

4-28-2018

Graduate Recital: Emmanuel Berrido, composition

Emmanuel Berrido

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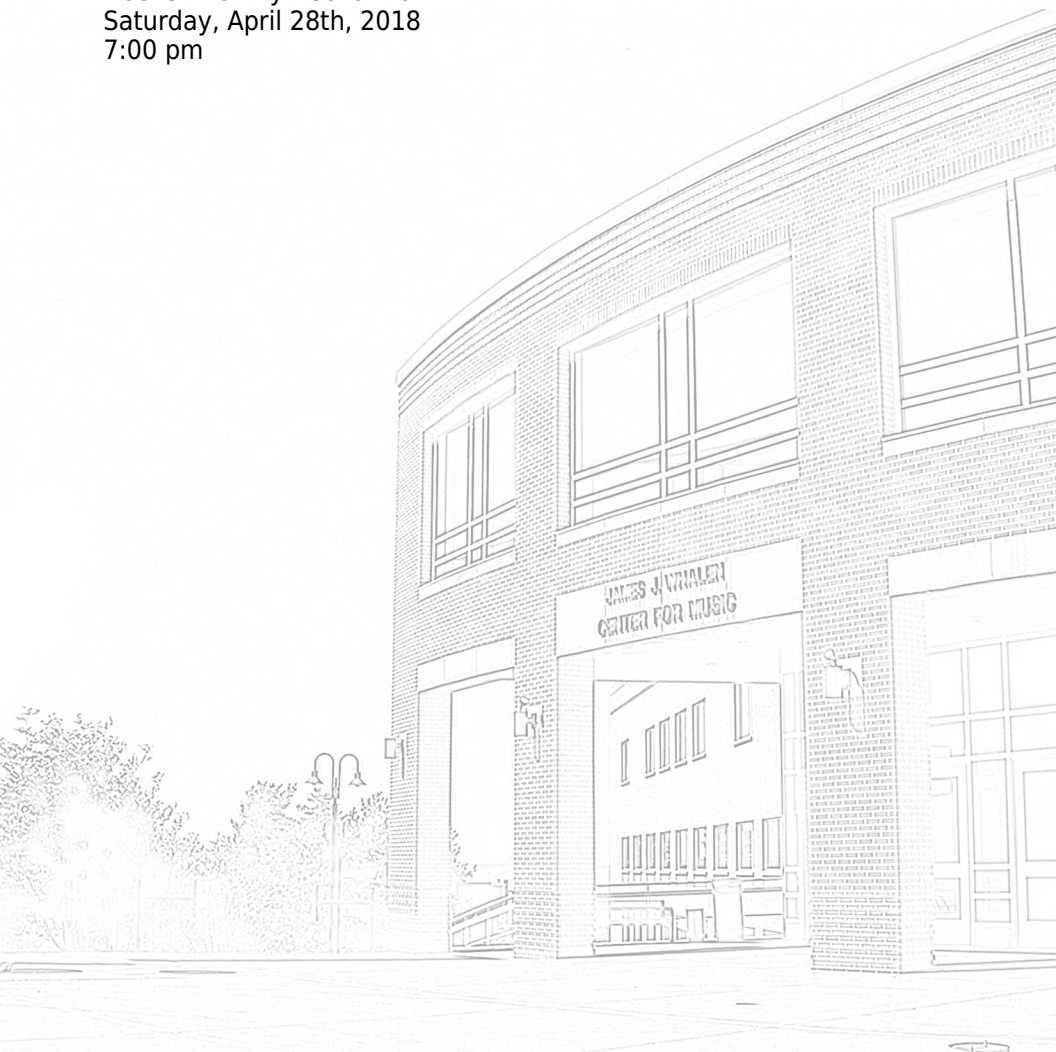
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Graduate Recital:
Music for Special Occasions
Emmanuel Berrido, composition

Hockett Family Recital Hall
Saturday, April 28th, 2018
7:00 pm



ITHACA COLLEGE

School of Music

Program

Bend the Knee, a broken fanfare for brass quintet (2016-17)	<i>Kristen Warnokowski, Peter Gehres, trumpets Nicoletta Pignatello, horn Matthew Flores, trombone Steven Wilkinson, tuba</i>	6'30"
Miserere (2016)	<i>Shelby Dems, violin</i>	7'40"
Wondering, Wandering (2017)	<i>Nicole Murray, flute Valerie Nuzzolo, clarinet</i>	5'30"
Nocturna para Soprano y Guitarra (2018) words by Susana Illera Martínez	<i>Enaw Elonge, soprano Bryan Spencer, guitar</i>	4'45"

