

Composers Forum

Sunday, May 19, 2019 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, May 19, 2019 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

Fugue in C Minor, for Organ **Hudson Link**
Paul Tegels, *organ*

This work is a fugue composed in the traditional Baroque style, and is inspired by the many Bach fugues for organ. Initially started as a short exercise in counterpoint, this piece soon expanded into a larger project.

Dream Songs **Anita Zeng**
Fan Li, *soprano* • Alec Sjöholm, *harp* • Meagan Gaskill, *flute*
Anita Zeng • Alex Johnson • Julie Chu • Jeeny Chung, *violins*
Eric Zabala, *percussion*
Austin Schend, *conductor*

The texts to both movements were written by Li Qingzhao (1084-1151), one of the most influential female poets in Chinese history. Li Qingzhao was born and raised in the Song Dynasty, and these two poems were written around her early years. They both use the same format called “Dream songs.” In this piece, in order to imitate ancient Chinese music features, you may hear some unusual techniques such as cello with heavy slides, and harp with tremolos.

Dream Songs I: Evening on the Creek
translated by Lucy Chow Ho

*I always remember the sunset
over the pavilion by the river.
So tipsy, we could not find our way home.
Our interest exhausted, the evening late,
we tried to turn the boat homeward.
By mistake, we entered deep within the lotus bed.
Row! Row the boat!
A flock of herons, frightened,
suddenly flew skyward.*

Dream Songs II: Late Spring
translated by Xianyi Yang and Naidie Dai

*Last night the rain was light, the wind fierce,
And deep sleep did not dispel the effects of wine.
When I ask the maid rolling up the curtains,
She answers, “The crab-apple blossom look the same.”
I cry, “Can’t you see? Can’t you see?
The green leaves are fresh but the red flowers
Are fading!”*

Fantasy for Clarinet, Piano, and Strings..... Austin Schend

Daniel Aliment, *clarinet* • Lucas Larreau, *piano*
Kate Schneider • Hannah Gorham • Julie Chu • Marley Cochran, *violin I*
Anita Zeng • Alex Johnson • Jeeny Chung • Hudson Link, *violin II*
Sophie Robinson • Phyllis Jenkins • Abbie Foulon, *violins*
Steven Moncado • Alec Sjöholm, *cellos*
Emily Fields, *bass*

I wrote *Fantasy for Clarinet, Piano, and Strings* in March and April of 2019 after having finally completed two larger composition projects for the Choir of the West and the PLU Symphony Orchestra. For those two projects, I had very specific goals in mind as to what it was that I needed to write, what the instrumentation would be, and what purpose they would serve in my portfolio. This fantasy is sort of a free-form response to those pieces; as I had no preconceived notions or restrictions as to what it had to be. I simply allowed myself to write whatever came to mind for the pure indulgent pleasure of it; and this is what came to be. This piece was written for clarinetist Daniel Aliment, who serves as the soloist for the premiere.

Grown..... Luke Hartley
text by Gillian Dockins

Aria Manning, *soprano* • Maya Adams, *soprano* • Gillian Dockins, *alto* • Ethan Wiederspan, *alto*
Austin Schend, *tenor* • Logan Kropp, *tenor* • Luke Hartley, *bass* • Ethan Moon, *bass*

Last summer I became inspired to start composing. The combination of musical experiences with J.A.C. Redford and Ēriks Ešenvalds gave me a good foundation to draw from. I asked my partner, Gillian Dockins, to write a text for me that I could use for my composition. She wrote a beautiful poem full of vivid language that provided me ample opportunity to let text painting guide the composition. I had a great first experience with this piece and I'm grateful for how the experience of collaborating with my partner led us to learn more about each other and grow in our relationship.

A Revealing Argument..... Erin Kealy
Stephanie Pfundt, *soprano* • Lucas Larreau, *piano*

Foo Ma t, aners re obin, by's
(*Food Mart, Cleaners, Red Robin, Arby's*)

I drew inspiration for this piece when I was driving on Pacific Avenue and I noticed a "Food Mart" sign now reading "Foo Ma t." I thought to myself, "That almost sounds like Latin text." I thought it would be interesting to take a nonsensical text and tell my own story while pretending to hide behind the guise of foreign language. The satire you hear is an argument between the soprano and piano. As always, feel free to laugh.

Sunrise..... Rachel Sandell
Rachel Sandell, *piano* • Eri Yeomens, *flute* • Ashley Neufeld *flute*

This piece is a simple and charming melody played by two flutes with piano as a supporting instrument. Written in A-flat major, the piece represents the beauty of a simple sunrise and what it means to someone who deeply appreciates it.

