11-14-2011

Concert: Composition Premieres II

Ithaca College Composition Studios

Composition Premieres II

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

ITHACA COLLEGE

School of Music

Program

Qualms for Alto Saxophone and Piano   Matthew Recio
    Movement I

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 Dectet
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   Jake Minter
lyrics by Ben Viagas

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

Liebhartsgasse   Drew Schweppe

Sadie Kenny, Madeleine Wething, violin
Michael Lewis, piano

Ballade   Michael Samson
for clarinet, cello, and piano

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

Hollow   Jake Minter

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

In Transit   M. Shishmanian

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

Elegy   Andrew Thomson
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.