

PROGRAM NOTES, CONT.

T.R. BEERY

7 Breaths is based on seven haiku composed during the fall of 2008. While working with the text, I quickly realized that all seven haiku had a common theme of breathing. While the piece explores issues ranging from personal to universal, each haiku setting is used as a meditation to internalize and resolve the issue within myself.

CARRIE MAGIN

The definition of “Hegira” is any flight or journey to a more desirable or congenial place.

ANTOINE FRANÇOIS LÓPEZ

After the long, cold months of winter, spring arrives in the form of rebirth and freedom of being. José Martí has captured the essence of this message in his allegorical poem “Con la primavera”, which expresses the theme of freedom by attributing a song to spring. This song represents social and political freedom, ideologies close to Martí’s heart.

HEEYOUNG YANG

Milyang is comprised with introduction and five variations and a main theme at the end of the piece. It is based on the Korean folk tune Milyang Arirang. Unlike other variation pieces, it presents the main theme at the end in an attempt to increase expectation and induce one’s imagination as the audience listens to the entire piece from the introduction and variations. It is composed for pre-college students and selected as one of test pieces for senior division of the 5th Sejong Music Competition held in Chicago.

DANNY CLAY

Eden Songbook is my first attempt at creating a sound portrait of my home, a small farming community in rural Ohio that was founded in the mid-19th century and has in recent years transformed into a dilapidated ghost town.

BEN WALLACE

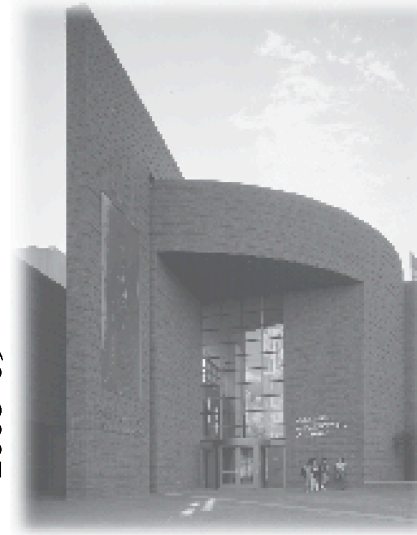
This music is supposed to feel good...

JEROD SOMMERFELDT

syntambient is the proposal to an idea: Could I create a situation in which written text sets itself to music? In the work, any text of any length is typed into the computer, which each key realizes as musical data. Syntactical decisions made trigger a series of musical events that is impossible to replicate: The setting of the same text twice will yield different results. This indeterminacy allows the music and text to exist symbiotically in the present moment.

JOSH WHELCHER

Pzzt! Kyatsu? (2009) is an exploration of sound, performance space, and the capacity of modern music.



2008-09

College-Conservatory
of Music
presents

Composition Department Recital

“A View From the Edge”

Wednesday, March 11, 2009
Cohen Family Studio Theater
8:00 p.m.

PROGRAM

Fanfare for Violas	Nebojsa Macura (b. 1982)	Feel Good Music	Ben Wallace (b. 1989)
Jessica Eddy, James Franco, Erin Rafferty, Johnnia Stigall, violas		Adam Peterson, piano	
Ma fin est mon commencement, est mon commencement	Jennifer Jolley (b. 1981)	syntambient	Jerod Sommerfeldt (b. 1982)
Kara Fortenberry, flute Rebecca Danard, clarinet Kathleen Moniaci, bassoon		Pzzt! Kyatsu?	Josh Whelchel (b. 1987)
Everything Comes From Something	Paul Schuette (b. 1985)	Nicholas Naegele, violin Erin Rafferty, viola Laura Kegeles, cello Josh Whelchel, electronics	
7 Breaths	T. R. Beery (b. 1985)		
Rebecca Danard, clarinets			
Hegira	Carrie Magin (b. 1981)		
Carrie Magin, marimba			
—INTERMISSION—			
Con la primavera	Antoine François López (b. 1990)		
Katie Papa, soprano Carmine Miranda, cello Charlie Rudig, piano			
Milyang	Heeyoung Yang (b. 1979)		
Jiyoung Lee, piano			
Eden Songbook	Danny Clay (b. 1989)		
Austin Murphy, vibraphone Brian Percoco, guitar Danny Clay, accordion Nicholas Naegele, violin			

PROGRAM NOTES

NEBOJSA MACURA

Fanfare for Violas is the first movement of what will eventually be a suite for viola ensemble. In keeping with the distinctive character of the instruments' timbre, the fanfare is somewhat dark and mysterious.

JENNIFER JOLLEY

My end is my beginning is my beginning.

Or so it was, the composer thought, back when she started this piece. The trouble of course derives from the curse that experimental warlock Guillaume de Machaut (c. 1300-1377) placed in his original work, as once the third pass through the refrain is taken in the three-voice rondeau, a small impish demon is summoned and quickly banished back to the darkness. Had the composer known this, she might not have endeavored to recreate the passage with flute, clarinet and bassoon, which are well known to be the devil's favored instruments in the underworld.

PAUL SCHUETTE

The piece is based on a line from Shakespeare's *King Lear*: "Nothing, will come of nothing." What lies latent in this phrase is that the opposite is also true - hence the title. In music the idea of nothingness is rather obviously translated to silence, however, silence too has an opposite: noise. This noise creates a counterpoint with the meaning of the spoken text, which is the only other sound source and at times breaches perceptibility. Ultimately, the nothingness, or the everything, comes to the present moment and poses a question about the relationship of these two extremes.