Groove in the Style of Béla Bartók..... Carson Fujisaki
Carson Fujisaki, *computer and MIDI piano*

As the title suggests, this piece was inspired by Béla Bartók, and mines inspiration from the rhythmic and harmonic language of twentieth century classical music. However, one may also detect the additional, subtle influence of Herbie Hancock during his funk era in the 1970's.

Piano Sonata Hudson Link
Movement I

Hudson Link, *piano*

In many ways this piece is inspired by the piano sonatas and concertos of the early Romantic period, in both character and form. It is the first movement of a not yet completed piano sonata, and begins with a set of chord progressions from which the rest of the composition derives most of its material.

INTERMISSION

From the Eyes of a Child **Carl V. Johnson**
A Lament for the Children of this World text by Dave Alan Walker

Chris Conway, *baritone* • Meagan Gaskill, *flute* • Daniel Aliment, *clarinet*
Kate Schneider • Anita Zeng • Alexander Johnson, *violins*
Elliot Capron, *cello* • Kaia Malone • Emily Fields, *bass* • Alec Sjöholm, *harp*
Carl V. Johnson, *conductor*

From the Eyes of a Child is inspired by the philosophy that is very dear to my heart which is brought to life in Alan Moore's graphic novel, *The Killing Joke*. This book explores the origin story of the Joker from the Batman Universe. The philosophy is that one bad day can lead anyone to insanity, and insanity is what this piece really focuses on. The piece opens with the "Voice of Chaos," which is presented in the cello. This line floats all throughout the piece as it develops. As the text unfolds, the piece really begins to twist the listener's ears. Dissonance and aleatoric lines have been specifically designed to make the listener feel uneasy; all they will desire is more of the tonal sections, only to find out they have been corrupted and taken away by chaos.

*As a child grows they see
All that they are told
They watch you
And they copy you
No matter what you do*

*They see your violence
And your hatred
And they want to be
Just like you
What you do
And what you see
Mutates inside them*

*All they are left with
As they join the adult world
Is anger of another kind
With madness as a resting place.*

Night Light **Jeffery Steehler**
Joshua Green, *soprano saxophone* • Brooklyn Sudnikovich-Eddy, *alto saxophone*
Abigail Shedd, *baritone saxophone* • Rhyonna Rosales, *piano*

This piece is titled *Night Light* because of the unsettling yet comforting feeling it provides just like a night light from my childhood. The piece's harmonic structure is formed from polytonality and the melody from an octatonic scale. At first it may seem a little unsettling being in the dark but even with a little light it can all become comfortable.

Iridescent **TJ Wheeler**
TJ Wheeler, *piano*

This piece for solo piano aims to convey the opulent transformation of color through light. In photography, the "golden hour" refers to that perfect moment just before sunset or after sunrise when the sun causes the sky to be flooded with magnificent dyes of red, orange, pink, and gold, contrasted by an almost mystical "blue hour" in between. This piece aurally explores this spectrum with a motivic idea accompanied by vibrant harmonies that morph through these blooming colors, conveying both moments of gentle peacefulness and dramatic awe, from the biting cold of blue to glorious golden yellows. In the dark, colors may seem bleaker, faded, giving way to drenched purples and blackened grays, like billowing storm clouds. However, even in these shadows, light can oftentimes be more present than one might assume, like a starry, moonlit night sky anticipating the rising of the morning sun to reveal the verdant greens and earthy browns of nature. To me, all of these colors and variations in luminosity remind me that life is always changing, always moving forward. There will always be a dusk with a dawn that eventually follows in time, like clockwork. Things will never stay dark or colorless forever, and there is untold beauty that can

be found in all hues. Near the end of the piece, there is a brief reference to a piece of mine from 2012 entitled *In the Wings of the Dawn*, which I thought fit both musically and thematically.

Dexterity **Brett Rodriguez**

This is the main theme to *Decks of Dexterity*, the computer game for which I wrote music as my capstone project. *Dexterity* sets the tone for the game and establishes a motive which is repeated throughout the game's soundtrack. It also introduces a concept used throughout the soundtrack, blending live instruments with synthesizers and electronics.

Fortnite Theme **Brett Rodriguez**

Hannah Gorham, *violin* • Michelle John, *trumpet* • Pablo Hernandez, *euphonium*
Matthew Kusche, *drum set* • Brett Rodriguez, *piano*

This piece was commissioned by Corinne Smith for the Keithley Middle School Jazz Band. They are currently rehearsing it for their June concert. Here I've arranged a version for my four housemates and me. While the piece is actually an arrangement of ambient music from *Fortnite*, it features an original "B" section that caters more to the jazz band tradition.

