

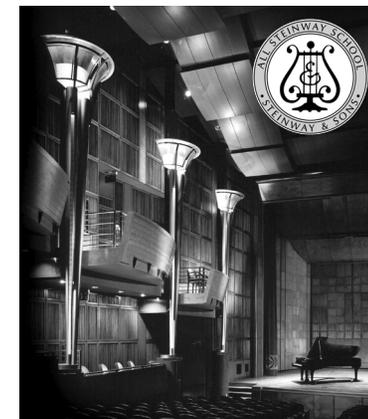
About the Program, cont.

Chaconne Miniatures

Chaconne Miniatures is constructed as nine consecutive but not cohesive sections, which each part is connected only to the previous one. I would like to call each section as an individual "miniature." All nine sections are based on different tetrachords which share one common tone with the previous one. Also, each section picks up one element from the previous one but not necessarily develop upon it. One can describe this piece as "driving on the road with different mobile vehicles." The driver is always moving forward, but maybe in a car first, then on a motorcycle later on.

All nine miniatures should be performed continuously with a short pulse (or a longer one, depending on whether there is a fermata or not) in between.

CCM
PRESENTS



COMPOSITION
DEPARTMENT
RECITAL

“A VIEW FROM THE EDGE”

Tuesday, April 11, 2017
Cohen Family Studio Theater
8:00 p.m.

CCM Season Presenting Sponsor &
Musical Theatre Program Sponsor



THE OTTO M. BUDIG
FAMILY FOUNDATION

PROGRAM

Ziggurat Vertigo (2016)

Kristofer Rucinski
(b. 1983)

Om Srivastava, alto saxophone
Kristofer Rucinski, piano
Daniel Harrison, electric guitar
David O'Connel, drums

I Don't Think the Snare Drum Thinks (2016)

Marissa DiPronio
(b. 1989)

Wade Selkirk, snare drum

For Kenton (2016)

Maksym Mahlay
(b. 1998)

Kenton Venzkus, bass clarinet

Chaconne Miniatures (2017)

Huijuan Ling
(b. 1990)

Carly Barnes, flute
Caitlyn Chenault, cello
Huijuan Ling, harpsichord

Unknown Folk Song (2017)

Wen Gao
(b. 1991)

Eva Skanse, flute
Yu-Chih Chang, violin
long Hou In, violin
Dominic Miletic, viola
Judy Tsai, cello

About the Program

Ziggurat Vertigo

Ziggurat Vertigo is based on the idea of an evolved jazz solo event, in which the performers remain together through a series of spontaneous rhythmic modulations.

I Don't Think the Snare Drum Thinks

The title of this piece seems to evoke some sort of existential brilliance, but I promise you, its origins were quite basic. See, percussionists spend hours of their lives with their snare drums, playing rudiments, learning solos, practicing techniques - and eventually, this makes them all go a little bit insane. So one day, one of these insane drummers stepped out of his practice room after a long - but not nearly long enough - practice session, and he began to personify his drum: "I think my snare drum wants me to practice a little more", to which another insane percussionist replied, "I don't think the snare drum thinks." And it was such a perfectly ridiculous title that I couldn't not use it.

This piece was commissioned by and written for Wade Selkirk, the originator of the title, a wonderful percussionist, and - believe it or not - a surprisingly great karaoke performer.

For Kenton

Composed in 2016, this piece provides short preludes and a fugue for bass clarinet. Each prelude is named after a color. The fugue combines all those colors in a short subject which builds up to the climax. At the end, the listener realizes the piece was in the key of D major.

(CONTINUED ON BACK)