

V2:

Do you know me?
I suppose it's possible
Don't look at me like that
You're going to end up hating me
If we met up first
Could you have hidden myself?
I'm just protecting myself
I'll claw at you and push you away

B:

I mean it's not that I hate them
I don't want to fight
Yes I'm lying as you want

Unaccompanied Violin Sonata I.....Gabriel Casey-Aguinaga

- I. Moderato*
- II. Adagio*
- III. Ephemera*
- IV. Finale*

Svend Rønning, *violin*

This four-movement sonata for unaccompanied violin is heavily inspired by the pieces for unaccompanied violin written by J. S. Bach. Writing this piece has challenged me both to expand my vocabulary as a composer, but also to grapple with writing a piece for only one instrument. A big goal for me when writing this piece was to break free from consistent bar-lengths to write more free form and gesture-based music. Throughout this piece I change meters a lot, adding or subtracting beats in service of the melodic line. I also play around with timbre, contrasting normal and harmonic notes with each other, as well as different bow placements. The piece gets increasingly more ephemeral and otherworldly through the second and third movements but is tied together with a four-note motive that returns constantly throughout the piece and outlines an A minor 9 chord. It is rounded out with a dance-like finale that is similar in style to the first movement and which brings the listener back to earth.

Inadequacies.....James Gibson

Cody Nutter, *euphonium* • Jacob Boseley, Devin Bianchi-Rivera, and Christopher Hildenbrand, *trumpets*
James Gibson and Ben Birmingham, *horns* • Sabien Kinchlow McConnaughey and Jasper Bragg, *trombones*
Sarah Zundel, *bass trombone* • Cassidy Stanhope, *tuba* • Own Dumas, *drumset and percussion*
Elliot Capron, *conductor*

Inadequacies is a piece dedicated to musicians and perfectionists that reflects the composer's own frustrations over constantly not feeling good enough. Its message is a personal embodiment of the composer's introspection, and solo euphonium was chosen to evoke the idea of a human voice. Pay careful attention to the use and development of motives throughout the piece, as well as the extreme low notes in the tuba, and the combination of Javanese gamelan gong and tam-tam.

Spring Events

at Pacific Lutheran University

ALL MUSIC EVENTS ARE IN MARY BAKER RUSSELL MUSIC CENTER, LAGERQUIST CONCERT HALL AT 8PM UNLESS OTHERWISE NOTED.

FEBRUARY

12 Sunday, 3pm

Richard D. Moe Organ Recital Series: Dexter Kennedy, Organist
Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

MARCH

14 Tuesday, 7:30pm

University Symphony Orchestra: Student Showcase

18 Saturday, 2pm

Guitar Orchestra & Guitar Ensemble, free admission

18 Saturday, 5pm

Artist Series: Guitar Faculty Recital

18 Saturday, 7:30pm

Choral Union. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

19 Sunday, 3pm

University Wind Ensemble

21 Tuesday, 7:30pm

Aubrey Logan with the Pacific Lutheran University Jazz Ensemble
Eastvold Auditorium, Karen Hille Phillips Center

APRIL

11 Tuesday, 7:30pm

PLUSO and the University of Puget Sound Symphony Orchestra

19 Wednesday, 7:30pm

Keyboard Students Recital, free admission

22 Saturday, 7:30pm

Steel Band, free admission

23 Sunday, 3pm

Richard D. Moe Organ Recital Series: Paul Tegels, University Organist. Tickets: \$17 general admission; \$10 senior citizen (60+), military, alumni, PLU faculty/staff; \$5 PLU students & 18 and under

25 Tuesday, 7:30pm

Choir of the West Tour Homecoming Concert

27 Thursday, 7:30pm

University Chorale

28 Friday, 7:30pm

Percussion Ensemble, free admission

30 Sunday, 3pm

Sølvvinden Flute Ensemble, free admission

MAY

2 Tuesday, 5:30pm

Saxophone Quartets & Jazz Combos. The Cave, Anderson University Center, free admission

5 Friday, 3:30pm

Deanna Breiwick Voice Masterclass. Jennie Lee Hansen Recital Hall, free admission

5 Friday and 6 Saturday, 7:30pm

Opera Scenes

7 Sunday, 3pm

Woodwind Students Recital, free admission

7 Sunday, 4:30pm

Brass Students Recital, free admission

7 Sunday, 7:30pm

PLUtonic/Gold Rush, free admission

12 Friday, 12pm

Joo Won Kang Voice Masterclass, free admission

12 Friday, 7:30pm

PLU Ringers, free admission

10 Wednesday, 7:30pm

University Singers & Knights Chorus, free admission

13 Saturday, 3pm

Piano Ensemble, free admission

MAY, Cont.

13 Saturday, 7:30pm

Guitar Orchestra & Guitar Ensemble, free admission

14 Sunday, 3pm

University Wind Ensemble Tour Preview Concert

16 Tuesday, 7:30pm

University Concert Band, free admission

17 Wednesday, 6pm

Chamber Music Kaleidoscope, free admission

17 Wednesday, 7:30pm

String Kaleidoscope, free admission

18 Thursday, 7:30pm

University Jazz Ensemble Tour Preview Concert

21 Sunday, 3pm

University Symphony Orchestra Reunion Concert

21 Sunday, 7:30pm

Composers Forum, free admission

To Order Tickets:

On Line: www.plu.edu/music/tickets

At the Concert: Lobby Desk in Mary Baker Russell Music Center

CONCERTS ARE SUBJECT TO CHANGE

All ticket sales are final - no refunds

MUSIC EVENT TICKET PRICES: \$10 GENERAL; \$5 SENIOR CITIZENS (60+), MILITARY, PLU ALUMNI, & PLU FACULTY/STAFF; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
www.plu.edu/music/calendar (updated May 8, 2023)