Gemstone **Brett Rodriguez**

Michelle John, *trumpet* • Dietrich Hanson, *guitar*
Matthew Kusche, *drum set* • Brett Rodriguez, *piano*

My final semester consisted of more arranging than I'd expected, but I discovered I enjoy it just as much as composing. This is an excerpt from a medley of Pokémon music I've been arranging for a small ensemble. The original soundtrack is famous for its use of trumpets, but I also wanted to include guitar and piano for the timbral variety and versatility of each instrument.

Nu 'S' ence **Daniel Aliment**

- I. Introduction*
- II. Riffs*
- III. Nu 'S' ence*

Meagan Gaskill, *flute* • Kayleigh Peterson, *oboe* • Daniel Aliment, *clarinet*
TJ Mallos, *bassoon* • Ben Johnson, *horn*

Nu 'S' ence (pronounced: "New Essence") started its life as an episode of introspection into my own personal music tastes and aesthetic preferences. From this episode of introspection, I stumbled upon the idea of combining the modernist flair of twentieth-century classical music with the rock and metal music of the 1990's (the title serves as a reference to this era.) I chose to write this piece for wind quintet, because of the challenges that it would present in combining the two idioms together. This piece is dedicated to my colleagues in the Zonda Wind Quintet, who have graciously taken me in as a member of their group.

The first movement introduces most of the intervallic material that is present throughout the rest of the piece (perfect fifths presented first in the woodwinds, and the minor third presented first in the horn.) The second movement, which is best described as a theme and variations, introduces a language that comes into conflict with the language introduced in the first movement, but maintains some similarity to the intervallic content of the first movement. The third movement takes these two conflicting languages presented and attempts to reconcile their differences and connect them into one language. The main material used in this movement is derived from two ideas – the tone row that is presented by the clarinet in the beginning, which is taken over and harmonized by others; and a motive that is presented by the bassoon and horn, which is harmonized in fifths. The piece eventually slams into the ending section where, in a very reminiscent fashion, the bassoon and horn theme is transferred to the flute and oboe – but this time in canon. The tone row re-enters in the clarinet, slithering underneath the oboe and flute, while the bassoon comically comments with material from an earlier section. The horn signals the ending by playing the minor third motive and the clarinet brings the whole ensemble to a final cadence.

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

- 2 February, 3pm**
WSMTA 4-Piano Benefit Concert, free admission
- 8 Friday, 8pm**
University Wind Ensemble Homecoming Concert
- 9 Saturday, 7pm**
Marine Corps Jazz Orchestra, Eastvold Auditorium, Karen Hille Phillips Center, free admission
- 10 Sunday, 3pm**
Artist Series: Zach Lyman, Trumpet & Paul Tegels, Organ
- 15 Friday, 6pm**
Andrew Cooperstock Piano Masterclass, free admission
- 15 Friday, 8pm**
Artist Series: Andrew Cooperstock and the Piano Works of Bernstein
- 22 Friday, 8pm**
Showcase Concert, free admission
- 26 Tuesday, 8pm**
Regency Series: Camas Wind Quintet, Jennie Lee Hansen Recital Hall
- 27 Wednesday, 8pm**
Evergreen Experimental Music Ensemble, Jennie Lee Hansen Recital Hall

MARCH

- 1 Friday, 3:40pm**
Artist Series: Jennifer Rhyne, Flute & Cameron Bennett, Piano. Jennie Lee Hansen Recital Hall
- 1 Friday, 6pm**
Artist Series: Nicholas May, Saxophone. Jennie Lee Hansen Recital Hall
- 1 Friday, 8pm**
Regency Series: Regency Jazz Ensemble
- 2 Saturday, 8pm**
Artist Series: Gina Gillie & Mark Robbins, Horns
- 3 Sunday, 3pm**
Richard D. Moe Organ Recital Series: Carole Terry, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 6 Wednesday, 8pm**
Regency Series: Regency Voices
- 9 Saturday, 1pm**
Guitar Orchestra and Ensemble, free admission
- 9 Saturday, 5pm**
Artist Series: Guitar Faculty Recital
- 9 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 10 Sunday, 3pm**
University Wind Ensemble
- 10 Sunday, 8pm**
Regency Series: Regency String Quartet, Jennie Lee Hansen Recital Hall
- 12 Tuesday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 14-16 Thursday-Saturday, 7:30pm; and 17 Sunday, 2pm**
Musical: *Sweeney Todd*. Eastvold Auditorium, Karen Hille Phillips Center
- 15 Friday, 2pm**
Appalachia Piano Trio Masterclass, free admission
- 15 Friday, 5pm**
Artist Series: Appalachia Piano Trio, free admission
- 16 Sunday, 1pm**
Pan Celebration, free admission
- 19 Tuesday, 8pm**
University Symphony Orchestra: Student Showcase
- 20 Wednesday, 8pm**
Artist Series: Dan Senn, Composer & Sound Artist. Jennie Lee Hansen Recital Hall, free admission
- 21 Thursday, 8pm**
Keyboard Students Recital, free admission

