

4-7-2013

# Senior Recital: Matthew Recio, composition: Traveler: The Connection

Matthew Recio

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## Recommended Citation

Recio, Matthew, "Senior Recital: Matthew Recio, composition: Traveler: The Connection" (2013). *All Concert & Recital Programs*. 3613.

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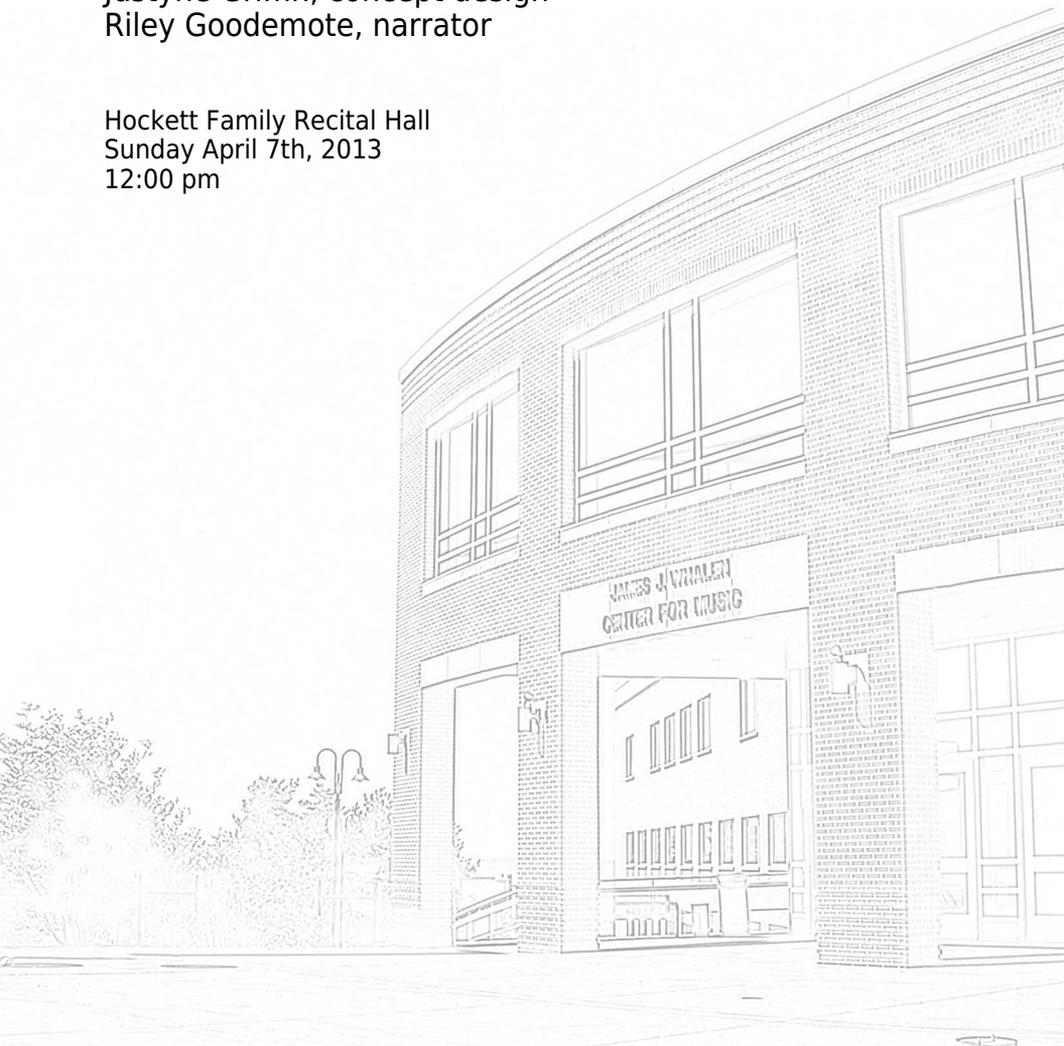
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**Senior Recital:**  
Matthew Recio, composition

## **Traveler: The Connection**

Aimee Rizzo, visual artist/concept design  
Justyne Griffin, concept design  
Riley Goodemote, narrator

Hockett Family Recital Hall  
Sunday April 7th, 2013  
12:00 pm



**ITHACA COLLEGE**

School of Music

# Program

## Clutch of Venus

*Natalie Brandt, violin  
Laura Sciavolino, violin  
Kate Inie-Richards, viola  
Pan Yan, cello*

## Flight: An Improvisation Duet for Piano and Dancer

*Becca Post, dancer  
Matthew Recio, piano*

## Elision

*Natalie Brandt, violin  
Weiyang Li, piano*

## Italian Visions

- I. Florence of Antiquity and Earth
- II. Pompeii in Dust
- III. Roman Skylines
- IV. Capri in Isolation

