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Concert: Composition Studio Recital

Ithaca College Composition Students

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Program

*Bound Home* - 10'
The Solitary
The River
The Night

*Nikki Nordmark, soprano
Marybeth Mackay, violin
Sydney Rosen, horn
Kate Bobseim, piano

*The Solitary*

*The River*

*The Night*

*Five Gems for Piano* - 10'
Rutilated Quartz
Pyrite
Snowflake Obsidian
Fire Opal
Satin Spar

*Emmanuel Berrido, piano*

*perpetuum immobile* - 8'

*Bailey Angstadt, violin*

*Melancholia* - 4'

*Leon Yu, piano*

*Old Gone Sounds* - 3'

*Nicole Rivera Diaz, alto
Joon Sang Ko, piano*

*four encounters in a forest (I & II)* - 4'

*Jason Balthazar Eldridge, tenor
Emmanuel Berrido, piano*

*Violin Duo No. 1* - 8'

*Gabriella Stout, violin
Kathryn Drake, violin*

*A Happening Moment* - 4'

*Jake O'Connor Choir*
A small boy, lying in bed, early awake,  
It’s Webster Street, New Orleans, 1916  
And the clop of the hooves of the horse from the Breadman’s wagon:  
Clop, clop, clop....  
Clop, clop....  
Clop....  
Stop.  
And the thump of the hurled breadloaf as it hit the Porch,  
Hardcrusted Frenchbread, unwrapped.  
Then  
Clop, clop, clop....

Five Gems for Piano by Anna Marcus-Hecht

Five gems for piano, as one can probably surmise from the titles of the movements, was written with a different stone in mind for each movement. While the whole work is tied together through the common theme of quartal harmony, chords in 2nd or 3rd relationships to each other, and a short motif first introduced in the opening movement, each section is defined by aspects of the gems they were named after. Rutilated Quartz, the only movement who's gem was chosen after the fact, is a chorale, structured like a quartz crystal, but the non-traditional harmonic structure acts like spines of rutile throughout the movement. Pyrite features a very sparkling sounding accompaniment, like light bouncing off a pyrite cluster. Snowflake obsidian was chosen for the third movement for two reasons: firstly because the movement is a nocturne, a form which reminds me of snowfall, and secondly because the climax of the movement is meant to represent a volcanic explosion, as obsidian is a form of volcanic glass. Fire Opal acts as a movement as it does as a gemstone: fast, flashy, and sneaks into your head like a vein of opal sneaks into cracks of other minerals. The final movement, Satin Spar, is meant to encompass all the previous movements and connect them through their common themes under a ghostly white veil of nostalgia. While most of the movement is made up of preexisting material, the final moments of the piece seem to float up, utilizing a soft, rising motif similar to the soft fiber-optic properties of satin spar.
Bound Home by Ian Soderberg

"The Solitary" - Jónas Hallgrímsson

Yfir dal, yfir sund, yfir gil, yfir grund
hef eg gengið á vindléttum fótum;
eg hef leitað mér að hvar eg ætti mér stað,
út um öldur og fjöll og í gjótum.

But I found not a one,
all the places were gone,
they were packed with the living and dead.
Now I live all alone
in a lodge of my own
where the licking flames are red.

"The Night" - Hermann Hesse

Sei nicht traurig, bald ist es Nacht,
Da sehnen wir über dem bleichen Land
Den kühlten Mond, wie er heimlich lacht
Und ruhen Hand in Hand.

Don't be downcast, the time will soon come
When we can have rest.
Our small crosses will stand
On the bright edge of the road together,
And rain fall, and snow fall,
And the winds come and go.