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## Elective Recital: Justin Parish, composition and bass

Justin Parish

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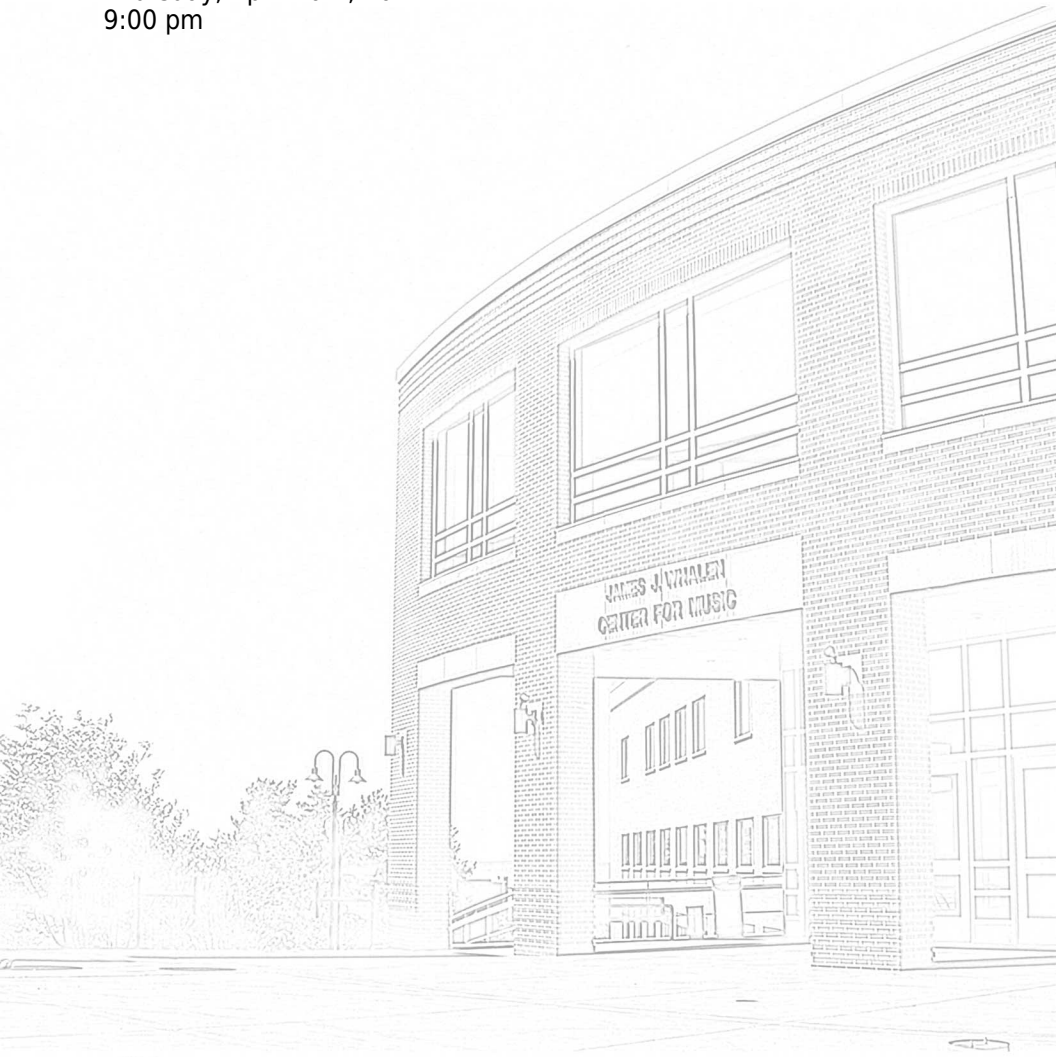
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# Elective Recital:

Justin Parish, composition and bass

John Wysocki, piano

Nabenhauer Recital Room  
Thursday, April 10th, 2014  
9:00 pm



ITHACA COLLEGE

School of Music

# Program

- Ecco la sconsolata donna  
Claudio Monteverdi  
(1567-1643)
- Let Us Garlands Bring  
I. Come Away Death  
III. It Was a Lover and His Lass  
V. Who is Silvia?  
Gerald Finzi  
(1901-1956)
- Five Winter Songs for Flute, Clarinet, and Piano  
I. Winter Wind  
Justin Parish  
(b. 1993)  
*Sarah Peskanov, flute*  
*Jimmy Conte, clarinet*  
*John Wysocki, piano*

