

PROGRAM

Prelude in A minor	Kyle Washburn
David Neiweem, <i>organ</i>	
Serenade	Alyssa Korol
Victoria Wojciechowski , Vivian Nicastro, <i>sopranos</i>	
Biza Bemak, <i>alto</i>	
Laura Burnham, <i>piano</i>	
Anticipation	Laura Burnham
Natalie Slack, <i>piano</i>	
Rockin' Chair ...	Jacob Ungerleider
Anna Karnezos, <i>viola</i>	
Molly Kelly, <i>cello</i>	
Guillaume Sparrow-Pepin, <i>accordion</i>	
Trio Conciso	Natalie Slack
Largo	
Adagio	
Largo	
Katie McCormack, <i>violin</i>	
Molly Kelly, <i>cello</i>	
Natalie Slack, <i>piano</i>	
I Was A Small Hawk	Paul Cirignano
Brad Ohlson, <i>upright bass</i>	
Jacob Ungerleider, <i>piano</i>	
Prelude	David Clancy
David Feurzeig, <i>piano</i>	
String Quartet	Scott Adam Kipnis
I. Allegro	
II. Andante	
III. Allegro	
IV. Moderato	
Katie McCormack, Logan Mills, <i>violins</i>	
Anna Karnezos, <i>viola</i>	
Molly Kelly, <i>cello</i>	

Notes by the composers

Prelude in A Minor is based on a brief harmonic progression which is repeated and subject to changes as the piece develops. What starts out as a simple tune and accompaniment is gradually transformed into an increasingly dissonant and surprising, but still recognizable, pattern. Originally I found myself wanting to compose a piece in the style of J.S. Bach's organ music, but as I started working I found this too difficult. I began working with fewer boundaries, in my own style, and found this to be less stifling, allowing for greater creativity. My experiences studying pipe organ with Dr. Neiweem helped greatly in writing for the instrument, as the organ has a number of unique compositional concerns. The massive and beautiful organ in front of you was built by the C.B. Fisk Organ Company in 1976, and is in the style of French classical organs—the type that would have been found in cathedrals in rural France in the 1700s.

Serenade is a setting of Mary Weston Fordham's poem below. In beginning my composition process, I used the singers' opening chord as a starting point to capture the tranquil and wishful qualities present in the lullaby text of the poem. From this point, the piece is guided by the text as melodic and rhythmic themes emerge and develop, expanding to depict the scene of the peaceful lullaby. As I continued composing, I focused on developing the piano as an active partner to the voice parts, intertwining with and counterbalancing the vocal melodies. This playful use of the piano emphasizes the flowing aspects of the melodic lullaby.

Sleep, love sleep,	Sleep, love sleep,
The night winds sigh,	The pale moon looks down
In soft lullaby.	On the valleys around,
The Lark is at rest	The Glow Moth is flying,
With the dew on her breast.	The South wind is sighing,
So close those dear eyes,	And I am low lying,
That borrowed their hue	With lute deftly strung,
From the heavens so blue,	To pour out my song,
Sleep, love sleep	Sleep, love sleep.

Anticipation is really about a release and how even a hint of a release, no matter how small, can feel so much sweeter when accompanied by a sense of tension or stress. I wanted to create a buildup of different unsettling sounds to create this sense of anticipation. I think this piece is a little like climbing a mountain: it takes a lot of effort to get to the summit, and the release or the view is often brief yet beautiful.

(notes continue on reverse)

Rockin' Chair is loosely based on New England traditional music. It uses instrumentation typical of this style (accordion combined with strings), and melodies inspired by it as well. The piece consists of two main themes which are presented independently, then simultaneously.

Trio Conciso grew out of two earlier composition assignments: a short piece written using the whole-half octatonic scale and another inspired by elements of Messiaen's "La colombe." The piano introduces the first Largo section and does not make another significant appearance until the Adagio. I wanted to create tension and a sense of anticipation with the somber back and forth between the violin and cello in the first section that is relieved when all three parts come together in the lighthearted Adagio. The Largo returns with material from the opening and fades away until a harsh finish in the piano. Traditional piano trios have the shape of a sonata with three large, separate movements, and the piano plays an important role in all sections. I called this piece "Trio Conciso" because it is a more concise version of that form: brief and to the point.

I Was A Small Hawk explores blurred lines and transitional scenes. Like when a bunch becomes a heap or when jumping becomes flying. I think that lifetimes may be as sporadic and staccato as dream sequences or gentle streams, but what do I know, I'm just a bird dreaming about being a human.

I wrote **Prelude** thinking about memory and time. The few motives the music is comprised do not linger in one place for very long and they all in some way relate to one another.

String Quartet was written as four stand-alone pieces. Each has an independent melody and character unrelated to the other movements.

The first movement begins with fast, descending, scalar melody in the cello, which is then distributed amongst all parts. The B section focuses on a duet between the viola and cello. The movement closes with a varied restatement of the opening material.

The second movement is slow, with a completely different feel. Each instrument acts independently of the others, entering at different times and playing different versions of the melody or accompaniment.

The third movement takes a melody from a piece that I wrote in my Music for Video course which uses an Eastern-style melody, interpreted for a Western ensemble. The main feature is syncopation, or the use of the "off-beat."

The final movement begins with a melody in the first violin. This is the only movement where the first violin has the melody throughout. The other instruments act as arpeggiated accompaniment except in the middle section, in which all four instruments play together in harmony, and it is not exactly clear who has the melody. The melody is restated at the end as a duet between the first and second violins.

University of Vermont
Department of Music and Dance

UVM Music Factory

works by composers enrolled in Music 157 and Music 256

UVM Recital Hall
Saturday Afternoon
April 26, 2014
1:00 p.m.