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

Matthew Recio

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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
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
Weiyan 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

This recital is in fulfillment of the degree Bachelor of Music in Composition. Matthew Recio is from the studio of Dana Wilson.
Program Notes

Clutch of Venus

The venus flytrap is a unique carnivorous plant that uses its physical and chemical components to lure its 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 one’s 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 raucoius 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-curled 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