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## Senior Recital: R. Aaron Walters, composition

R. Aaron Walters

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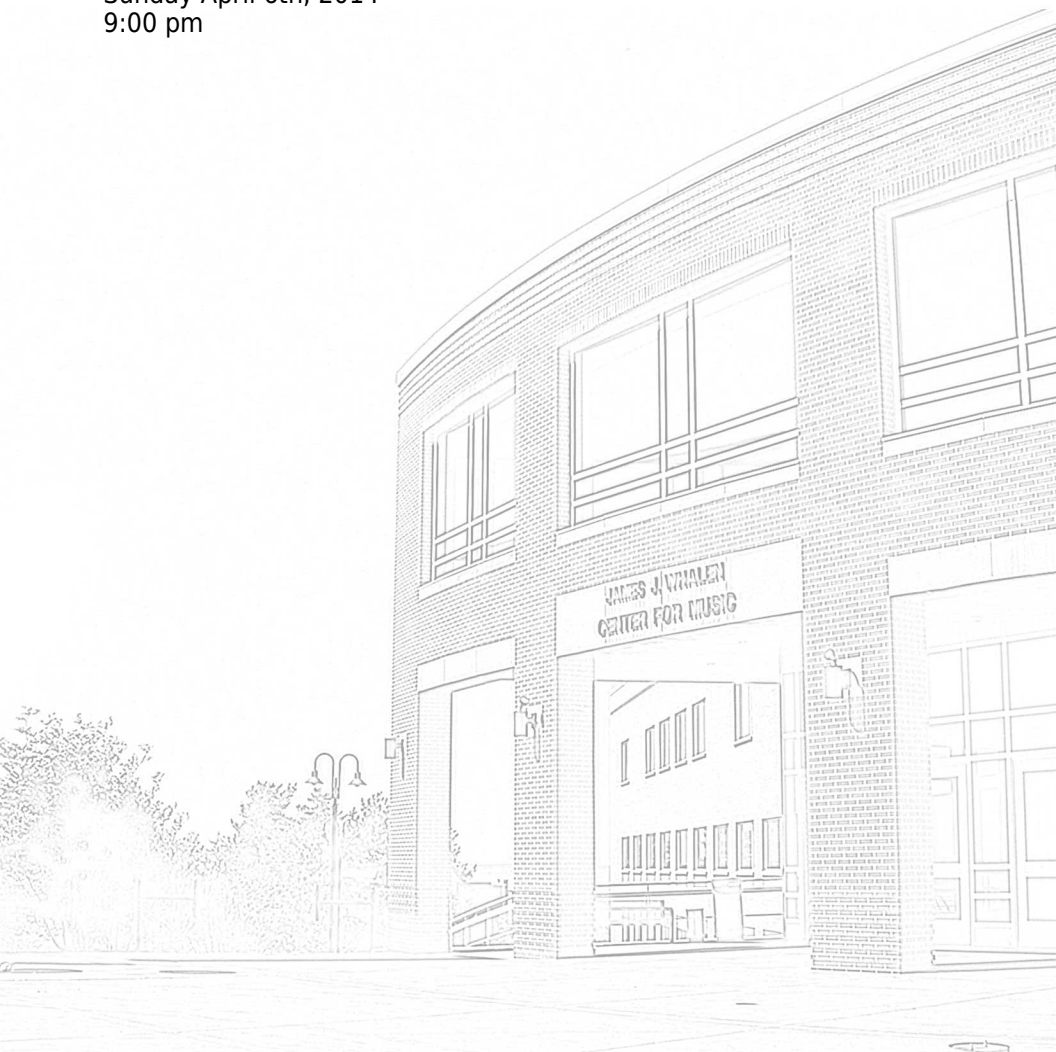
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# Senior Recital: R. Aaron Walters, composition

Hockett Family Recital Hall  
Sunday April 6th, 2014  
9:00 pm



**ITHACA COLLEGE**

School of Music



# Program

Confusion Fusion (2014)

R. Aaron Walters  
(b. 1992)

*Chili 'Nuff*  
*Jack Storer, trumpet*  
*Emmett Scott, piano*  
*Alex Toth, bass*  
*Aaron Walters, drums*

"When Love Goes" (2011)

*Dave Klodowski, baritone*  
*Samuel Martin, piano*

Descent (2013)

*Kate Corcoran, bass*

Trio for Flute, Horn, and Piano (2014)

I.  
II.

*Elizabeth Shuhan, flute*  
*Alex Shuhan, horn*  
*Samuel Martin, piano*

## Intermission

"Lessons" (2013)

*"Lessons" Choir  
Jeremy Pletter, conductor*

freedom (2014)

Co-choreographed by Chloe  
Leibrick (b. 1993)  
& R. Aaron Walters

*Chloe Leibrick, dance*

Dichotomous Figures (2013, rev. 2014)

*Dichotomous Figures Wind Ensemble  
Corey Seapy, conductor  
Keegan Sheehy, percussion soloist*

# Program Notes

## Confusion Fusion - for jazz quartet

*Confusion Fusion* is a jazz/rock fusion piece that exercises the idea of polymeter. Polymeter can be described as more than one time signature existing simultaneously. This tends to create a peculiar type of chaos that is controlled by the performers and experienced by the listeners. See if you can discover the multiple layers of time that create the precarious foundation of this tune.

