

4-11-2014

Senior Recital: Seth Waters, composition

Seth Waters

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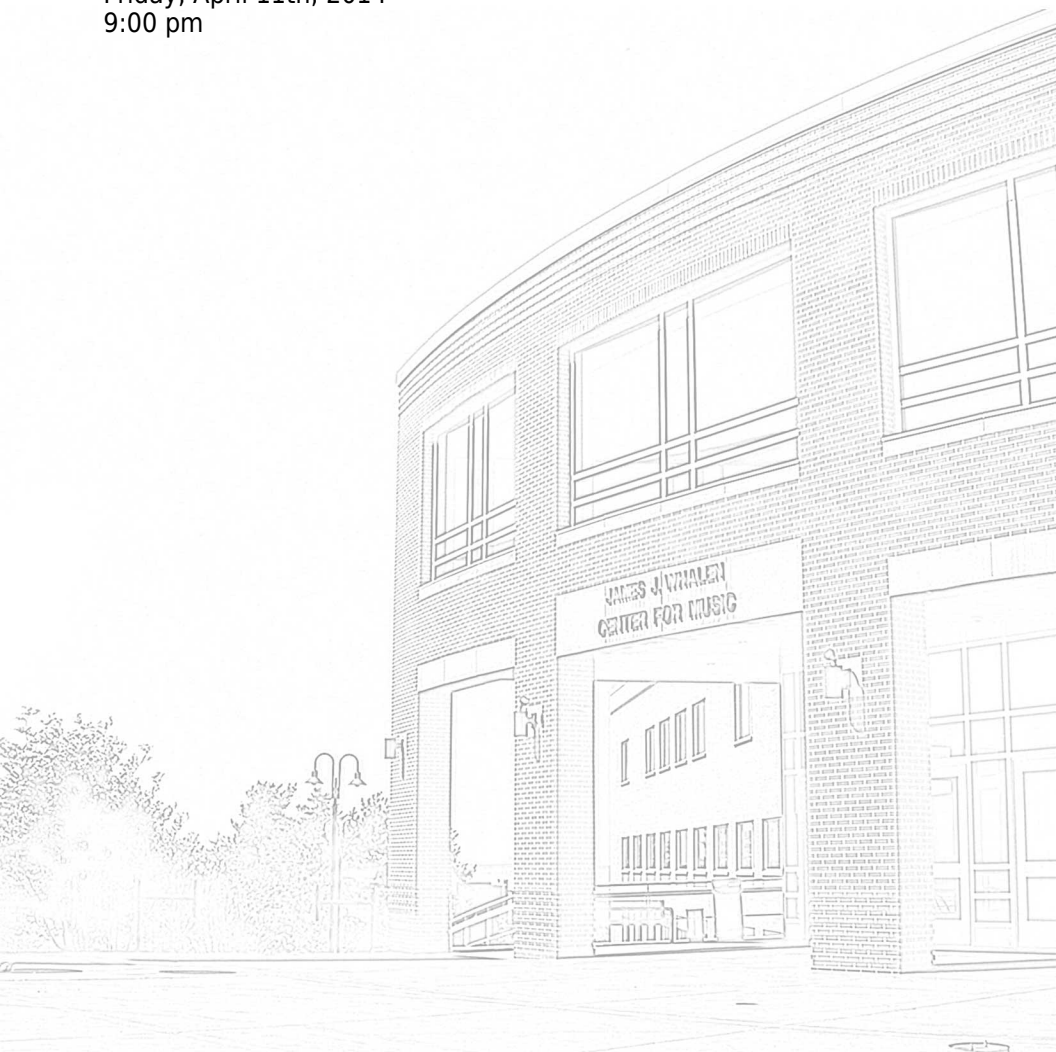
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Senior Recital: Seth Waters, composition

Ford Hall
Friday, April 11th, 2014
9:00 pm



ITHACA COLLEGE

School of Music

Program

Introduction

Dinner

*Ryan Pereira and Katie Hurd, clarinets
Jenn Giustino, soprano*

Empanadillas
Pasta e Faggioli
Pasteles
Flan
Coquito

Amorphous Edibles

*Michael Clark, piano
Kelly Ralston, viola*

Applesauce
Pudding
Yogurt (with fruit)

PlayDate

Greg Sisco and Alex Clift, saxophones

in the midst of life, we are in death

Tempora Mutantur

what it isn't
and
closing thoughts
sonata no. 1

Sam Berry, piano

Program Notes

Dinner

These 5 recipes came from the family of Jenn Giustino, the soprano performing them. They are truly family recipes: mixing hard work with store bought supplies and fresh ingredients you use yourself. (Let's be honest, there's no reason to pretend like everyone's family recipes are always from scratch).

This 5 course meal, in contrast to the culinary standards of today, is not light fare: you will feel bloated, overweight, and joyously contented upon finishing these courses.

