

Composers Forum

Sunday, December 15, 2019 at 8pm
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 and Gina Gillie

Sunday, December 15, 2019 at 8pm
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 No. 2 in F Major..... **Hudson Link**
Brent Johnson, *organ*

This work is inspired by the many Bach fugues but does not, however, hold strictly to Bach's formula. This is especially true regarding the form of the piece, which includes a short prelude that introduces the material from which the fugue is built; as well as some material that is heard again only toward the end of the piece. This work was composed in a way that synthesizes the styles of both the Baroque and Romantic periods.

In the Muck..... **Erin Kealy**
Ben Woodbury, *trombone* • Brent Johnson, *organ*

When Arnold Schoenberg invented serialism – a technique where pitches are serialized, or sorted by numerical equation – he was rejecting Western harmony and finding interest in new sonorities. In essence, Schoenberg discovered a new way to look at music; a new way to look at beauty. Like Schoenberg, *In the Muck* explores serialism while discovering beauty in the foulest places, including mucky mud-flats of a Puget Sound beach.

Green Variations for Sax Quartet **Joshua A. Green**
Benjamin Martin, *soprano sax* • Alexander Kelsh, *alto sax*
Catherine Ballestrasse, *tenor sax* • Jason Parshall, *baritone sax*

This work is a short theme and variation based on the opening statement made by a solo soprano saxophone. This then moves through a chorale style variation that is slow and takes its time, while the soprano has the main theme, and the underlying harmonies are created by the other instruments. Next the soprano plays the same main theme, varied of course, with the other saxophones playing chords, which leads right into the final up-tempo waltz variation that takes the theme through all the instruments and chugs along to a finish on a high note.

Two Short Pieces for Brass Quintet Ben Johnson

Darek Solomon, *trumpet* • Jessa Delos Reyes, *trumpet* • Ben Johnson, *horn*
Ben Woodbury, *trombone* • Niko Woodin, *tuba*

These two short pieces are an exercise in writing music that has distinct contrasts in tone and texture. It is in many ways inspired by my experience with injury and the ongoing process of healing, as well as the complicated emotions associated with that. The first movement is an attempt to convey a similar style to that of the painting technique pointillism, and utilizes fast and precise rhythms and articulations to, in essence, "paint" a broader harmonic picture. In terms of density, it is purposefully sparse to allow the rhythms to come through with ease. The second movement contrasts this by building its tension through density of sound. It begins sparse but, as more voices join, they begin to grate against each other. There is an anxious energy that pervades, eventually having the voices coalesce towards the end of the piece.

Fantasy for Marimba and Brass Quartet Kyle Doughton

I. Vivace

II. Allegro

III. Moderato—agitato

Darek Solomon, *trumpet* • Jessa Delos Reyes, *trumpet* • Ben Woodbury, *trombone*
Ben Johnson, *French horn* • Eric Zabala, *marimba*

I wrote this piece having been inspired and intrigued by the intricate grooves and mesmerizing polyrhythms found in progressive rock music – bands like King Crimson, Tool, and King Gizzard and the Lizard Wizard – and the pointillistic, rhythmically intense music of neoclassical composers such as Stravinsky and Ravel (as well as modern minimalists like Philip Glass and John Adams). This composition is an experiment in merging these styles into a piece for chamber ensemble, often treating the brass ensemble as its own “percussion” counterpart to the marimba.

Winter Stars Will Bentley

Mackenzie Taylor, *soprano I* • Emma Christensen, *soprano II* • Anika Hille, *alto*
Naomi Southard, *violin* • Jensen Lees, *violoncello* • Ethan Moon, *bass*
Will Bentley, *conductor*

This piece was written as a text setting exercise. Sara Teasdale’s poem *Winter Stars* contains a lot of intense and contrasting imagery depicting a time of war. With influences from folk music of the time period, the music in this piece attempts to properly convey the aesthetic of Teasdale’s words while also maintaining appealing musicality and easy listening.