## “When Love Goes” - for solo baritone and accompaniment

The piece begins with the introduction of a man who is saddened by something he has lost. As this man begins to angrily mourn, we soon find out that he has been hurt by love. Unable to interact with the outside world, he questions what he has lost and becomes emotionally torn between bitterness, sadness, joy, and contentment. He sees a faint positive outcome in the distance, but still cannot quite reach it. Finally, he finds a way to rid himself of these terrible emotions and, in the end, believes he has completely done away with his sadness. It is at last possible for him to see the beauty that surrounds him once again.

I

O mother, I am sick of love,  
I cannot laugh nor lift my head,  
My bitter dreams have broken  
me,  
I would my love were dead.

II

Where is the silver in the rain,  
Where is the music in the sea,  
Where is the bird that sang all  
day,  
To break my heart with melody?

~ Sara Teasdale

## Descent - for solo bass

*Descent* is my first unaccompanied composition for a pitched instrument. I have found many non-musicians and musicians alike do not consider the bass to be a versatile instrument with incredible soloistic capabilities. However, the bass can harness a plethora of different timbres, a massive range, and an ability to be light and melodic in contrast to its typical role of being heavy and supportive. When I was asked to write a piece for solo bass, I was very eager to try and highlight the musical potential of the instrument when unaccompanied, while also trying to capture its natural, sonic personality.

## Trio for Flute, Horn, and Piano

*Trio for Flute, Horn, and Piano* is dedicated to Alex and Liz Shuhan as a thanks for their commission.

## "Lessons" - for a cappella choir

Unless I learn to ask no help  
From any other soul but mine,  
To seek no strength in waving reeds  
Nor shade beneath a stragglng pine;  
Unless I learn to look at Grief  
Unshrinking from her tear-blind eyes,  
And take from Pleasure fearlessly  
Whatever gifts will make me wise—  
Unless I learn these things on earth,  
Why was I ever given birth?

~ Sara Teasdale

## freedom - for dance and tape

**freedom** \ˈfrē-dəm\  
*noun*

1. the power or right to exist as one wants without hindrance or restraint

## Dichotomous Figures - concerto for percussion

*Dichotomous Figures* was originally a solo piece for multiple percussion. It was a compositional experiment exploring the process of alternate notation and it was also my first piece for multiple percussion. It featured a cadenza and other soloistic/virtuosic moments that lent it to be similar to a concerto. The idea of actually extracting the ideas into a concerto was mentioned in passing between percussionist Keegan Sheehy and I in early Spring 2012. It was not long after then when he officially commissioned me to write it for his recital in Fall 2012 and to audition for the Ithaca College Concerto Competition. I accepted this challenge and began with the two-piano reduction over the summer.

This piece explores phrasal and spatial applications of the concepts of circle and square. The terms "round" and "jagged" are also explored in a similar fashion. The soloist, to represent these concepts spatially and timbrally, uses a few extended techniques (e.g. the traditional thumb roll applied nontraditionally, timpani bowl hits, a music stand as an instrument). The opening clusters are scattered all around this composition to represent jaggedness. There are strict mixed meters that also incorporate jagged unevenness and discomfort. The square, or "jagged" ideas, are signified by repetitive symmetric grooves and ostinatos and phrases using duple divisions. Repeating grooves in asymmetric meters and ostinatos and phrases with non-duple subdivisions, often represents the circular, or "round" ideas. These concepts overlap quite frequently throughout the piece and are even expressed melodically a harmonically with symmetric whole-tone and octatonic collections versus asymmetric modal melodies. After the cadenza, a new interpretation of a recurring theme is presented to bring us to the end where the idea that neither of the two opposing styles (circle vs. square, round vs. jagged) has taken on a singular existence in the entire piece.

# Personnel

## "Lessons" Choir Jeremy Pletter, conductor

### Soprano

Vicki Trifiletti  
Leanne Averill

### Alto

Daniella Schmiedlechner  
Melissa Schachter

### Tenor

Ben Van DeWater  
Stephen Tzianabos  
Taylor Chadwick

### Bass

Anaximander Heiter  
Brett Pond  
D'quan Tyson

## Dichotomous Figures Wind Ensemble Corey Seapy, conductor

### Flute

Rachel Auger, piccolo  
Sophia Ennocenti  
Emily Nazario

### Oboe

Elizabeth Schmitt  
Catie McGovern  
Jacob Walsh, english horn

### Clarinet

Michelle Schlosser  
Katie Hurd  
Erik Johnson, bass clarinet

### Bassoon

Sean Harkin  
Andrew Meys  
Cynthia Becker, contra-bassoon

### Saxophone

Gregory Sisco, alto  
Christine Saul, alto  
Alec Staples, tenor  
Katie Herrle, baritone

### French Horn

Emma Staudacher  
Jacob Factor  
Paul Shim  
Alyssa A'Hearn

### Trumpet

Danny Venora  
Jason Ferguson  
Aaron Scoccia

### Trombone

Tim Taylor  
Matt Confer  
Mike Nave, bass trombone

### Tuba

Justin Chervony

### Timpani

Andrew Garay

### Percussion

Thomas Smith  
Taylor Newman  
Nick Merillat

### Bass

Kate Corcoran

### Piano

Brendan Fox