

Little Blue Riding Hood	Tessa Anderson, <i>flute</i> Margaret Roddy, <i>clarinet</i>	Marek Lorenc
The Return	Zack Martin, <i>double bass</i> Mike Fried, <i>piano</i>	Christopher Cartier
Canon in E Minor	Margaret Roddy, <i>clarinet</i> Kyle Ruske, <i>bassoon</i> Paul Birnbaum, <i>piano</i>	Sean Mullen
January Skies	Tessa Anderson, <i>flute</i> Will Vitagliano, <i>violin</i> David Feurzeig, <i>piano</i>	Antonio Miravete
Conflicted Ostinati	Tessa Anderson, <i>flute</i> Marek Lorenc, <i>clarinet</i>	MacAdie Ferguson
Winter Wavering	Tessa Anderson, <i>flute</i> Marek Lorenc, <i>clarinet</i> Paul Birnbaum, <i>piano</i>	Anna Rosengren
Inside the Night	Marek Lorenc, <i>clarinet</i> Jerome Colin Barner, <i>viola</i> Andrew Taylor, <i>tuba</i> Paul Birnbaum, <i>piano</i>	Andrew Taylor

Notes by the composers

Little Blue Riding Hood depicts the story of a young girl traveling through the woods to visit her dear grandmother. Along the way, she runs into the big, bad wolf who challenges her to a game of one on one basketball. After a grueling match, ending with a tremendous dunk by Blue sealing the win by a mere point, the bad wolf howls in rage at his loss and threatening to eat her. Acting quickly, Little Blue grabs a can of pepper spray from her basket and sprays the wolf, narrowly avoiding becoming lunch. Rather startled, Little Blue wipes the sweat off of her brow and continues on her journey through the woods.

The Return is based upon the idea that all things return in one way or another, in music and in life. Musical ideas are presented and then reappear in different forms throughout the piece. The rhythmic tensions between the bass and piano in the first part of the piece represent the tension we experience in every day life. Tension must lead to resolution, as it does in “The Return.”

Canon in E Minor: Writing music is not something that should be done on an empty stomach. Too much of my life has been wasted staring at blank staff paper thinking about what will be for dinner. This is the situation I found myself in while attempting to compose what you are about to hear. I went to the fridge and pulled out some leftover beets that I had cooked the night before. They were delicious. Satiated, I sat down in front of the manuscript paper again wrote this entire piece. I don’t believe it is possible not to recognize the influence of beets in this music.

January Skies is a compilation of simple melodic ideas blended together to create a mellow journey of sounds and emotions. The piece has four short sections, each one setting a different mood.

(continues on reverse)

Conflicted Ostinati began as one piece, but I decided it was all wrong and took various themes from it and put them into another piece, then stopped that as well. I borrowed one more theme from that piece and came up with, what I hope, is a successful piece that resembles the way two grasshoppers might hop together. It's both playful and cautious in the beginning, and then becomes more daring towards the end. The themes are simple, mimicking the simple life of bugs in nature, but some of the rhythms are complex and offsetting. I had a lot of fun writing this piece and hope my design shines through the music.

Winter Wavering was loosely inspired by Igor Stravinsky's *Rite of Spring*. Written during the weeks in which winter was transitioning into spring, the form of the piece reflects the "fight" between the somber, frigid days of winter, and the light, warm days of spring. This is evident in the abrupt melodic changes, and the interweaving of distinct musical passages.

Inside the Night is my attempt to portray that intangible creature who enters our minds during the darker times. We first think to ourselves that it is grotesque and downright creepy, and it disgusts us. These feelings of disgust soon escalate to a breaking point, which is surprisingly not an explosion of negative energy, but a gentle turning of the tide. Light slowly shatters the cocoon, one seam at a time, and the disgusting features of the creatures melt away, like ice in spring.

What grows in its place is an unshakable melancholy, gentle yet present, and if that were all there was, the creature would simply be a two-sided thing. But the further the ice recedes, the more space the creature has to grow and move about freely; creativity occurs. Coolness occurs. That sensitive melancholy is no longer somber at all, but festive and rejoicing. The creature actually takes on a new face for every instance that the world presents to it. Ultimately, there is no longer a distinction between the creature and its world, the creature and ourselves.

*University of Vermont
Music Department*

UVM MUSIC FACTORY

Works by composers enrolled in Music 157

*UVM Recital Hall
Saturday Evening
April 24, 2010
7:30 p.m.*