In Peace Anika Hille

Mackenzie Taylor, *soprano* • Anika Hille, *mezzo-soprano* • Rachel Bridges, *alto*
Will Bentley, *tenor* • Duncan Kass, *baritone* • Ryan Shane, *bass*

Psalm 4:8

*In peace I will lie down and sleep,
for you alone, Lord,
make me dwell in safety.*

Inspired by golden-hour sunlight shining through vibrant autumn leaves, this piece was intended to convey an atmosphere of warmth and contentment. The chord structure and modern timbre was inspired by the works of choral composers Kim André Arnesen, Ēriks Ešenvalds, and Dan Forrest.

Berceuse Brooklyn Sudnikovich-Eddy

Benjamin Sawrey, *piano*

This solo piano piece is in ABA form, starting in the key of G minor. In the B section it travels through the circle of fourths, making a full rotation then continuing on to end in the key of E major. It stays in E major for roughly ten measures, where it then modulates back to G minor. This is the first piece I have written for solo piano.

back to each otherErin Kealy

*you made them irrelevant
eyebrows
two suns*

Sabrina Husseini, *soprano* • Trevor Kytola, *tenor* • Rachel King, *piano*

Love isn't always romantic and picturesque. Sometimes love is telling your partner to pluck their unibrow. The three poems by Rupi Kaur selected for this song cycle embody the mundane, the deeply romantic, and the intensity that love brings.

Juxtaposition..... Eric Zabala

Eric Zabala, *percussion*

Juxtaposition is a short piece for vibraphone and two concert toms. As an etude, the piece works on the rhythmic, dynamic, and melodic interdependence of hands - a skill modern percussionists must have and often struggle with. Musically-speaking, I was inspired to write this after playing *Soleil* by Florent Ghys; a trio which uses similar instrumentation and rhythmic counterpoint. I thought to combine an array of my musical interests into one piece with multiple moods. Note the connecting themes of the blues, polyrhythms between hands, and echoing/phasing – hence, *Juxtaposition*.

Diablo in Musica.....Stephen A. Hein

1. "The Flames, they dance"
2. "All things unknown seem magnificent"
3. "If I cannot sway the heavens, I shall raise hell"

Stephen A. Hein, *piano*

Diablo in Musica is a piece that focuses on biblical text translations that can be broken down into equivalent musical notations. The piece focuses, not purely on Lucifer and Jesus in the Christian faith, but on the overarching metaphor of good and evil, right and wrong, dark and light, known and unknown, happiness and sadness, and the constant questioning of what happens after we die. Originally this composition was born out of an assignment in a class. Then, after experiencing profound obstacles that at times threatened my life, my worldview on religious beliefs started to change. Throughout the past year, I started identifying myself as "spiritual" rather than atheist as I identified before, and subsequently, the piece was spawned once again. Its purpose is to act as a question, not a statement or an opinion. All of the tones, harmonies, intervallic relationships, tonal systems and pitches have been chosen one by one based upon their distinct relationship to the original Hebrew text of the Bible. Hence, the title, which literally translates to "The Devil in Music."

Nocturne..... Hudson Link

Hudson Link, *piano*

This short piano work is loosely inspired by the works of Edvard Grieg, Sergei Rachmaninoff, and Claude Debussy. At the core of this piece is the idea of experimenting with colorful harmonies and, generally, this work is more about mood setting than thematic development.

Selection from Sam's 21st..... Will Bentley and Duncan Kass

Will Bentley as "James", *tenor* • Madison Willis as "Sam", *alto* • Casey Burgess as "Brian", *tenor*
Anika Hille as "Dani", *alto* • Mackenzie Taylor as "Alyssa", *soprano*
Duncan Kass, *piano*

This is the first fifteen minutes of our musical, *Sam's 21st*, which has yet to see its first full draft. Sam is not excited for her twenty-first birthday. Her housemate James wants to throw her the best party of her life, but all she wants is to see her high school crush, Sophie, for the first time in ages. As the people around her become more excited for her milestone, Sam develops different, more romantic, intentions for the night, praying above all that it will not turn into one big fiasco.