The recipes, if interested in getting them, can be obtained from the composer by e-mailing him at swaters1@ithaca.edu

Dinner is inspired by the music of Jennifer Higdon, Elliott Carter, and Leonard Bernstein. It draws upon the teachings of Jorge Grossmann and Ivy Walz.

Amorphous Edibles

In my quest to capture the daily life I've known since I was little, I would be bereft to not think about Applesauce, Pudding, and Yogurt, three nectars that helped sustain me through my life. For these pieces, there is not mention as to what context these foods are in. Applesauce on a waffle? Butterscotch or Chocolate Pudding? Blueberry or Strawberry Yogurt? Does the applesauce have cinnamon in it? Is the fruit on the bottom of the yogurt? Is the pudding in a pie? Whatever sorts of flavors you enjoy, I'd encourage you to project those into each movement. (except greek yogurt.....yuck.....)

Amorphous Edibles is inspired by the music of Melinda Wagner, Richard Strauss, and Olivier Messiaen. It draws upon the teachings of Dana Wilson.

PlayDate

PlayDate is inspired by the music of Luciano Berio. It draws upon the teachings of Jorge Grossmann and Louise Mygatt.

in the midst of life, we are in death

At the time I was writing this program note, news of a second shooting at Fort Hood in Texas was unraveling. What will make this tragedy more sad is that people will put a Facebook status that says "Prayers to you, Fort Hood" and then, maybe actually pray, and then move on. Or maybe they change their profile picture. Or maybe they tweet. Or maybe they tear up a little.

After the school shooting in Newtown, Connecticut, I heard someone say, "There was a shooting at an elementary school. Like 30 children are dead. Do you want to go get lunch?"

We are officially numb to death, to shootings, to gun violence. We throw up our prayers and then move on. We placate others by pretending to care, and then do not act out of sloth and complacency. It is unacceptable. Everybody at this recital is more than capable of walking into a courthouse, approaching a stranger, or talking to a friend and convincing them that there are too many guns and too few sincere emotional conversations in this world, the combination of which yields Columbine, Aurora, Virginia Tech, Sandy Hook, Fort Hood, Fort Hood, Killeen, Binghamton, San Ysidro, or UTexas.

I am very mad about this. I am calling you out on complacency. You may not like it, but you also probably wouldn't like to be shot. Complacency can hold no longer. Advocate for mental health, recommend services for others, get help for yourself, don't judge people who pursue services; demand to know why guns are necessary other than the placative statement "The Fourth Amendment," challenge people, send aid, scream and shout and yell and holler and cry and wail and weep until something changes.

The current era could be known as the age of technology, diplomacy, growth, liberation, idealization, multi-culturalism. However, I look around and see an era of stigmatization, loneliness, fear, shame, violence, hatred, discrimination, and stubbornness.

in the midst is inspired by the music of Camille Saint-Saens, Melinda Wagner, David Maslanka, and John Shepperd. It draws upon the teachings of Jorge Grossmann.

Tempora Mutantur

"Time changes and we change with it" - Anon.

Frankly, the reality of text should be "Time changes and we rail against, buckle down, refuse to change, and hate new things and people and ideas. We cling to old ideals because they are comfy, but frankly dangerous." Hopefully you're willing to change...we really need it these days.

Tempora Mutantur is inspired by the music of John Shepperd, Arvo Part, Josquin DesPrez, and Ross Edwards. It draws upon the teachings of Jorge Grossmann and William Kempster.

Sonata No. 1

Sonata No. 1 comes from an earlier piano piece entitled Rondeau. It is inspired by the music of Sergei Rachmaninoff, Igor Stravinsky, Jennifer Higdon, and Dmitri Shostakovich. It draws upon the teachings of Dana Wilson, Louise Mygatt, and Arlene Kies.

Personnel

in the midst

Corey Seapy, conductor

Jack Storer and Matt Allen,
trumpets

Paul Shim, horn

Tim Taylor, trombone

Pete Best-Hall, euphonium

Cristina Saltos, tuba

Taylor Newman, percussion

Sean Nimmo, keyboards

Tempora Mutantur

Justin Ka'upu, conductor

Kathleen Winschel, Sarah
Welden, Sarah Lottes,
Ann-Marie Iacoviello, Leanne
Averill, sopranos

Hillary Robbins, Jessica
MacKimm, Lauren Hoalcraft,
Kim Dyckman, Lauren Bristow,
mezzo-sopranos

Vicky Trifiletti, Lindsay
Osgood, Amanda Nauseef,
Michelle Ammirati, Judelle
White, altos

Jake Walsh, Jordan Rosas,
Zach Latino, Taylor Chadwick,
tenors

Brett Pond, Joshua Dufour,
Liam Cunningham, baritones

Anaximander Heiter, Fred
Diengott, Martin Castonguay,
Matt Boyce, basses

Special thanks to Emma Markham, Sandi O'Hare, Emmalouise St. Amand, Brian Schmidt, Derek Wohl, Lillian Fu, Clare Iralu, Nick Merillat, Shannon Frier, Taylor Katanick, and Andrew Hedge.