

PROGRAM

Portrait in A minor Rise Hymn	David Feurzeig, <i>piano</i>	Josh Leff	Reflections A Thought Worth Forgetting A Dream Worth Dying For A Life Worth Living Terminus	Carolyn Lieberman, <i>clarinet</i> Jacob Ungerleider, <i>piano</i>	Jake Lester
Super Senioritis High Aspirations Thinking About Studying Didn't Study	Stephanie LeQuier, <i>flute</i> Marek Lorenc, <i>clarinet</i>	Marek Lorenc	Dawn's First Light	Brian Scott, <i>viola</i> Kyle Ruske, <i>bassoon</i> Will Charron, <i>marimba</i>	Emma Cook
Piano Quartet	Logan Mills, <i>violin</i> Brian Scott, <i>viola</i> Patrick Maguire, <i>cello</i> Jacob Ungerleider, <i>piano</i>	Brian Scott	Grey	Logan Mills, <i>violin</i> Brian Scott, <i>viola</i> Caroline Connolly, <i>cello</i> Paul Birnbaum, <i>piano</i>	Jacob Ungerleider
Tonight, there sound the cries of... 1 ...the rusalka, 2 ...the poltergists, 3 ...and the alrunes.	Aislynn Taber, <i>flute</i> Katie Hoadley, <i>oboe</i> Carolyn Lieberman, <i>clarinet</i> Ami Miyagawa, <i>horn</i> Kyle Ruske, <i>bassoon</i>	Kyle Ruske	Waning Fancies	Jacob Ungerleider, <i>piano</i>	Andy Gagnon
Nona	Jake Lester, <i>clarinet</i> Molly Kelly, <i>cello</i> Andy Gagnon, <i>marimba</i>	Will Charron	Can of Worms	Jake Lester & Carolyn Lieberman, <i>clarinets</i> Kyle Ruske, <i>bassoon</i>	Carolyn Lieberman
			Disconcertoing	Logan Mills, <i>violin</i> Carolyn Lieberman, <i>clarinet</i> Jordan Sedwin, <i>guitar</i> Will Charron, <i>electric bass</i> Andy Gagnon, <i>drum set</i>	Jordan Sedwin
			Jalapeña	Jake Lester, <i>clarinet</i> Kyle Ruske, <i>bassoon</i> Logan Mills, <i>violin</i> Brian Scott, <i>viola</i>	Logan Mills

University of Vermont
Department of Music and Dance

**UVM
Music
FACTORY**

works by composers enrolled in Music 157 and Music 256

UVM Recital Hall
Sunday Evening
April 29, 2012
5:30 p.m.

notes by the composers

Portrait in A minor is in two movements, which I wrote to express dissonant emotions on piano. The first movement sets a scene of confusion and mystery, followed by action in the second. The second movement, written in four voices, creates a wash of sound, each part competing with the others to achieve a full, broad piece. A very difficult piece for piano, *Piano Suite in A minor* challenges the player to seek their most creative forms of musicianship. Enjoy.

Super Senioritis *Senioritis*, from the word “senior” plus the suffix -itis (which refers to inflammation but in colloquial speech is assumed to mean an illness), is a colloquial term used in the United States to describe the decreased motivation toward studies displayed by students nearing the end of their high school, college, or graduate school careers. A “super senior” is a student in an American four-year educational institution who has been attending for five or more years. *Super Senioritis* describes the attitude of students in their fifth (or sixth or seventh) year of study at college; symptoms are similar to senioritis, but more severe. Motivation is diminished, studying is replaced by other activities, and the couches in the music building lobby become incredibly comfortable.

This composition opens with a light-hearted and energetic movement, highlighted by frequent but careful changes in color and intensity. A lively solo melody is traded between the clarinet and the flute towards the beginning, contrasted by more melodic and somber material in later sections of the piece.

The second movement is characterized by sweet, almost haunting melodies in the flute and clarinet. A somber and reflective introduction leads to a section where the time signature alternates frequently, jarring the listener from her state of complacency regarding rhythmic expectations. A recapitulation of the opening material in which the flute and clarinet parts are switched concludes the movement.

The third and final movement is inspired by Caribbean music, and some liberties are taken with regard to subdivision of the beat. An appreciation of hip-hop was the inspiration for a short groove that is heard near the beginning.

Piano Quartet evokes a calm, contemplative feeling with a short bout of anxiety in middle. The piece features two main motives: an ascending Phrygian scale inspired by the third act of Phillip Glass’s opera *Satyagraha*, and a rhythmic motif taken from Steve Reich’s *Clapping Music*. Although inspired by minimalist composers, the piece is not minimalist itself.

