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Elective Recital: Joseph Kaz, composition

Joseph Kaz

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Elective Recital:
Joseph Kaz, composition

Nabenhauer Recital Room
Monday, April 2, 2012
8:15 p.m.
Program

Apollo and the Python

Joseph R. Kaz
(b.1992)

Jenna Veverka, Trumpet
Elizabeth Leger, Piano

The Song of Solomon
I. Oh Let Him Kiss Me
III. By Night
V. I sleep, but my Heart Waketh
VII. How Fair, and how Pleasant
VIII. Set me as a Seal

Shaylyn Gibson, Soprano
Katie Ahrens, Piano

Intermission

In Paradisum
I. To one in Paradise
II. May Angels Lead you

Ryan Zettlemoyer, Baritone
Katie Ahrens, Piano

Persona

Christina Santoro, Flute
Michelle McGuire, Clarinet
Elizabeth Benz, Violin
Erin Snedecor, Cello
Elizabeth Leger, Piano
Julia Ross, Percussion
Michael Reinemann, Conductor

Rebirth
I. i thank You God
II. i who have died
III. my ears awake; my eyes open

Savannah Clayton, Sophie Ennoceti, Flute
Elizabeth Schmitt, Julia Perry, Oboe
Michelle McGuire, Jimmy Conte, Clarinet
Amanda Nauseef, Shaina Zevallos, Bassoon
Robert Oldryod, Will Larch, Horn
Michael Reinemann, Conductor

Joseph Kaz is from the studio of Dana Wilson.
Notes

Persona
The Persona complex in Jungian therapy is the social face an individual presents to the world. Throughout the individual's life, the Persona goes through four phases: Identification, Disintegration, Absence, and Restoration. In this piece, the clarinet represents the actual individual being manipulated, and manipulating, his persona. As the piece develops, as the clarinet's persona develops with it, and then finally after a shocking event, the persona disintegrates into nothing.

Rebirth
i thank You God for most this amazing
day:for the leaping greenly spirits of trees
and a blue true dream of sky; and for everything
which is natural which is infinite which is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the birth
day of life and of love and wings: and of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any--lifted from the no
of all nothing--human merely being
doubt unimaginable You?

(now the ears of my ears awake and
now the eyes of my eyes are opened)

-e.e. cummings

When I was commissioned to write a piece inspired by the above poem, I was immediately beset with problems and difficulties in conceptualizing the elements into musical form. I eventually decided to take each stanza of the poem, and reflect on it individually; a movement for each stanza. For the first movement I wanted to combine the joyful praise of the first line, with the more reflective nature of the following three. I aimed to infuse the imagery of the poem into the music in a programmatic sense.

In the second movement, I focused primarily on the first line of the second stanza. To obtain unique sonorities, I utilized layered twelve-tone rows as my primary compositional device. The movement opens with a low whispering from the alto flute, attempting to break free of a low drone in the bassoons and clarinets. Throughout the movement, each group of instruments attempt to opine with small interjections of hope, only to once again be swallowed by the menacing low drone. Only after a dissonant climax does the mood finally change, with the horns musically representing the end of the stanza.
For the final movement I combined the third stanza of the poem with the final couplet. Throughout the movement I focused on trying to represent the various human senses that Cummings alludes to by exploiting specific instrument groups and colors within the dectet. The work ends with exuberance.

One of the main difficulties I had in writing this piece was actually titling it. In the end I chose “Rebirth” to not only express the revitalization of life portrayed in the poem, but also to reflect upon the feelings of joy, pain, and hardship felt in our lives when we journey through relationships with people or experience moments that remind us our own humanity.

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