



Student Composers Recital

students of **Mark Engebretson**

Tuesday, September 26, 2006
7:30 pm
Recital Hall, School of Music

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Program

broke dance suite

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Seth Colaner

(b. 1982)

Em McKeever, guitar

Senioritis

Nick Stubblefield, piano

Nick Stubblefield

NABI

Lis Thomas, Clara Bunrs, Sidney Dixon, and Yooli Sun; soprano
Jien Kim, flute
Kathleen Hall, oboe
Holly Kortze, clarinet in A
Tom Turanchik, English horn
Rebecca Hammontree, bassoon

Miso Lim

Toccata-Fantasy

Carlos Fuentes, piano

Carlos Fuentes

Memories

Susannah Steele, piano

Jeffrey Lewis

Something Along the Lines of a Tarantella

Lindsey Parsons

(b. 1983)

interval

(she.moves.the.ocean)

Emily Morgan, dance

Braxton Sherouse
(b. 1985)

Romance for Violin and Electronics

Andrew Liggit, violin

Michael Cummings

Dissipating Hallucinations

Sarah Evans, piano

Thomas Royal

just after

Thomas Lowry, saxophone

Adam Josephson
(b. 1981)

Two Movements

I.
II.

James Esteppe, guitar

Alex Beard

Paranoia Fit

digital media

Sean Pollack
(b. 1986)

Notes

Seth Colaner—*broke dance suite* (ca. 6:00)

broke dance suite developed from many hours of improvisation on the guitar, playing various scalar figures over a drone. The piece is essentially a meditation on the tension/release created by pitches gliding into and away from the pitch of the drone. Four distinct musical ideas emerged from the improvisation, which became the four movements.

Nick Stubblefield—*Senioritis* (4:15)

Senioritis comments on the fleeting nature of childhood, the tangle of emotions experienced in leaving the security of K-12 and home. The composer, as a recent high school graduate, here contemplates the memories, the regret, the loss, the anticipation, the insecurity, and the strange mixture of choice and inevitability.

Miso Lim—*NABI*

What are we made of? I strongly believe that we are made from dust without a doubt. After our death, we will eventually go back to dust. What I want to point out is that nothing in this world can separate nature from human, because we are nature. Then where are we from? Where does dust come from? And where does nature come from? I hope the audiences will find the answer from "Nabi", because I found the answer through composing this piece.

In Jesus Christ, Miso Lim

우리는 무엇으로 만들어 졌습니까? 저는 흙으로 만들어졌음을 의심치 않고 믿습니다. 우리가 죽으면 우린 다시 흙으로 돌아갈 것입니다. 제가 확실히 찾고 넘어가길 원하는 것은 바로 이 세상 그 어떤 것도 자연과 인간을 갈라놓을 순 없다는 것 입니다 왜냐면 우리가 자연이기 때문이죠. 그렇다면 우린 도대체 어디서 왔을까요? 흙은 어디서 왔을까요? 자연은 어디서 왔을까요? 전 여러분들이 이 음악을 통해 그 해답을 찾기를 소원합니다 왜냐면 저 또한 그 곡을 작곡하면서 그 해답을 깨 다했기 때문입니다.

주님 안에서 미소가

Nabi

As a butterfly is flying
I'm swinging forth my net
Longing to hear your voice
Hungering for your breath
I won't give up until I catch
This wonder for myself
My treasure for eternity
Your presence is the best.

Please visit our desert
And water it with rain
Make it soft with showers
And provide our grain
Let the mountains and the hills rejoice
And take away our pain
We shout for joy, Oh Lord we sing
We honor God our King!

Fill our pastures, Lord with flocks Let the cattle graze in our land
Fill our hearts, remove all shame Let our fruit multiply
As your wheat we divide Fill us God as we speak Thy name

--Tomeka Denise Allen

Carlos Fuentes—Toccata-Fantasy (ca. 6:00)

The *Toccata-Fantasy* is a brand new piece, composed only in the past month. It represents another step away from the "romantic" school of composition that heavily permeates my earlier works, and towards a new tonal and rhythmic freedom that I have experimented with in the past year. The piece became a synthesis of the myriad of emotions and struggles I have experienced since coming to UNCG, but ultimately resolving in a powerful, triumphant conclusion.

