



COMPOSITION STUDIO RECITAL

Friday, November 9th, 2012

FREDERICK LOEWE PERFORMANCE HALL

The Summoner Ruston Ropac (b. 1993)

I. Invocation

II. Joy

III. Lament

IV. Spit Fire

Kelly McGrath, flute

Piece for Oboe and Piano Edmar Oliveira (b. 1994)

Andrew Valencia, oboe

Edmar Oliveira, piano

12 Études for Horn Barry M. Lawrence (b. 1991)

12

3 - For Natural Horn, in D

9

Luke Hilland, horn/natural horn

Commissioned by Luke Hilland, this work is a set of 12 smaller pieces, based on a twelve-tone matrix and row manipulation. Each étude interacts with a particular aspect or challenge for the horn, as well as employing a different length row segment. While any single étude may not make use of a full 12 tone appearance of the row, the concept of pitch aggregation is still present. Due to time constraints, only three of the twelve études will be performed tonight. A full premiere of the work is scheduled for March, 2013.

Piano Sonata

Mike Burgos (b. 1981)

II.

Mike Burgos, Piano

This movement is a piece of reflection. For me personally it signifies the confused state of recalling the events of a bad dream. The discomforting nature of such an occurrence, I believe, can weigh heavy on the mind and I intended to create a musical setting that is equally discomforting. The beginning opens with an introduction of the first of two harmonic centers for the piece. These chords accompany a single melodic line that dies off almost as soon as a statement was about to be made. The goal with this idea is to recreate how events within a dream can emerge and suddenly drift off as if to taunt and confuse us, at least for me it does. After a brief pause the melody returns and is accompanied by arpeggios outlining the chords from the beginning. The melody for this beginning section gradually declines until an unexpected change in rhythm occurs with broken triplet figures shared between both hands. Once this sections arrives at a climactic point there is a rapid succession of notes in a downward spiral and very dissonant chords to achieve the impression of knowing that this “dream” is certainly not one to relish. The next section begins with a series of Major chords juxtaposed with open fifths a half step lower which serve as the second harmonic center. I wanted the change in texture to be contrasting and chorale-like. Developments of the principle melodic idea from the opening of the piece make their presence known while stationary chords ring underneath. This section contains a brief solo line that sneaks out of the dissonance and is meant to seem lost. It finally settles on an F# (the first note of the piece) and is colored by a small cluster of notes. The piece closes with a gradual decline into darkness as the final octaves in the highest register of the piano are answered by a blur of sound in the lowest register. Enjoy!

Rites of Amber

Sakari Dixon (b. 1992)

Luke Hilland, horn

Kerrie Pitts, horn