

Program

Notes by the composers

Prelude Carolyn Lieberman

Aislynn Taber, *flute*
David Feurzeig, *piano*

Trio Sean Mullen

Aislynn Taber, *flute*
Carolyn Lieberman, *clarinet*
Kyle Ruske, *bassoon*

Nocturne Greg Tyler

Molly Kelly, *cello*
Greg Tyler, *piano*

22nd Century Sundance Mark Goldstein

Caroline Connolly, *flute*
Adrian Zemor, *cello*
Jacob Ungerleider, *piano*
Mark Goldstein, *delay pedal*

Cool Beans Brian Scott

Katie Hartin and Heather Münch, *violins*
Brian Scott, *viola*
Maya Fe Holzhauer, *cello*

Prelude for Flute and Piano is my take on the octatonic scale. I wanted to explore its beauty and dissonance, and hoped to create a piece that was disconcerting, unsettling, and haunting. I asked a couple of my friends to listen to it and let me know how well I had achieved this goal, and was pleased when they told me that as they were listening they had visions of zombies dancing clumsily, broken music boxes, or old, haunted merry-go-rounds. This piece stemmed from the first major composition that I had ever written. We were given a couple of weeks for the assignment, and each time we were asked to share what we had so far I had almost completely started over. It was while lying in bed two days before this assignment was due that I realized how I wanted the piece to sound and feel. The next morning I sat and wrote the whole piece, which became the skeleton of this prelude.

Trio. In each of these three short pieces I attempted to achieve strikingly different textures using just one very old compositional technique, the canon. In a canon one instrument is the leader, and whatever it does the other instruments will imitate it in some fashion at a specified distance in time and space. I did not, however, follow the rules of traditional counterpoint, but instead focused on using register and instrumental techniques to create interesting effects.

Nocturne. Night brings forth fear of the unknown, remembrance of the day, and chilled discomfort from the sun's departure. It also invokes mystery, endless possibilities and excitement. What's most important is that it completes a cycle of time and it balances out the light in our world.

(continues on reverse)

22nd Century Sundance is the recollection of a forgotten rite from before and beyond the reaches of space and time. It is a moment during which we postpone our less-meaningful responsibilities to make room for a greater-passionate pastime. Sometimes, our futuristic nostalgia hungers for something free and natural, something timeless and infinite. Sometimes the rush and hustle-bustle of modern days pulls us far away from our roots, our origins. *22nd Century Sundance* is a way for us to get in touch with the “unorganized” yet rhythmic aspects of life. In light of our progression into a cookie-cutter era of diminished expression, we dance for living things, we dance for the sun.

Cool Beans is a piece celebrating the coming of warm weather, green leaves and delicious grilled foods. It is inspired by African rhythms, bagpipes and Spain.

*University of Vermont
Music Department*

UVM MUSIC FACTORY

works by composers enrolled in Music 157 and Music 256

*UVM Recital Hall
Sunday Afternoon
May 1, 2011*