Intermission

Areítos: Concerto for Cello and Chamber Ensemble (2017-18)		21'30"
Ia. Flexible Ib. Proclamando (<i>Proclaiming</i>)		
II. Canción Funeral (<i>Funeral Song</i>)		
III. Una vela que se apaga pronto (<i>A fast-burning candle</i>)		
	<i>Craig Mehler, cello Keehun Nam, conductor</i>	
	<i>Nicole Murray, flute; Ellen O'Neill, oboe; Valerie Nuzzolo, clarinet; David Resig, bassoon</i>	
	<i>Lindsey Eastham, percussion; Joon Sang Ko, piano</i>	
	<i>Shelby Dems, Peter Nowak, violins; Jacob Shur, viola Terri Landez, cello; Tristen Jarvis, contrabass</i>	

NOCTURNA para Soprano y Guitarra **words by Susana Illera Martínez**

Anoche te ví mis párpados oscuros soñando inquietudes de niños desnudos.	Last night, I saw you Behind my dark eyelids restlessly dreaming, like children bare and transparent.
Luz de luna escondida en la espesa tiniebla de una noche que parece normal.	The moonlight hides behind the thick of the mist of a night that seems normal.
Anoche te dije de saborear nostalgias repletas de besos y nuevas madrugadas.	Last night, I told you I could taste our memories full of kisses and brand new dawns.
Anoche te vi...	Last night, I saw you...
Claro abrazo nuevo robando luna, bailando en deseo.	Embracing me with light stealing the moon, dancing with desire.
Anoche te fuiste y no pude despertar.	Last night, you left and I could not wake up.
Anoche...	Last night...

Program Notes

Bend the Knee, a broken fanfare for Brass Quintet (2016-17)

In **BEND THE KNEE**, I wanted to treat the brass quintet not as five individual instruments, but rather as one big organism capable of producing a variety of sounds. Each one of the instruments of the quintet (and subsets of the quintet) has a moment to come through the texture, and the listener might be able to appreciate the beauty of each individual voice, as well as the ensemble as a whole. In this work I not only created many moments of rhythmic unison, but also combined the instruments in particular ways when building the harmonic progressions of the piece. In some other cases, I express

the "one-ness" of the ensemble more clearly by scoring actual unisons.

I consider this piece to be closer to the celebratory tradition associated with brass instruments (and especially, the brass quintet): with the subtitle, "a broken fanfare for Brass Quintet," my intention is that this work's purpose is to be celebratory, as I had many things to be happy about when I wrote it. However, I say the fanfare is "broken" because in some moments, the music does not necessarily feel fanfare-like.

Miserere (2016)

Miserere is the first word in Latin of Psalm 51, which could be translated to "Have mercy" or "Have pity." I composed **MISERERE** for solo violin after a period of time in which I had not completed any music — if the reader could only imagine what it means for a creator not to have the time, or the energy to create!

When I sat down to write this quasi-rhapsodic work, I found myself reciting not the first word "Miserere" of this psalm, but rather the hopeful verse "*Domine, labia mea aperies: et os meum anuntiabit laudem tuam*" (O Lord, open thou my lips, and my mouth shall declare thy praise). I am still unsure why this came to my mind when I started composing after 10 months: the only reason I can think of is that this is the invitation recited in the catholic liturgy (in which I was raised), at the beginning of the first rite in the morning, where believers pray for the Architect of the Universe to open their lips. As I was to begin a new era in Ithaca, NY, and as I had sharpened my pencils and readied my papers to compose once again, I prayed for music to pour forth from my heart once more.

It is my hope, then, that both performer and listener can find in **MISERERE** a sonic landscape in which feelings of vulnerability and humility come forth. Most importantly, at the end of the work the ascending melody can be heard as an awakening back into life — I am alive and thankful to be composing again.

MISERERE was composed for and dedicated to Peter Sheppard Skærved, with all my gratitude.

Wondering, Wandering (2017)

WONDERING, WANDERING is my impression of a casual conversation in between people who are close to each other. Some times, the instruments come out of each other's lines, some times the

lines overlap, or some times the voices interrupt each other, or finish each other's melody. Sometimes there are awkward silences, and some other times the conversation flows just fine. Not only have I chosen temporal space (left-right) to express this interaction, but also I chose vertical space —register—, and dynamics (proximity) in order to create a tri-dimensional plane in which the flute and the clarinet come together. I am not very sure what the actual words of this interaction would be, and would be interested in knowing what performers or audiences think this conversation is about.

WONDERING, WANDERING for flute and clarinet is dedicated to my friends Nicole Murray and Valerie Nuzzolo.

