

Composers Forum

Sunday, December 9, 2018 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

Composers Forum

Gregory Youtz, *Director*
assisted by Clement Reid

Sunday, December 9, 2018 at 3pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

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

Fanfare for Victory **Anita Zeng**

Ben Johnson, *French horn* • Kyle Doughton, *trumpet* • Abigail Dean, *trombone*
Josh Hansel, Matthew Kusche, Eric Zabala, and Quinn Rasmussen, *percussion*
Austin Schend, *conductor*

This is a typical fanfare-style piece for brass and percussion written by a string player. Different from other fanfare pieces, marimba plays an important role, which provides a soft side to an otherwise powerful fanfare. This idea was initially inspired by Elgar's *Pomp and Circumstance*.

Sanctus **Austin Schend**

Will Bentley, *countertenor*
Josh Carlisle, *tenor I* • TJ Wheeler, *tenor II* • Chase Alm, *tenor III* • Logan Kropp, *tenor IV*
Brent Johnson, *baritone I* • Brennan Brichoux, *baritone II*
Ethan Moon, *bass I* • Chris Conway, *bass II*
Austin Schend, *conductor*

This piece was written as an exercise in form and text setting. It also pays dues to the tradition of composing for the mass. A study in contrast, *Sanctus* explores intimate piano sections juxtaposed against declamatory forte passages. The countertenor acts as a solo, carrying the majority of the textual plot throughout; whereas the rest of the voices primarily accompany and respond.

Paper Sounds: From Where She Came **Erin C. Kealy**

TJ Wheeler, *vibraphone*
Miles Kirkwood, Emily Miller, Ben Woodbury, Brent Johnson,
Arthur Keast, Logan Kropp, and Ella Ekstedt, *paper players*

This piece is an exploration of paper sounds accompanied by the vibraphone and an electronic track. The piece is a palindrome; it unfolds to the climax and then the track occurs in reverse at 2/3rds the speed.

Song Cycle Title.....Erin C. Kealy
I. *You Made Them Irrelevant*
II. *Back to Each Other*
texts by Rupi Kaur

Sabrina Husseini, *soprano*
Rachel King, *piano*

Presented are two selections of this song cycle; the third and final piece is in progress. *You Made Them Irrelevant* is a love piece dedicated to Miles Kirkwood. The second is a satire, so feel free to laugh!

Upon This Day, I Live..... Daniel Aliment
Daniel Aliment, *clarinet*
Lucas Larreau, *piano*

This piece started off as a concept piece – I really wanted to toy with the idea of contrasting a more traditional tonal language with one that utilized quartal and atonal harmonies. *Upon This Day, I Live* unfolds in ABA form with an A section that is reverent and serene, almost hymn-like in nature, and serves as an introduction to the quartal material that unfolds in the B section. The B section is shortly interrupted by a brief clarinet cadenza that serves as a moment of contemplation before the piano takes off for a fast-paced ride with a dissonant chord that planes around the piano’s middle register. The A section, that served as an introduction, eventually returns and we are reminded of the beginning material – but this time we end up moving a little quicker with the use of more mobile harmonies that eventually bring us to a conclusion. In retrospect, this piece received the name *Upon This Day, I Live* because the musical characters reminded me of the types of days we have in life. Some days are serene and peaceful, and others are more uncertain and are filled with worry and other negative emotions. However, both types of days are a necessary part of what it means to live.

Procession Rachel Sandell
Clement Reid, *piano*

Drawn by chords with changing harmonies and fanciful decorations, *Procession* paints an image of royalty in a time of peace. The piece rests lightly in E-flat major throughout, except for the quick and short-lived modulation, which evokes a sense of underlying tension before resolving once again to the original key.

Little String Trio in A-flat Major, op. 1 (“Richard”)Nick De Los Santos & Kate Schneider
Kate Schneider, *violin* • Nick De Los Santos, *violin* • Darren Williams, *cello*

This collaborative effort introduces a theme from each composer in the first two sections of the piece. The opening energetic theme in A-flat, reinforced by driving eighth notes in the cello, creates a sense of forward motion, and as it takes the listener along for the journey, there are foreshadowing pieces of the second theme to appear later. This second theme takes the listener on a slower, more contemplative journey in a different yet related tonal center (E-flat major), acting to balance that energetic opening section. Finally, the piece concludes with a heart racing dash to the conclusion, this time with near double the energy of the first section, blending and developing the two themes together in the original key.

“Little Piano Piece (Theme and Two Variations)” Nick De Los Santos
from *Viscous Egnog*
Nick De Los Santos, *piano*

This piece is the slightly modified piano part to a selection of short variations from a to-be-premiered violin and piano duet. Testing the limits of imagination, these variations stem from a simple theme constructed out of very little motivic material and experiment with the directions in which those bits of material may blossom.

BRIEF INTERMISSION

Woodland Magic Caroline Goodwin

Meagan Gaskill, *flute* • Marissa Dallaire, *oboe*
Alec Sjöholm, *harp* • Steven Moncado, *cello*
Eric Zabala, *mark tree and vibraphone* • TJ Wheeler, *marimba*

This work was crafted using pointillism to paint an ethereal woodland scene and capture the natural ambiance of a forest in an organic way. The voices of these particular instruments depict the colors and movement of the natural woods, such as the leaves rustling in the breeze and a butterfly dancing between blades of grass. The depth of the ground floor and various creatures interacting in both the forest and a small meadow nearby. The scene reveals a mystical element of fairies fluttering from the branches during the golden hour before dusk. The harmonic language lives in the Aeolian mode, creating a Renaissance sound and rhythmic feel. Mythical creatures were a significant topic for storytelling in the arts during the Renaissance period. These elements of the Renaissance style are blended with Impressionism to portray the magic and wonder of nature.

Foundations of the Forest..... Jeffery Steehler

- I. Subterranean*
- II. A Morning Kiss*
- III. Growth from the Sky*

JoSean Ignaco, *soprano saxophone*
Jeffery Steehler, *alto saxophone 1*
Brooklyn Sudnikovich-Eddy, *alto saxophone 2*
Rachel Tseng, *tenor saxophone*
Joshua Green, *baritone saxophone*

This piece is a three movement composition reflecting three levels of the forest. The first is what we cannot see – the things that lie beneath the dirt. The second reflects everything from blades of grass to creatures lurking in the bushes, and the last represents trees and their limbs. I also use a variety of extended techniques across the ensemble to help express this imagery.

Flourish TJ Wheeler

TJ Wheeler, *piano*

This piece, for piano, is meant to evoke the beauty of the natural world: the swaying of trees in the wind, the dancing of lights and colors above in the sky, the flowing of peaceful water that ripples and shimmers like ornate glass. This piece also recognizes the powerful awe and majesty of said elements as it builds into the climax. Whatever your natural beauty is, I invite you to mentally see it in the relaxing moments of this piece.

A Mercurial Web TJ Wheeler

TJ Wheeler, *piano*

The mind is a powerful thing, but can oftentimes can be unpredictable, mercurial, and thus, misunderstood. Some minds oscillate rapidly with emotion and can lead into states of perceived darkness even when there is light shining in abundance. In my experience, that “blinded by the dark” sensation can feel disorienting, but I remind myself that my internal “eyes” will adjust in time, just like on the outside. Needless to say, this piece was very cathartic to compose. It is staged into three short stories. An open three-note motif signals the beginning of each of these tales: confidence into depression, peace into anxiety, sorrow into determination.

The Argument Stephen A. Hein & Duncan Kass

Stephen A. Hein, *piano I*
Duncan Kass, *piano II*
concept by Stephen A. Hein

**Program notes written by the composers*