

About the Program, cont.

vu' cumpra

"vu' cumpra" (distortion of : "vuoi comprare?" = "do you want to buy?") is what locals call foreign street hawkers in Milan. This piece is dedicated to a poem of the same title written by Vivian Lamarque, Italian poet. The form of the poem informs the compositional structure of the piece. -Turkar Gasimzada

Beginning

This piece consists of typical three sections, A-B-A'. The A section begins with open strings and they are developed by expanding their range to the climax based on homophonic texture. The B section is a slow part which includes chromatic melodies in order to proceed to A' section. Returning to A' section, the coda comes with brilliant passage to the end. -Mirae Hwang

Costumes, Disguises

"Costumes, Disguises" was written in the spring of 2011 for the Music11 Festival in Blonay, Switzerland. It is a musical setting of a poem by the same name, written by poet and CCM musician, Megan Scharff. What drew me to the poem is its vivid, quirky imagery as well as its unabashed emotional honesty. This piece is confessional in nature, giving us a front row seat to the inner dialogue of the vocalist's character, as a run-in with her ex at a costume party forces her to shed the emotional disguises behind which she has been hiding, and come to terms with her vulnerability. -David Trum

String Quartet No. 2

Tonight you will hear the first two movements of my four-movement String Quartet No. 2, written in my time spent at CCM to this point. While it does not have a specific program to it, I was definitely influenced by the quartet works of Béla Bartók, John Adams and Maurice Ravel. The first movement serves as an overture, presenting the themes and harmonic ideas that will be seen throughout. The second movement is a dance (though not of a specific kind) designed largely around a 7-beat pattern. -Trevor Gomes

IN THE WINGS

8 p.m. Tuesday, April 17

• **Sonic Explorations Series** •

Scott Wyatt, composer

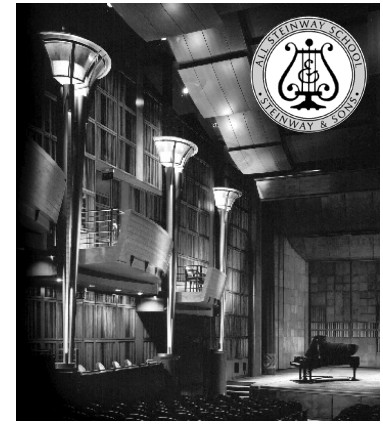
Featuring works by Scott Wyatt, visiting composer from the University of Illinois at Urbana-Champaign, and CCM faculty and students.

Location: Cohen Family Studio Theatre

Admission: *FREE*

CCM

PRESENTS



COMPOSITION DEPARTMENT RECITAL

"A VIEW FROM THE EDGE"

Wednesday, March 7, 2012
Cohen Family Studio Theater
8:00 p.m.

CCM Season Presenting Sponsor &
Musical Theatre Program Sponsor



THE OTTO M. BUDIG
FAMILY FOUNDATION

UNIVERSITY OF
Cincinnati

PROGRAM

respite from valhalla

Charles Rudig
(b. 1990)

Joseph Wittman, Scott Sheppard,
Bryan Percoco, Charles Rudig, electric guitars

On Faith and Life

I. Naïve
II. Acerbic
III. Supplicative

Sarah Hutchings
(b. 1984)

Duo for Two Violins

Siryung Park, violin
Jumi Lee, violin

Hye Jung Yoon
(b. 1975)

Across the Adriatic

Susan Ha, piano
Andrew Warwick, clarinet
Conor Grace, violin

Conor Grace
(b. 1988)

Be Music, Night

Abigail Santos Villalobos, soprano
Mark Tollefsen, piano

Carrie Magin
(b. 1981)

vu' cumpra'

Albert Muhlbock, piano

Turkar Gasimzada
(b. 1988)

Beginning

Eunhye Son, violin

Mirae Hwang
(b. 1985)

Costumes, Disguises

Abigail Whittle, soprano
Terence Teow, flute
Matthew Ross, alto flute
Lea Matthys, cello

David Trum
(b. 1988)

String Quartet No. 2

I.
II.

Joshua Ulrich, violin
Caitlin Stokes, violin
Stephen Goist, viola
Titilayo Ayangade, cello

Trevor Gomes
(b. 1989)

About the Program

respite from valhalla

I originally composed '*respite from valhalla*' for two guitars and fender rhodes piano this previous summer in Oberlin, Ohio while visiting a friend. Ultimately, my love of the instrument as well as issues of practicality prompted my to 'recompose' the piece for four electric guitars this previous quarter at CCM. Pitch wise... the piece is organized around the interactions between two complimentary hexachords. The 'form of the texture' is a loose ABA. Much of the piece is unmetered... and as such 'rhythm' often plays second fiddle to the less specific parameter of 'time'.

-Charles Rudig

On Faith and Life

On Faith and Life is a song cycle derived from the poetry of medieval monks and scholars, penned sometime during the 14th century. Translated from the original Spanish texts to English by James Gibson during the late 19th century, these poems evoke situations of faith experienced by individuals. Even though these poems are ancient in origin, the conflicts experienced are still ones that continue today. This work is dedicated to Dr. Julio Jimenez. -Sarah Hutchings

Duo for Two Violins

Duo for Two Violins is composed of five short pieces. Through the use of major and minor seconds, these pieces explore the various gestures and textures resulting from two sounds being juxtaposed against one another. -Hye Jung Yoon

Across the Adriatic

This piece was first conceived of while I was traveling through the southern coastal region of Croatia in the summer of 2010. In my time there I befriended a young couple who were sailing to the southern city of Dubrovnik, and very kindly offered me to travel the rest of the way with them. It was during this trip that I wrote some of the sketches for this piece. They remained sketches until a couple of months ago when I came across them again and was inspired to finally turn them into something. The piece is both a reflection and an homage to that experience, the beauty of that area, and some of the people I met along the way. -Conor Grace

Be Music, Night

Be Music, Night is based on a poem by American poet and novelist Kenneth Patchen (1911-1972). My initial springboard of inspiration to set this text stemmed from my own interpretation of the poem - that this is a tender wish for a beloved person. The mellifluous quality of the words and the beautiful, vibrant imagery they instill lent themselves well to music, and in this text, I found a wondrous world, which I very much enjoyed exploring through my own musical voice. -Carrie Magin

(CONTINUED ON BACK)