## Pause

- Winter's Last  
Justin Parish  
text by Kevin Parish  
(b. 1962)  
*Soloist or performer*
- Mechanical Dances for Flute and Piano  
Justin Parish  
(b. 1993)  
I. Forlane  
III. Allemande  
*Sarah Peskanov, flute*  
*Benjamin Pawlak, piano*
- Surprised by Joy  
Justin Parish  
text by William Wordsworth  
(1770-1850)  
*Cynthia Mickenberg, soprano*  
*Sarah Peskanov, flute*  
*Emmett Scott, piano*
- The Brain is...  
A Rhapsody on the Thoughts of Emily  
Dickinson  
Justin Parish  
text by Emily Dickinson  
(1830-1886)

# Translations

## Ecco la sconsolata donna

Ecco la sconsolata Donna,  
assunta all'impero  
Per patir il servaggio: o gloriosa  
Del mondo imperatrice,  
Sovra i titoli eccelsi  
Degl'insigni avi tuoi conspiciua e  
grande,

La vanità del pianto

Degl' occhi imperiali è ufficio  
indegno.

Ringrazia la fortuna,  
Che con i colpi suoi  
Ti cresce gl'ornamenti.  
La cote non percossa  
Non può mandar faville;  
Tu dal destin colpita  
Produci a te medesima alti splendori

Di vigor, di fortezza,  
Glorie maggiori assai, che la  
bellezza.

La vaghezza del volto, i lineamenti,  
Ch'in apparenza illustre  
Risplendon coloriti, e delicati,

Da pochi ladri dì ci son rubati.  
Ma la virtù costante  
Usa a bravar le stelle, il fato, e'l  
caso,  
Giammai non vede occaso.

Behold the desconsolate woman,  
raised to the throne  
to suffer servitude: O glorious  
Empress of the world  
Above the lofty titles  
More distinguished and great than  
the lofty titles of your  
renowned ancestors

The indulgence of imperial eyes  
weeping  
is unworthy office.

Give thanks to fate,  
Who with her blows  
increases your beauty.  
A whetstone cannot produce  
spark without being struck.  
You, struck by fate,  
produce within yourself lofty virtues

of strength and fortitude,  
Glories far greater than beauty.

Beauty of the face and body  
that appears illustrious  
with a rosey and delicate  
appearance,  
Is stolen away by the days.  
But virtue constantly  
defies the stars,  
and fate never sees the sunset.

## **Program Notes**

### **Five Winter Songs**

Being raised in Southern Alabama, my first Ithaca winter was a pretty big deal for me. This led to an output of several winter inspired songs; the first being, *Leaves in Snow*. My experience composing *Leaves in Snow* led me to realize that I really enjoyed writing modally, and I wanted to explore further. *Five Winter Songs*, written for my friends Sarah Peskanov and Megan Belansky, was a relatively simple exploration of modal writing. I began by establishing harp-like gestures in the piano line, which created a forward moving rolling effect. The flute and clarinet lines shift between flowing melodic figures and quick wind-swept rhythms parallel to the piano line. These textures paired nicely and created subtle but frequent rhythmic contrasts mimicking the unpredictable nature of the freezing roaring wind.

### **Winter's Last**

My father has always had a knack for writing. As a child, we used to write stories together and bounce ideas off of each other. He had a creative touch with his words that he probably got from his grandfather, a published writer. It wasn't until these past few years that he began writing poetry like a mad man. Everyday, it seemed, I was getting another email with another poem attached and as I read through them, "Winter's Last" stuck out at me (of course). The imagery of winter being some terrible creature that needed to melt away and die resonated with me, most likely due to the amazing fall I was enjoying at the time. Within a week, I had the piece written. The words already had music to them, it was just my job to get it on paper. I chose to use very stagnant, close harmonies that shift in and out of different pitch areas. In contrast to the cloudy atmosphere created by winter, I wanted to add moments of transparency with soaring soprano lines and more consonant sonorities to keep the hope of spring fresh and alive.

