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Concert: Composition Premieres II

Ithaca College Composition Studios

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Composition Premieres II

Hockett Family Recital Hall
Monday, November 14, 2011
7:00 p.m.
Program

Qualms for Alto Saxophone and Piano
Movement I
Matthew Recio

Sam Martin, piano
Erika St. Denis, alto saxophone

Infusions for Piano
Alex Yoder

DaShay Glover, piano

Rebirth
Joseph R. Kaz
I. i thank You God
II. i who have died
III. my ears awake; my eyes open

Ithaca College Wind Decetet
Michael Reinemann, conductor

Dilation
Benjamin Montgomery
- Movement I
- Movement II
- Movement III

Chris Miley, soprano saxophone
Richard Rose, alto saxophone
Eli Holden, tenor saxophone
Andrew Horwitz, baritone saxophone

Rice
Alyssa Rodriguez
text by Mary Oliver

Sarah Stanley, mezzo-soprano
Thillman Benham, Cello

Praeludium und Fuga in A-dur
Seth Waters

South Hill Brass
Samuel Thurston, Micaela Connelly, Ryan Chiaino, Ethan Zawisza, William Connors
Lightning Rod
*lyrics by Ben Viagas*

Ben Viagas, tenor
Lucas Matheson, piano
Jason Emery, guitar
Andrew Thompson, vibes
Karina McMahon, shaker

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Liebhartsgasse

Sadie Kenny, Madeleine Wething, violin
Michael Lewis, piano

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Ballade
*for clarinet, cello, and piano*

Chris Peña, clarinet
Hamadi Duggan, cello
Shiori Yamaguchi, piano

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Hollow

Ella Carr, alto
Jake Minter, piano
Karina McMahon, percussion

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In Transit

Brian Schmidt, Jenna Jordan, violin
Jackie Timberlake, viola
Erin Snedecor, cello

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Elegy
*for brass quintet*

Danny Venora, trumpet
Paul Schwartz, trumpet
Will Llarch, horn
Matt Confer, trombone
Ryan Flynn, tuba
Program Notes

Praeludium und Fuga in A-dur
The Prelude and Fugue in A-Major was commissioned by the members of South Hill Brass Quintet at the beginning of this semester. The piece found its inspiration after I discovered the wonderful youtube videos of Canadian Brass and Synergy brass playing a large variety of genres and transcriptions. Drawing upon the formal and gestural basis of Bach preludes and fugues for the organ, the piece is designed to explore thematic development and virtuosic, rangy playing for the members of the quintet. The fugue, rather long, and at points boring, was designed to critique the rather stale and square playing some people take of Bach pieces. From there, the pieces flares out, reprises, the prelude, and concludes with a triumphant fanfare. I decided to title it in German, because I can. Ideas to listen for: Renaissance cross relations, intervals of the tritone and major 7th, and thematic augmentation and diminution. Special thanks to South Hill Brass, for playing with Sass, and kicking...butt.

Infusions for Piano
Infusions is based on the simple idea of juxtaposing two rhythmic meters against each other to create motion. Throughout, the performer is called upon to play patterns of 4 against 3 and 3 against 2 in opposing hands. I tried to make the piece flow through the different registers and timbres of the piano while maintaining the underlying metric idea and introducing 'hidden' melodies between the two opposing patterns.

Now in its second century, the Ithaca College School of Music affirms its fundamental belief that music and the arts are essential components of the human experience. The School of Music prepares students to be world-class professionals and the music leaders of tomorrow - ready to transform individuals and communities by advancing the art of music.