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Elective Recital: Daniel Valente, violin

Daniel Valente

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Partita No. 2 in D minor

1. Allemande
2. Sarabande

Romance in F Major, Op.50

Violin Concerto No.1

1. Prelude


1. Nocturne (Ion Storm)
2. Phasing Nouveau
4. Largo

J.S Bach (1685-1750)

Ludwig Von Beethoven (1770-1827)

Max Bruch (1838-1920)

Dan Valente (b. 1984)

Dan Valente is from the studio of Susan Waterbury

Nabenhauer Recital Room
Sunday, October 10th, 2004
2:00 p.m

* Presented for partial fulfillment of an independent study in Electro-Acoustic composition
Notes for Electro-Acoustic Suite No. 1 (Prepared by Andrew Chapman)

This suite, originally in four movements, is written in an Electro-Acoustic style using mostly synthesized instruments or processed sounds. Each movement can be seen as a separate scene or vignette which, when heard together, create a larger, more complete picture and feeling of darkness and night. The third movement, Midnight, has been omitted merely due to time constraints.

Nocturne (Ion Storm)

Nocturne (Ion Storm) is written in true Electro-Acoustic style. Listeners not accustomed to this genre of music should note that it generally lacks any rhythmic pulse or harmonic structure. Best described as “organized sound,” Ion Storm achieves structure through randomness. In a truly anarchist point of view, the piece is completely free in that it isn’t hindered by conventional music writing techniques. The audience should pay close attention to relative volumes as well as pitches of tones. In this seemingly random piece, a new structure can be found in that in a world of pure chance, everything makes perfect sense and is absolutely logical.

Phasing Nouveau

Phasing Nouveau is written in the formulaic style developed by minimalist composer Steve Reich in works such as Piano Phase and Violin Phase. In this piece, as in Reich’s works, original source material is introduced at the beginning and repeated many times. After this, the same material is reintroduced layered on top of the original material and is slower than the original time. The synthesized drum beat adds structure and can be seen as a formal climax. The listener should be aware nor merely of the repeated source material, but of the patterns created within and between the phased material and the drum beat.

Largo

Largo is written in a very conventional musical style. This piece begs audiences to question the musical forms they see every day. The piece is A B A’ with two different themes. Towards the end of the piece, both themes return simultaneously as a partial climax. In the first theme, synthesized instruments are made to sound like everyday acoustic instruments while retaining their electronic style. Pulsing ideas of the American Minimalist composer Steve Reich are used for the second theme. All in all, this piece is classical music represented in a modern way.