### **Surprised by Joy**

This past November my friend Cynthia Mickenberg asked me to write her a solo piece. We were both very excited thinking about options of text and instrumentation. We ended up deciding that it would be fun to collaborate with another instrumentalist rather than just voice and piano. Cynthia mentioned to me a poem that she was familiar with and felt very connected to, William Wordsworth's, "Surprised by Joy". We felt that flute had the most compatible range of colors to fit the intention of the piece. As I wrote the piece, I wanted to use sounds that any audience could connect with. I chose to use jazz harmonies in a more classical setting contrasting with dorian sonorities. The piece shifts between slow lush phrases and energetic fiery passages. This is accented by the various piercing, warm, and gentle qualities of the flute.

## Mechanical Dances

The summer after my first year of college, I decided that the best way to "tackle the orchestra" would be to go in score order and write a solo work for each instrument. As one might imagine, it didn't quite go as I expected. I got extremely carried away and ended up writing a four movement, 20 minute long dance suite for flute. My summer was over and I hadn't even moved on to writing for oboe. Oops. The Forlane begins the work with bouncy, spirited interplay between the flute and piano. For pitch material, I worked with quartal and quintal harmonies which I organized in a fashion that I found to be logical. Some of the harmonies overlap and elide but most of the sonorities are built based on a short dorian motif that reoccurs throughout the entire work. In the third movement, Allemande, the "calling card" is the use of bitonality in conjunction with frequent, parallel voicing. The Allemande was written to showcase the flute's ability to play long expressive lines in contrast to the quick, staccato figures featured in the first movement.

## Winter's Last

Close your mouth and die  
Your time is drawing near  
Winter take your final breath  
For Spring is on the clear

Forget your tawdry ways  
They have no bearing true  
Deny your foe if you so dare  
It's death that waits for you

Draw just one last breath  
Of air that deathly cools  
As sun shines down upon the glade  
Like Satan so Spring drools

Give all to this dreary night  
As ever coming with  
Tis Heaven's choice for days of light  
Goodbye 'til next year's pith

## Surprised by Joy

Surprised by joy—impatient as the Wind  
I turned to share the transport—Oh! with whom  
But Thee, long buried in the silent Tomb,  
That spot which no vicissitude can find?  
Love, faithful love, recalled thee to my mind—  
But how could I forget thee?—Through what power,  
Even for the least division of an hour,  
Have I been so beguiled as to be blind  
To my most grievous loss!—That thought's return  
Was the worst pang that sorrow ever bore,  
Save one, one only, as I stood forlorn,  
Knowing my heart's best treasure was no more;  
That neither present time, nor years unborn  
Could to my sight that heavenly face restore.

## The Brain is...

THE BRAIN is wider than the sky,  
For, put them side by side,  
The one the other will include  
With ease, and you beside.

The brain is deeper than the sea,  
For, hold them, blue to blue,  
The one the other will absorb,  
As sponges, buckets do.

The brain is just the weight of God,  
For, lift them, pound for pound,  
And they will differ, if they do,  
As syllable from sound.

# Personnel

## Winter's Last

### **Soprano**

Kat Wallace  
Shelley Attadgie  
Andrea Bickford  
Edda Fransdottir

### **Alto**

Cynthia Mickenberg  
Ariana Warren  
Aiko Richter  
Ryan Kennedy

### **Tenor**

Michael Renali  
Joshua Fogerty  
D'quan Tyson  
Jacob Cordie

### **Bass**

Michael Palmer  
Eliodoro Castillo  
Michael Galvin  
Justin Parish

## The Brain is...

### **Flute**

Sarah Peskanov  
Emily Nazario

### **Oboe**

Jake Walsh

### **Clarinet**

Jimmy Conte

### **Bassoon**

Sean Harkin

### **Violin**

Aiko Richter  
Jenna Jordan

### **Cello**

Emily Faris

### **Bass**

John DiCarlo

### **Piano**

John Wysocki