

Composers Forum

Sunday, December 12, 2021 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*

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Welcome to Lagerquist Concert Hall.

Masks must be worn at all times while indoors and for the duration of the performance.
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

Flight **Jason Parshall**

1. *Air*
2. *Space*
3. *Reentry*

Benjamin Martin, *soprano saxophone* • Josh Green and Denny Corson, *alto saxophones*
Marie Morgan and Mitch Huber, *tenor saxophones* • Aidan Hille, *baritone saxophone*

This three-movement work was inspired by my own interest in minimalism as well as a past composition exercise. The first movement came about through my fascination with layering complex moving lines as heard in *Short Ride in a Fast Machine* by John Adams. The second movement emerged via a compositional exercise where I wrote a short piece for saxophone quartet. In this short exercise, the performers couldn't use their pinky keys. While the final product does involve the use of pinky keys, the resulting sounds from that exercise are what inspired the second movement of this piece. The third movement stands out from the rest as an almost jazz-like minimalism, with the descending eighth note pattern from the first movement returning for the finale.

French Horn Sonata No. 1 **Brooklyn Sudnikovich-Eddy**

Mvt. I

Gina Gillie, *horn* • Olivia Crocker, *piano*

This piece was written in traditional sonata allegro form. It begins with a short piano introduction that is joined by a lyrical melody on the horn. After the first theme is played by the horn the piano echoes it in a transition to the second theme. Once the horn has stated both the first and second themes in the exposition, the piano leads us into the development. In this section you can hear small excerpts from the two themes developed both tonally and rhythmically. The development is followed by the recapitulation, in which we hear the horn play both themes I and II again, this time with extra flourishes of notes. The piece ends with a series of triplets in the horn that build to an energetic finish.

A Boat Beneath a Sunny Sky **Isabella Daltoso**

Isabella Daltoso, *mezzo-soprano* • Maria-Viktoria Kovalsky, *piano*

Lewis Carroll's *A Boat Beneath a Sunny Sky* is a seemingly light and whimsical text about sharing stories while sailing on a boat. While the poem begins in this lighthearted manner, the tone shifts in the third stanza, using the words "die," "fade," and "slain." The images become darker and are indicative of a loss of childhood innocence and naivety. This setting uses a 3/4 time signature to represent the rocking of a boat, as well as to give the piece a false sense of security and youthfulness. Against this 3/4 meter is a hemiola motif, which adds complexity and an element of surprise to what

otherwise seems quite simple. The dissonance in the piano part increases as the piece goes on, and should feel uneasy in contrast with the soaring vocal line, as if the singer is blissfully unaware that anything is amiss. Like the poem, the music hauntingly quotes from the traditional children's song *Row, Row, Row Your Boat*.

Autumn Leaves.....**Maria-Viktoria Kovalsky**
Isabella Daltoso, *mezzo-soprano* • Maria-Viktoria Kovalsky, *piano*

This was written first as a poem to comment on the warmth and familiarity of autumn weather with its orange-yellow leaves, only to be contrasted by the harshness of winter laying siege to the forest. This piece uses a lot of repetitive motives to develop and transform the piece from the kind-heartedness of autumn and into the fangs of winter, further aided by intense piano techniques and strong word painting.

Moonrise **Spencer McCray**
Thomas Morisada, *tenor* • Fiona Ashton-Knochel, *piano*

This art song began its life several years ago as a simple outline and sketch and became an exercise in revision and detailing. *Moonrise* was inspired by nocturnes, short dream-like compositions evocative of the night. The piece makes heavy use of the Phrygian mode and shifting time signatures to achieve that feeling of dreaming.

Skye Boat Song..... **Harold Boulton (1859-1935) and A. C. MacLeod**
arr. Maggie Sheldon

Kaila Harris and Emily Miller, *sopranos*
Nora Davis, Rachael Saylor, and Zoe Salyer, *altos*
Quinlan Shick, Joel Barkman, and Dylan Patrick, *basses*
Maggie Sheldon, *conductor*

Skye Boat Song is a traditional Scottish tune by Boulton and MacLeod first published in 1884. This arrangement attempts to express the sadness and mourning of fallen warriors while also attempting to capture the character of our hero, Bonnie Prince Charlie, which is the governing energy of the song. This choral piece is intended to challenge young singers with new skills such as a cappella singing, descants, 6/8 time and three-part singing. It's a flexible SAB arrangement and can accommodate a variety of different options for secondary level choral music educators.

Dirge Without Music **Henry Hossner**
Arthur Keast, *baritone* • Darek Solomon, *trumpet* • Kiah Miller, *trombone*
Joy Han and Noatak Post, *violins* • Abbie Foulon, *viola* • Nathaniel Bratcher, *cello*
Caroline Bergren, *conductor*

Dirge Without Music was written in the Spring of 2021. The text was written by Edna St. Vincent Millay. I started out by analyzing the text, figuring out which words were stressed, or otherwise important. I then developed a vocal line, placing the stressed or important words on the downbeat. I decided that a pounding dissonant chord would complement the intensity of the poem, bringing to mind the "Auguries of Spring" passage from Stravinsky's ballet *The Rite of Spring*.

Snake River Suite.....**Josh Hansel**
i. Headwaters
ii. Idaho
iii. Hells Canyon
iv. Pacific

Josh Hansel, *percussion*

The inspiration for this suite for solo percussion came from my years growing up in Idaho and my love of the Snake River and the landscapes which surround it. Each movement represents a different section of river, starting at the origin in Wyoming and ending with the water's drainage into the Pacific via the Columbia River. For each movement, I chose different percussion instruments to represent the river's behavior and the adjacent land in the specific area. *Headwaters* is performed on drums, representing the turbulent and fast-moving water found in the often-rafted waters in Wyoming. *Idaho* is performed on marimba to provide a calmer feel for the gentler slopes of the Snake River Plain. *Hells Canyon* is performed on metals to represent the harsh topography of Hells Canyon, a canyon that is deeper than the Grand Canyon.

Pacific is performed on vibraphone and gongs with field audio of the Pacific Coast to take the listener to the final resting place of the Snake.

Taking Turns.....**Connor Kaczowski**
Members of the PLU Trumpet Studio

The Green Note **JAG**
Benjamin Martin, *alto saxophone* • Marie Morgan, *tenor saxophone* • Carl Reese, *trumpet*
Felix Halvorson, *guitar* • Josh Green, *bass* • Josh Hansel, *drum set*

The *Green Note* by Josh Green (JAG) is a traditional twelve bar blues form written in a minor key with a twist – it is written in 3/4 time, whereas traditionally the blues is in 4/4. Because of this, it changes how the form is felt and soloists must push themselves to not feel it as a traditional blues.

Take the Green Train **JAG**
Benjamin Martin, *alto saxophone* • Marie Morgan, *tenor saxophone* • Carl Reese, *trumpet* • Jerdil Castillo,
trombone
Felix Halvorson, *guitar* • Josh Green, *bass* • Josh Hansel, *drum set*

Take the Green Train is a composition made by contrafact, a traditional style in jazz composing. Contrafact is the process of using the already existing changes of a tune, in this case *Take the A Train*, and re-writing the melody to be new over the changes (chord changes). When listening, try to see if you can recognize the *A Train* form and see how different the melody is!