

About the Program, cont.

Nate May

"Three Etceteras" can be thought of as a capriccio in three parts. In each movement, each instrument seems to be intoxicated by machine-age ideology, striving for mechanical exhaustion but losing to the imposes of human expression. The second is a quiet interlude, spotlighting a delicate but oafish melody in the piano. This leads into the most complex and contrapuntal layers that finally coalesce into a short of shout chorus that's grounded in the groove but somewhat rhythmically disorienting. Having briefly locked into a mutually supportive relationship, the three instruments then start to unravel. The flute and bassoon begin to quarrel over the main thematic material as the piano backs out the door. When the wind finally exhausts their energy in argument, the piano is revealed to be sheepishly recalling a deflated version of the opening gesture of the first movement.

Jonathan Newmark

This short continuous variation work attempts to build a full movement out of limited musical materials, one of them a one-measure quote from John Harblson's 1984 *Twilight Music*.

Rebecca Ashooghian

Two Pieces for Mezzo-soprano are chosen from a series of vocal pieces based on lyrics by Armenian 20th century poet, Vahan Teryan.

Julia Seeholzer

See title.

IN THE WINGS

8 p.m. Tuesday, March 24

Sonic Explorations

Mara Helmuth, director

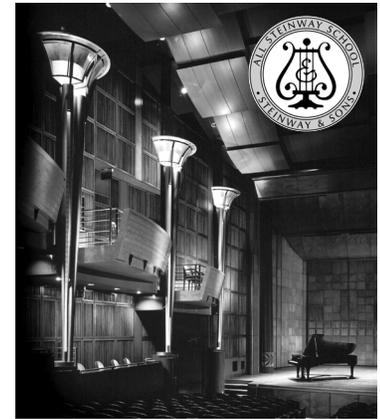
Featuring an evening of electroacoustic and computer music by CCM students, faculty and guests.

Location: Cohen Family Studio Theater

Admission: *FREE*

CCM

PRESENTS



COMPOSITION DEPARTMENT RECITAL

"A VIEW FROM THE EDGE"

Tuesday, February 24, 2015
Patricia Corbett Theater
8:00 p.m.

CCM Season Presenting Sponsor &
Musical Theatre Program Sponsor



THE OTTO M. BUDIG
FAMILY FOUNDATION

UNIVERSITY OF
Cincinnati

PROGRAM

Etudes for piano
I. *Allegro*
II. *Scherzo*
III. *Slow and delicate*
IV. *Moderate*
V. *Swift and precise*
Jeff Sabol, piano

Jeff Sabol
(b. 1993)

Sijo (2015)
Brandon Jinwoo Choi, alto saxophone

Mirae Hwang
(b. 1985)

Gossamer Variations for harp and vibraphone
David Abraham, vibraphone
Rachel Miller, harp

Daniel Harrison
(b. 1987)

Woodwind Quartet
Nave Graham, flute
Danielle Johannas, oboe
Mikey Arbulu, clarinet
Matt Cullen, bassoon

Maria Fuller

Two Invisible Portraits for alto saxophone
Mark Harrison, alto saxophone

Tyler Eschendal
(b. 1993)

Vocalise (2014-15) for mezzo-soprano
and piano
Paulina Villarreal, mezzo-soprano
Ivan Moscotta, piano

Rachel C. Walker
(b. 1994)

Three Etceteras
Chia-Jui He, flute
Jessica Findley, bassoon
Sophie Wang, piano

Nate May
(b. 1987)

Five Excuses (2014) for piano alone
Ivan Moscotta, piano

Gregory Rowland Evans
(b. 1995)

Lullaby for piano quintet (2015)
Christopher Robinson, violin
David Goist, violin
Martin Hintz, viola
Phillip Goist, cello
Brendan Jacklin, piano

Jonathan Newmark
(b. 1953)

Two Pieces for mezzo-soprano
and piano (2012)
Rebecca Claborn, mezzo-soprano
Rebecca Ashooghian, piano

Rebecca Ashooghian
(b. 1980)

Ends on A (2014)
Carol Joe, alto flute
Bonnie Farr, oboe
Patrick Sikes, bass clarinet
Jih-Ting Chen, piano

Julia Seeholzer
(b. 1990)

Yö (2015) for piano
Yunlin Guo, piano

Ivan Alexander Moscotta
(b. 1995)

About the Program

Jeff Sabol

Each of these brief movements is constructed from its own respective set of short themes. With one or two exceptions, each theme is introduced near the beginning of the movement. Try to identify the themes as they appear, and listen for how changes in scale and pitch center, metric displacement, and other areas affect the material.

Mirae Hwang

This piece is based on my impressions of one of the 16th century's famous female poet, Hwang Jin-Yi's Sijo "청산리 벽계수 (靑山裡 碧溪水)" Sijo is a traditional three-verse Korean poem and song. I tried to explore the alto saxophone's timbre in various ways using the poem's melody as a musical element.

Daniel Harrison

Gossamer Variations uses a loosely palindromic and invertible form. While it does not transcribe exactly the same in retrograde or inversion the relation of the pitches and the textures are preserved. The first theme in this double variation is a gesture that begins in unison and then breaks apart rhythmically, harmonically, and timbrally. The second theme is a more contrapuntal melodic theme which is an intervallic expansion of the first theme— a variation within a variation. Each variation is used either in the classic sense of development of melody and harmony or as an alteration of timbre and envelope, sometimes with both types of variations happening simultaneously.

Maria Fuller

Wind Quartet No. 1 was written during April of last year as a final project to a semesters work under Dr. Roig-Francoli. The piece has two returning melodies: the A section melody first stated in the oboe which appears out of the harmonic woodwork in the beginning, and the atonal melody of the B section. Both melodies haunt the other section when it is not present.

This piece is the 2nd of a set of pieces from "Fractals." The goal is to have a set of pieces that resemble fractals in nature; where everything stated in a piece comes from a very small, basic idea, and grows and become transformative through that one idea while not changing in the process.

Tyler Eschendal

Two Invisible Portraits is a two movement unaccompanied alto saxophone solo that explores the dynamic and instrumental ranges of the saxophone in a pretty traditional format. Tempos in both movements are often describes as flowing or free, and are meant to be tweaked to the performers discretion. I really wanted this project to revolve around the performer having a lot of control over phrasing and motivic figures.

Rachel C. Walker

A two-movement wordless work for mezzo-soprano and piano, written for and dedicated to Paulina Villarreal.

(CONTINUED ON BACK)