Nocturna para Soprano y Guitarra (2018)

When Enaw approached me about composing a song for her, I immediately thought of setting poetry by the hand of my friend-sister Susana Illera Martínez, whom I have worked with in other musical projects before. When we agreed on instrumentation (soprano and guitar), the memories that came to my mind were the many nights I had spent at my grandfather's large house in Santo Domingo, where our family would get together and we would sit down and play and sing during the evening (some times at candlelight, as power outages were a common thing in my birth country). This memory of female voices and the sound of the guitar moved me to write this short song, which draws rhythmically and melodically from the Bolero that my family used to play and listen to, and the Brazilian Bossa Nova - both of these styles I consider "evening music," and music that you would sing for a loved one. The words for **NOCTURNA** come from two poems of Susana's: *Poema de Anoche* ("Poem About Last Night"), and *Luz de Luna Escondida...* ("Hidden Light of the Moon").

NOCTURNA para Soprano y Guitarra is dedicated to Enaw Elonge, with all my admiration and all her disappointment.

Areítos: Concerto for Cello and Chamber Ensemble (2017-18)

"Areíto" is a word from the Taíno language that Spanish colonizers used to describe a type of ceremonial musical offering between Native-Caribbean nations in colonial Latin America. The caciques, leaders of each village, would compose and perform these dances and songs when honoring special occasions: victories, trade deals, religious rituals, or times of mourning.

With this in mind, I composed the **AREÍTOS** cello concerto for my dear friend Craig Mehler whom, along Keehun Nam, has been my best

Ithaca friend since we started our adventure in this part of the country almost two years ago. It seemed fitting that I offered the most important composition of these past two years to someone who has been as supportive and inspiring as Craig has been.

AREÍTOS features a musical narrative that chronicles, at a localized level, my friendship with Craig. At a more philosophical level, it aims to tell a story about human contact and the progression of relationships over time.

The first movement, divided in two main sections called *Flexible* and *Proclaiming* – relates much to when we forge a new connection – time spent with the other person is "flexible," as are our opinions about them, and we tend to try to assert ourselves and "proclaim" our ideas in hope for them to be heard and validated. The pulse of the movement is dubious; the music floats in a variety of different pulses set by the ensemble, and the harmonies, never readily obvious in the music I compose, are further blurred.

The second movement, titled *Canción Funeral*, is definitely more related to my friendship with the soloist: One of the most poignant events in my friend's life last year was the loss of his father. So the music is somber, sober, and funeral in nature, but the pulse of the movement gets progressively clearer. This second movement also features the largest soloistic moment of the work, a cadenza described as a *Cadenza Frenética y Obsesiva* ("Frantic and Obsessive Cadenza") which to me, is a fitting expression of how when we mourn, we obsess about certain small details or other matters in a search for meaning. *Canción Funeral* is dedicated to the loving memory of Steven Mehler.

Una Vela que se Quema Pronto ("A fast-burning candle") became the title of the third movement when I was describing the music to another great friend, Corey Rubin. As the pulse of the entire composition has been getting stronger and steadier for the last 15-16 minutes, we reach a final "con moto" movement where I wanted to express excitement, and the constant flow of events that is a sound personal relationship with someone both loved and respected. This movement brings back music from the first movement in a way to tie the whole expressive impetus of this work, almost as the bow we use to tie gifts (offerings?) we give to people we care about.

This performance of **AREÍTOS Concerto for Cello and Chamber Ensemble** is joyfully, respectfully, and with all my gratitude dedicated to my brothers-from-another-mother Craig Mehler and Keehun Nam. All my love goes to Nicole, Ellen, Valerie, David, Lindsey, Joon Sang, Shelby, Peter, Jake, Terri, and Tristen, who have worked with me in realizing this monumental project.

Acknowledgements

This recital, culmination of my work of two years in this wonderful school, is dedicated to my beloved nephew, Miguel Eduardo — I hope he grows up to be a musician, but if he doesn't it's OK.

I would like to extend my gratitude to maestros Jorge Villavicencio Grossmann and Evis Sammoutis, whose support, mentorship and unwavering friendship has been monumental in the successful completion of this journey. Likewise, special thanks to Kristen, Peter, Nicoletta, Matthew, Steven, Enaw, Bryan, Shelby, Pedro, Nicole, Valerie, Ellen, David, Joon Sang, Lindsey, Jake, Terri, and Tristen, who have rehearsed and lovingly performed my music tonight. You all are superstars, and I am at once honored and humbled to have worked with you.

Thank you to my family: Trini (birthgiver), Amiro, Guarito (progenitor), María Teresa, Gaby, Miguel, Bobby, Sara, Daniel, Andrea, Sumei (Empe), Lori (Nana), and Susana (Madrina). Your prayers, support, and constant encouragement have made this concert and these last two years possible.

A huge THANK YOU to my Ithaca College family: Craig, Keehun, Gabriella, Dallas, Lindsey, Shelbs (acknowledging you twice Shelbs!), Nicole, Pedro (Pietro, Peter, Pyotr, Turangalilo, or whatever), and the rest of the graduate students. You are the reason I have kept my balance and would have not been able to complete this milestone without your love and support.