Tonight, there sound the cries of... Imagine yourself wandering lost through a dark forest, having only the moon as your guide. As you proceed, the calls of the myriad creatures of the night surround you in all directions. Their curious and unearthly nature provoke the thought that...you may be hearing things that don’t exist. Question reality as you listen to the voices of the mystical creatures on stage.

Nona, after the Latin word for nine, was originally written as a three-movement piece with each movement containing three separate key areas. Over time, the piece solidified into one movement with nine short sections, each in its own key area and tempo. The piece makes repeated use of a melodic motive presented by the clarinet in the very first section, giving the composition a sense of cohesion. The penultimate section is primarily improvisational, calling for a “nonatonic” (nine-note) scale to be used by the performers at various time intervals. The piece ends with the familiar motive, presented once again by the clarinet.

Reflections is centered around a character on his deathbed. *A Thought Worth Forgetting* is my ode to progressive music, both its intricacy and its excess. The movement represents indulgent or selfish thoughts and feelings in the life of the character. The central chord progression was written with composer Vincent Persichetti in mind. *A Dream Worth Dying For* is meant to be an antithesis to the

previous movement. It is more contrapuntal than the previous movement, and the piano and clarinet switch roles throughout. The character is making his way through life and surviving only because of his dedication to a dream or idea that he is passionate about. In this way, I think this movement is centered around universal themes. *A Life Worth Living* is the character's final and shortest reflection. He ignores mistakes that he may have made and realizes that he lived a good, honest life. *Terminus* is slightly ethereal, and is meant to represent the transition from life to death. I used polychords almost exclusively in this movement, again recalling Persichetti.

Dawn's First Light was inspired by that moment when the sun crests the horizon, while the hazy glow of morning cushions its arrival into night. Walking up the street early one Monday, a lyrical melody line popped into my head, and I was inspired to capture the beauty, silence and fullness of the sunrise. The opening line goes, "Just after the quiet whisper of Dawn's First Light, is where you'll find too much quiet to talk. So just keep walk, walk, walk, keep walking." In composing this piece, I took the existing melody line and orchestrated it for three players. I wanted to take these three distinct instruments and combine them in a harmonious and interesting way to reflect the complexity the morning brings. Though this process changed the initial form of the piece, the music still embodies Dawn's First Light.

Grey is based mostly on the pentatonic scale. It is intended as a musical representation of a blank, empty sky on a bleary fall morning.

Waning Fancies is inspired by one man's acceptance of his mortality. It fuses musical styles ranging from classical piano works to jazz ballads.

Can of Worms explores jumps in register and the interweaving of similar ideas between the clarinets and bassoon. The first and last sections of the piece use only four different pitches, in rhythms that are locked together to create a constant tangle of eighth notes. New pitches and ideas emerge in the middle section, only to be intertwined once again in the original pattern.

Disconcertoing is in three movements. It is about a lost boy who dreams of becoming an artist, and his journey to discover himself. The first movement represents the boy in his village, lost and unsure of which path to take. It is a somber tune, making use of both the minor and the octatonic. The minor theme represents the timid boy with low confidence. The octatonic is the boy plotting for bigger things in life, highlighted by the changing themes in the violin. The second movement is the boy discovering a love for art and pursuing it. The movement starts with the whole-tone scale to represent this great new discovery, followed by a switch to F major as the boy pursues his dream and heads for the city. The city throws many challenges at him, represented by the changing time signatures of the movement. Finally, in the third movement, the boy gets his big break, resulting in a joyous jam of the boy's original theme from the first movement.

Originally, this piece was meant to be a prototypical classical concerto, with true classical form. As I researched the topic, I found that many concertos barely follow the form at all but still sound great. I decided to stick with tradition and keep the piece in three (continuous) movements all featuring a single instrument (violin), but otherwise decided to keep the arrangements original. I made use of many time signatures, scales, key changes, with no recognizable conventional form. It may be disconcerting if not listened to many times thoroughly, hence the title *Disconcertoing*.

Jalapeña has its roots in traditional Spanish music. The Tango form, works by composer Astor Piazzolla, and the Habanera from *Carmen* are all prominent sources of inspiration. I didn't compose this piece with a specific image in mind, but I like to imagine two passionate and feisty Latin lovers dancing a fierce tango, then getting very tired and going to sleep. As a composer, this was a very new experience for me. I had never written for wind instruments before, and had very limited knowledge of the structure of Spanish music, but I learned a lot along the way. I hope it's as fun to listen to as it was to write. Enjoy!