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Junior Recital: Renato Hanriot, composition

Renato Hanriot

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Junior Recital:
Renato Hanriot, composition

Alexas Esposito
Brooks Griffin
Erik Johnson
Christopher Sforza
Jacquelyn Timberlake
Mengfei Xu
Carolyn Grossmann, guest performer

Hockett Family Recital Hall
Saturday October 26th, 2013
7:00 pm
Program

Vino Antiguo

Christopher Sforza, violin I
Alexas Esposito, violin II
Jacquelyn Timberlake, viola
Brooks Griffin, cello

Renato Hanriot
(2010)

Milonga aux Yeux Fermés

Erik Johnson, clarinet
Mengfei Xu, piano

Renato Hanriot
(2009)

Mr. Squirrel's Acid Dream

Renato Hanriot
(2011)

Trois Préludes Dendrologiques

Racines
Arbres
Feuilles

Carolyn Grossmann, piano

Renato Hanriot
(2013)

Palermo 11:47

Christopher Sforza, violin
Renato Hanriot, bandoneón
Mengfei Xu, piano

Renato Hanriot
(2010)
Program Notes

Vino Antiguo

I wrote this piece for a tango composition competition and it was my first attempt at writing for a string quartet, a somewhat intimidating formation. Though I was able to draw from previous experience as a tango musician, I was also challenged to think about it from a strictly compositional point of view. I approached this piece by trying to write directly for a quartet, not allowing myself to “import” into the ensemble’s sound ideas originally conceived for my instrument, the bandoneón.

Milonga aux Yeux Fermés

Milonga is a South-American musical style closely related to tango. Though most milongas are fast paced, the style has its origins in vocal improvisations from the region of the Pampa. In this context, the milonga is languorous and nostalgic. The idea for the title came from the many perceptions the image of closed eyes evokes: passion, pleasure, rest, or even death.

Mr. Squirrel's Acid Dream

The title is self-explanatory.

Trois Préludes Dendrologiques

The Oxford Dictionary defines dendrology as “the scientific study of trees”. These preludes were conceived around three of my impressions of trees. Racines evokes the continuously gripping character of roots. Arbres is a ludic experiment where I superimpose musical material related to trees. For this, I extracted three themes that seemed pertinent: Franz Schubert's “Der Lindenbaum” (The Linden Tree), a traditional Japanese folk song called “Sakura Sakura” (Cherry Blossoms) and Alberto Ginastera’s “Canción al Árbol del Olvido” (Song for the Tree of Oblivion). In Feuilles I try to evoke the delicate image of shimmering leaves. This prelude also carries the idea of “musical DNA”, since musical materials that I used in the first and second preludes make one last furtive appearance.

Palermo 11:47

I've never been able to explain this piece. I can only paraphrase a line from "The Blues Brothers".

~ It’s 106 miles to Buenos Aires, we’ve got a full tank of gas, half a pack of cigarettes, it’s dark... and we’re wearing sunglasses.
~ Hit it!