Jennifer Jolley — Raga
Ragas are precise melody forms, where improvisational melody solely determines the movements and transitions in a piece. Similarly, this piece does use melody lines initiated by the clarinet and mirrored by the piano to sculpt the direction of the music, but unlike traditional ragas, however, traditional free improvisation is not used.
I did not intend to write a true raga, although when listening to them, I wished to replicate the never-ending spiritual quality I experienced when listening to Indian classical music recordings. The piano acts as the tambura, the drone instrument in the background, and the piece features the clarinetist, highlighting subtle turns and stresses on particular notes.

Charlotte Sylvester — Psaume 27
Psaume 27 is the setting of Psalm 27 in French for, more correctly, a very wide-ranged soprano. The form is pieced together from the classical recitative/aria and art song. Because I chose to set it in French, the harmonic language is derived from the influences of Fauré, Ravel, and Debussy. The overall harmony of the piece is an explorative tonality which centers on D flat major. The contour of the melody lifts along a strange intervallic path yet yields a mellifluous quality.

The Lord is my light and my salvation—so why should I be afraid?
The Lord protects me from danger—so why should I tremble?
When evil people come to destroy me, when my enemies and foes attack me, they will stumble and fall. Though a mighty army surrounds me, my heart will know no fear. Even if they attack me, I remain confident.
The one thing I ask of the Lord—the thing I seek most—is to live in the house of the Lord all they days of my life. For he will conceal me there when troubles come; he will hide me in his sanctuary. He will place me out of reach on a high rock.
Teach me how to live, O Lord. Lead me along the path of honesty, for my enemies are waiting for me to fall. Do not let me fall into their hands. For they accuse me of things I’ve never done and breathe out violence against me. Yet I am confident that I will see the Lord’s goodness while I am here in the land of the living.
Wait patiently for the Lord. Be brave and courageous. Yes, wait patiently for the Lord.

Nebojsa S. Macura — Farewell Before the Unknown
Farewell Before the Unknown was composed for oboist Morgan Zentner, a former classmate at the University of British Columbia. Begun in May 2007, shortly after the end of my studies there, the work is a reflection of feelings experienced upon moving away from a place of residence - nostalgia for good times with friends and sadness at leaving them behind, but also the excitement and trepidation of starting life over in a new environment.

Inez S. deDeugd-McComas — Scheepvaart (Shipping)
The Water's Side
Calm, clear water unapproached
Swimming still
Come disturb, splash, and provoke
And I will wave for you,
And I will wave for you
And we both shall be moved.
- Inez McComas
**PROGRAM**

1. Cache-cache
2. Sieste
3. Betise
Daniel Buscher, flute
Alison Mrowka, clarinet
Kameron Schlachter, cello

Kara Huber, piano

Stereo audio

Bret Blasius, piano

Kevin Heis, keyboard
Jessica Philpot, voice

Rebecca Jean Danard, clarinet
Jennifer Jolley, piano

Nicole Yazolino, soprano
Charlotte Sylvester, piano

Warcry (2007) Kevin Heis
Spencer Utt, bassoon
Jordan Dodson, guitar

Brinin Kenney, oboe
Kameron Schlachter, cello
Wenhui Xie, piano

I. Cargo
II. Wind
III. The Water’s Side
C. Scott Wyatt, tenor
Scott Dakof, alto saxophone
Yukitada Onitsuka, tuba
Nicholas Hart, double bass
Wenhui Xie, piano
Kelly Yankle, dancer
Sarah Bek, dancer
Britton Spitler, dancer

**PROGRAM NOTES AND TEXTS**

**Jessica Frost — October**

“October”, written for piano solo, is a piece that exhibits contrasting emotions. From beginning to end, it transitions back and forth between peaceful, fantasy-like passages to periods of unrest and agitation.

The title of the piece comes from the season of autumn. It does not so much reflect on the season as associated to weather patterns and the earth’s relationship to the sun but rather autumn as a season of life. Life is full of periods of peace and contentment as well as the times of unrest. “October” is meant to reflect the emotion during the season of life when old things begin to die away so that new things may eventually blossom; just as a tree loses its leaves so that it may bloom again in the spring. Jessica Frost

**Jeffrey Gabriel Silva — “ecos translucentes”**

“ecos translucentes” (translucent echoes) is foremost concerned with the process of recollection and inevitable fragmentation of imagery imprinted in our memory through daily encounters with our surroundings—— in this case, that of the Clifton neighborhood. The role of the imagination is varied in this process. Imagination serves as a type of glue attempting to reconstruct events, which in turn may involve the creation of unforeseen (perhaps fantastical) circumstances. It also allows us the ability to appreciate the intrinsic qualities of everyday occurrences revealing to us an implicit language. What may first appear as an ordinary sensory experience is therefore transformed into a meaning-bearing reality.

(continued on back)