*Frank Gabriel Campos, trumpet  
Samuel Martin, piano*

## Intermission

## **Waiting**

- I. Impatiently
- II. Footsteps
- III. In Darkness

*Maya Holmes, flute*  
*Christopher Demetriou, marimba*

## **Sestina**

Text: Jenna Lanzaro

*Jaime Guyon, soprano*  
*Rachel Mikol, soprano*  
*Matthew Recio, piano*

## **A Boy y Una Muchacha**

*Aimee Rizzo, visual artist*  
*Mary Hetterich, Patrick McCarthy, actors*

## **Spanish Dances:**

- I. Venimos de la Dehesilla
- II. Córdoba
- III. Zambra Mora

*Sarah Peskanov, Savannah Clayton; flute/piccolo*  
*Jake Walsh, Rachel Schlesinger; oboe/english horn*  
*Megan Belansky, Michelle Schlosser; clarinet*  
*Kailey Schnurman, James Smith; bassoon*  
*Robbie Oldroyd, Megan Carpenter; horn*  
*Tom Pang, Jenna Vaverka; trumpet*  
*Ethan Zawisza, Josh Zimmer; trombone*  
*Bill Connors; tuba*  
*Aaron Walters; percussion*  
*Matthew Recio; conductor*

# Program Notes

## Clutch of Venus

The venus flytrap is a unique carnivorous plant that uses its physical and chemical components to lure it's prey. These plants have a sensuous quality to them that I wanted to highlight in my tone poem, *Clutch of Venus*. The opening atmospheric motive represents the stagnant quality of these plants. The overlaying melody depicts the sensual allure that these plants possess. As the motives develop, the harmonic and rhythmic material becomes increasingly complex, culminating to a final "snapping" motion of the plant. The piece ends with the opening motive but is displaced in a higher register to remind us of the looming, inevitable consumption.

## Flight: An Improvisation Duet for Piano and Dancer

A major part of my compositional process is the art of improvisation. It is important for me, as an artist, to tap into the raw and uninhibited aspects of the creative process to allow for a genuine voice to show through. For this recital I wanted to showcase an improvisational piece in the context of the theme, "Traveler, the Connection". Becca Post and I decided to collaborate and depict, through music and dance, the act of flight. The word "flight" has multiple meanings. There is the initial acceptance of leaving ones home, the take off, the landing, and a final questioning period. Becca and I diagramed the sections of the piece we are presenting today, but all the material we use is created on the spot. I hope you can catch a glimpse of how the compositional process occurs in both the fields of dance and music.

## Elision

*Elision* is a showcase piece for both the violin and the piano which allows the two instruments to interact in a virtuosic manner. The piece is influenced by the harmonic and melodic sound world of several Middle Eastern cultures. The first section is a fast-paced, asymmetric dance while the middle section is glassy, hollow and rubato. The piece concludes with a raucous and energetic dance that was introduced in the beginning of the piece.

## Italian Visions

A year ago, I went backpacking through Italy and immersed myself in the culture of the Italian people. Each city has unique characteristics that define its own subculture. This set for trumpet and piano depicts Pompeii, Rome, Capri, and Florence, fixating on the characteristics unique to each city.

The opening movement *Florence of Antiquity and Earth* is a depiction of Rome from the Rose Gardens. When looking upon Florence from these gardens, one can see the two distinct sections of regal and ancient life bordering upon the lush greenery that surrounds the city. I wanted to be able to capture this disconnect with two distinct motives that work in conjunction with one another.

*Pompeii in Dust* is a glance of a city that once was. There are shimmers of life, however, yet it is shadowed by the dust and collapse of this once brilliant city. *Roman Skylines* is a commentary on the urban life of a city with historical magnificence. This playful movement depicts the juxtaposition of ancient world wonders against the modern industries and lifestyle. This movement makes reference to *O Sole Mio*, a famous aria by Eduardo di Capua, which I heard throughout the streets of Rome. The final movement, *Capri in Isolation* captures the mystical wonder evoked from this island. When I ventured to Capri it felt like an oasis amongst the vast water, as if it were a dream.

## Waiting

Waiting can be filled with impatience, fear, fervor, anticipation, or longing. The duet between flute and marimba allowed me to create a conversation that highlighted these diverse emotions.

## Sestina

Collaboration is my favorite part of the composition process so, when I was given the task of composing a vocal work, I utilized the talents of my close friend Jenna Lanzaro. The text of *Sestina* is based on the form of a sestina poem, which cycles the last word of each stanza in a specific order so that the meanings of the words change as the poem progresses. The focal point of the poem is the imagery created rather than creating a cohesive plot. As the composer, it was my job to link these disjunct ideas through motivic development.

## **Sestina**

Night holds my face like glass,  
my limbs long planes  
still as the half-curved carcasses of leaves,  
belly-up and black blue  
with the sounds I steal;  
I eat fountains of sighs.