Jeffrey Archer Lewis—Memories (14:00)

Memories is the result of a combination of musical ideas, thoughts, and feelings that have fermented in my mind for six months. These have been organized in much the same order as they were conceived, but with many changes made along the way. The main challenge I have faced with this piece, and continue to face with my compositions, is balance between inspiration and order. It is a delicate balance, and one I have had to address time and again with this piece. However, I do not consider this a piece that I have created, but rather discovered through my imagination.

Lindsey Parsons—Something Along the Lines of a Tarantella (6:30)

Something Along the Lines of a Tarantella was written and premiered at the Brevard Music Center this past summer (2006). It was written for a good friend that I met there, and is more or less about the violin and its capacities. The title comes not from the actual dance form but rather the story surrounding it. The Tarantella was supposedly a dance that would happen after a person was bitten by a spider. The spider's bite was deadly, and the person on the wrong side of it would dance until he or she died. I want to put it out there that I didn't actually name the piece. My performer suggested that I name it "...something along the lines of a Tarantella," because it just gets faster and higher and louder, and the rest is history.

Braxton Sherouse—(she.moves.the.ocean) (5:30)

(she.moves.the.ocean) was inspired by a fleeting thought I had last year during a slow-moving recital program: "Wouldn't it be neat to fill the Recital Hall with water?" While this piece does not directly address that question, it served as a needed diversion of my energy towards making an extended audio metaphor, to which the title alludes... I at least hope that the use of cables and audio instead of hoses and water will increase the likeliness of future performances. I give my endless thanks to Emily Morgan for her time, energy, and adventurous spirit in collaborating with me on this piece.

Michael Cummings—Romance for Violin and Electronics (5:00)

The term romance (Spanish romance/romanza, Italian romanza, German Romanze, French romance) has a centuries long history. Beginning as narrative ballads in Spain, it came to be used by the 18th century for simple lyrical pieces not only for voice, but also for instruments alone. During the 18th and 19th centuries Russian composers developed the French variety of the romance as a sentimental category of Russian art song. The Oxford Dictionary of Music¹ states that "generally it implies a specially personal or tender quality."

Georges Bizet's "Je crois entendre encore" from *The Pearl Fishers* (1863) is labelled a romance in the score. As for instrumental romances, Mozart subtitled the second movement of his piano concerto no. 20 in D minor (K.466) "Romanze" and his Horn Concerto has a romanza and Rondo. Robert Schumann was particularly fond of the title for lyrical piano pieces.

¹ The Oxford Dictionary of Music, Michael Kennedy, editor, 1985 (New York: Oxford University Press), sub "Romance".

Thomas Royal—Dissipating Hallucinations (5:45)

Musical materials dissolve in a number of ways in this work. The piece is in three sections. The opening section begins with a nervous, dissonant syncopation. This theme develops into an angry climax which ultimately dissolves into the silence that created it. The middle section begins with a more pleasant tone. Yet this pleasantness eventually descends into the decadence of the first section and again fades into silence. The third section begins suddenly and with a bit more brutality than the first section. The music proceeds with more drama and it seems as if the piece will end in a climax of brutal anger. Yet, just when this begins to happen, the music fragments and ultimately destroys itself.

Adam Josephson—just after (7:40)

In *just after* I wanted to create a sound atmosphere in which the listener is able to focus his or her mind in order to have an individual and true experience with the music. The ebb and flow of a quiet forthright opening pattern slowly disintegrates, leaving large silences for the listener to consider. New gestures, which are a result of the combination of slight alterations of previously used sounds, begin to appear and the silences grow longer. Out of this sparse and contemplative section, the opening pattern reappears, but in a new context – unsettled by its exploration of deep thought and focus.

Alex Beard—Two Movements for Guitar (ca. 7:30)

Guitarist James Easteppe commissioned this two-movement piece. The first movement is very traditional with subtle Brazilian folk influence, while the second is more progressive, although based on material from the first.

Sean Pollock—Paranoia Fit (5:00)

Taking Electronic Music this semester, I have been given the opportunity to explore electronic music with some of the best technological resources currently available at my disposal. This piece marks my most indepth foray into electronic music yet. *Paranoia Fit* is a piece set up for 8-speaker surround sound playback created using the music sequencing software Reason, and the audio programs Peak and Logic. Among the sounds recorded was my voice, which I modified to an unsettling effect. I aimed for the piece to convey an aggressive edgy style mixed with the macabre