APRIL

- 3 Wednesday, 8pm**
Artist Series: Fan Li and Friends Voice Recital, free admission
- 7 Sunday, 3pm**
Richard D. Moe Organ Recital Series: William Porter, Organist
Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 8 Monday, 7:15pm**
Cynthia Lawrence & Mark Calkins Voice Masterclass, MBR Room 322, free admission
- 9 Tuesday, 8pm**
University Symphony Orchestra Tour Preview
- 14 Sunday, 3pm**
The Bach Aria Project, free admission
- 16 Tuesday, 1pm**
Daniel Shapiro Piano Masterclass, free admission

APRIL, Cont.

- 16 Tuesday, 8pm**
Early Music Concert, free admission
- 18 Thursday, 6:30pm**
PLUtonic/HERmonic, MBR Amphitheater, free admission
- 24 Wednesday, 8pm**
Keyboard Students Recital, free admission
- 25 Thursday, 8pm**
University Singers and University Men's Chorus, free admission
- 26 Friday, 3:40pm**
Artist Series: Lark Powers & Ricardo de la Torre Piano Duo, free admission
- 26 Friday, 8pm**
University Jazz Ensemble. Eastvold Auditorium, Karen Hille Phillips Center
- 27 Saturday, 3pm**
Piano Recital: Students of Oksana Ejokina, free admission
- 28 Sunday, 3pm**
Regency Series: Lyric Brass Quintet
- 30 Tuesday, 5pm**
Saxophone Quartets and Jazz Combos, AUC Cave, free admission

MAY

- 2 Thursday, 8pm**
University Chorale
- 3 Friday, 8pm**
Steel Pan and Percussion Ensembles, free admission
- 4 Saturday, 3pm**
Sølvvinden Flute Ensemble, free admission
- 4 Tuesday, 5pm**
Guitar Orchestra and Ensemble, free admission
- 5 Sunday, 12pm**
South Sound Saxophone Ensemble, free admission
- 7 Tuesday, 8pm**
University Symphony Orchestra
- 9 Thursday, 8pm**
Keyboard Students, free admission
- 10 Friday, 5pm**
Zonda Student Wind Quintet Recital, free admission
- 11 Saturday, 3pm**
Woodwind Students Recital, free admission
- 11 Saturday, 4:30pm**
Brass Students Recital, free admission
- 12 Sunday, 3pm**
University Wind Ensemble
- 14 Tuesday, 6pm**
Chamber Music Kaleidoscope, free admission
- 14 Tuesday, 8pm**
String Kaleidoscope, free admission
- 15 Wednesday, 8pm**
University Concert Band, free admission
- 18 Friday, 4pm**
Forestine Wise Monsen Scholarship Recital, free admission
- 18 Saturday, 3pm**
Consonare Amici. Jennie Lee Hansen Recital Hall, free admission
- 18 Saturday, 8pm**
Choral Union. Tickets: \$17 general admission; \$10 seniors, PLU alumni, and military; \$5 PLU community, students & 18 and under
- 19 Sunday, 3pm**
Composers Forum, free admission
- 19 Sunday, 5:30pm**
Songwriters Workshop. Jennie Lee Hansen Recital Hall, free admission
- 22 Wednesday, 7:30pm**
Artist Series: Fan Li Voice Recital, free admission
- 23 Thursday, 8pm**
Choir of the West Tour Preview

To Order Tickets:

- On Line: <http://www.eventbrite.com/o/pacific-lutheran-university-8233304504>
On Campus: PLU Concierge Desk (253/535-7411)
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 COMMUNITY; FREE TO PLU STUDENTS & 18 AND UNDER UNLESS OTHERWISE NOTED. CONCERTS ARE SUBJECT TO CHANGE AND SOME CONCERTS MAY BE ADDED AFTER PUBLICATION.
<http://www.plu.edu/music/calendar> (updated March 26, 2019)