The pavement is a sigh-  
and strewn with dank-eyed glass.  
The air smells of steel  
and flesh's dips and planes.  
This is when they wish the wind blew  
to hear talking and leaves.

So I murmur to the leaves  
they can furl around their sighs.  
I need only blue  
When its skirts my lips like cold glass  
from Degas' plains  
with the ripeness it steals.

Then I open with the brightness of steel:  
of loose skirting leaves  
and prism planes.  
They want me to tremble with the sighs  
of wars ground in like glass  
and the sad cathedrals of blue.

So throbbing, I clutch blue  
nectars, I steal and drink,  
and singing like cracked glass  
I can't leave.  
When the fathoms press sighs  
like petals, I am planes.

Head thrown back, throat sloped I steal  
everything, vortex and glass  
and what the night leaves.

## A Boy y Una Muchacha

The inspiration for *A Boy y Una Muchacha* is Octavio Paz' poem, *Los Novios*. I came across this poem while listening to Eric Whitacre's *A Boy and A Girl*. The musical setting of this text was stunning and, after some research, I found the original Spanish version, *Los Novios*. I wanted to find a way to combine these two texts with the musical setting by Eric Whitacre. I recorded two females and myself speaking the poem in both Spanish and English. I created motives through texture and repetition. For example, every time the word "Stretched" appeared, I used the same layering technique. The poem is breathtaking on its own; I did not want to tamper with it so I left certain quotes in their raw forms.

### Los Novios

Tendidos en la yerba una muchacha y un muchacho.  
Comen naranjas, cambian besos como las olas cambian espumas.

Tendido en la playa una muchacha y un muchacho.  
Comen limones, cambien besos como las nubes cambian espumas.

Tendidos bajo tierra una muchacha y un muchacho.  
No dicen nada, no se besan, cambian silencio por silencio

### A Boy and a Girl

Stretched out on the grass, a boy and a girl.  
Savoring their oranges, giving their kisses like waves exchanging foam.

Stretched out on the beach, a boy and a girl.  
Savoring their limes, giving their kisses like clouds exchanging foam.

Stretched out underground, a boy and a girl.  
Saying nothing, never kissing, giving silence for silence.

## Spanish Dances

*Spanish Dances* is a collection of folk songs and dances set for wind ensemble. The opening movement, *Venimos de la Dehesilla*, is a folk song from Extremadura, a providence that borders Portugal, literally translating to "We Come from Dehesilla". When setting this movement, I wanted to capture the repetitive and nasal characteristics of the song. The second movement *Cordoba* quotes Albeniz famous *Cantos de España for Piano*. I transformed the chorale into a polyphonic texture creating a feeling of suffocation throughout the climax. This polyphony tapers into the opening material of the movement. The final movement *Zambra Mora* is a flamenco dance originally written for guitar. I transformed this material, exploring the various color and texture possibilities available only to the wind ensemble instrumentation.

## Upcoming Events

### April

10 - Ford - 8:15pm - African American Music week: Opera Noire

11 - Hockett - 8:15pm - African American Music Week: Student Showcase

12 - Hockett - 3:00pm - Russell Miller, guest voice masterclass

13 - Ford - 8:15pm - Gospel Festival (*This concert will be broadcasted on ICTV and web streamed live at <http://www.ithaca.edu/music/live> )*

14 - Ford - 4:00pm - Lincoln Center Preview Concert (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

15 - Hockett - 8:15pm - Contemporary Chamber Ensemble

16 - Ford - 8:15pm - Symphonic Band (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

17 - Hockett - 8:15pm - Opera Workshop

17 - Ford - 8:15pm - Concert Band (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

18 - Hockett - 9:00pm - Piano Ensemble

22 - Hockett - 7:00pm - Woodwind Chamber Ensemble

22 - Ford - 8:15pm - Jazz Lab; Will Tiberio, director

23 - Ford - 7:00pm - Sinfonietta (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

23 - Hockett - 8:15pm - Flute Choir

24 - Hockett - 7:00pm - Faculty Recital: Nathan Hess, piano

25 - Hockett - 8:15pm - Piano/String Ensembles

25 - Nabenhauer - 9:00pm - Improv Ensemble

26 - Ford - 8:15pm - Women's Chorale (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

26 - Nabenhauer - 9:00pm - Guitar Ensembles

27 - Ford - 1:00pm - Campus Band and Campus Jazz Ensemble (*This concert will be web streamed live at <http://www.ithaca.edu/music/live> )*

27 - Ford - 8:15pm - Choir and Madrigals

28 - Ford - 4:00pm - Chamber Orchestra/Chorus

29 - Ford - 8:15pm - Jazz Lab; Greg Evans, director

30 - Hockett - 7:00pm - Piano/Vocal Duos

30 - Ford - 8:15pm - Percussion Ensemble