

PROGRAM

Five Short Pieces	David Clancy
	David Feurzeig, <i>piano</i>
Jazzy Little Spider Dance	Michael Tomas
	Michael Tomas, <i>flute</i> Spencer Tse, <i>clarinet</i> David Clancy, <i>piano</i> Max Freedberg, <i>drums</i>
Moonrise Samba	Noah Vaccaro
	Christian Pickwell, <i>trumpet</i> Vince Urbanowski, <i>tenor saxophone</i> Emmett Caruso, <i>bass clarinet</i> David Clancy, <i>piano</i> Kevin Nikolaides, <i>electric bass</i>
Drips and Drops and Dribbles	Christian Pickwell
	Michael Lawler, <i>tenor</i> David Feurzeig, <i>piano</i>
Dark White	Mei Endo
	Christian Pickwell, <i>trumpet</i> Noah Vaccaro, <i>bass trombone</i> David Clancy, <i>piano</i> Max Freedberg, <i>drums</i>
Corvidae	Stephen Richards
	Vince Urbanowski, <i>tenor saxophone</i> Cleo Flemming, <i>cello</i> David Feurzeig, <i>piano</i> Max Freedberg, <i>drums</i>
Crumble	Max Freedberg
	Stephen Richards, <i>alto saxophone</i> Paul Cirignano, <i>electric guitar</i> Codi Horstman, <i>electric guitar</i> Max Freedberg, <i>drums</i>
The Day is Long	Codi Horstman
	David Feurzeig, <i>piano</i>
And He Set Forth	Paul Cirignano
	Christian Pickwell, <i>trumpet</i> Bridget Wheeler, <i>bass</i> David Feurzeig, <i>piano</i> Max Freedberg, <i>drums</i>

Notes by the composers

Five Short Pieces for piano are meant to be reflective and evocative. There are many thematic and motivic links creating a feeling of unity between the pieces. The pastoral setting I live in inspired many of these motives and themes. This and the allusions to dance/folk rhythm are intended to elicit a feeling of yearning.

Jazzy Little Spider Dance is my take on a tarantella, a Southern Italian folk dance usually in $\frac{9}{8}$ time, though sometimes also in $\frac{10}{8}$ or $\frac{3}{4}$. Some sources note that this type of dance is accompanied by tambourines. My piece has two sections, the first a more familiar AABA jazz standard influenced section in $\frac{3}{4}$ followed immediately by an ABA section in $\frac{12}{8}$. I have three influences for this piece, principally the *Tarantella* by Camille Saint-Saëns (I use the same pitch intervals in the same order in the bass line, though different pitches and rhythms), the *Suite for Flute and Jazz Piano* by Claude Bolling (a crossover classical jazz piece), and *Blue Rondo A La Turk* by Dave Brubeck (the use of odd meter).

Moonrise Samba is based on the melody and chord changes of the tune “God Only Knows” by the Beach Boys. It utilizes some rhythms and the sparse texture typical of a samba, but then undergoes some transformation. A brief intro is followed by a homophonic horn melody taken from the verse of the song. The chorus then develops more polyphonic ideas that set up many metrical migrations. The middle section (now in a key that is a minor third down from the original) goes through a transition from what seems to be $\frac{3}{4}$ into $\frac{6}{8}$. Both organizations of the beat can be deciphered, but just as the piece seems to settle again, a circle of fifths linking phrase brings us back around to the original tone center of A-flat. The piece ends with the return of the chorus with a change for the final cadence.

Drips and Drops and Dribbles for tenor and piano is the setting of a villanelle that I wrote:

I didn't question what I had to gain
from pulling out my tooth, I saw the blood
in drips and drops and dribbles down the drain.

A quarter under where I rest my brain
the treasure promised for that boney stud —
I didn't question what I had to gain.

When in the stream the tooth fell, all in vain,
belief, not quarter, then went with the flood
of drips and drops and dribbles down the drain.

And as a child one must grow and change
and as the old tooth's pushed by new one's bud,
there was no question what I had to gain:

a world where we no longer had to feign
that fairies promised treasure — loss a dud —
God drips and drops and dribbles down the drain.

But this red world is in a different vein;
we chew on our beliefs like cows on cud
and never question what we have to gain
from drips and drops and dribbles down the drain.

Dark White is built up from an improvisational composition project we worked on in class. I had a stop watch projected at the front of the classroom and the players had to play a specific rhythm or style at any given second. It was interesting to see and hear what the players could do with the contrasting styles and weird directions I gave them. *Dark White* explores the contrasting dynamics and timbres of the different instruments. I chose to do an improvisational piece so that the musicians can have fun and explore what they can do with directions. It also gives the excitement of knowing that you will only hear each rendition of the piece once and it will never be played the same way again.

Corvidae ~ The crow often brings up images of fear and death; however, historically it is also associated with transformation and knowledge. The ambition of this composition is to evoke the eeriness and anxiety that accompanies the crows' birdcall while offering a more optimistic outlook. The music is meant to expose the beauty in darkness, which leads to transformation.

Crumble ~ Tarditas et procrastinatio odiosa est. (Cicero)

The Day is Long evokes the spirit of wonder, of mystery, of depth and of sorrow. What does it mean? Who can say really? It's neither here nor there. It's not a celebration, but it's not a condemnation. It's not a song of joy, but it's not one of despair either. It just is; like a long day.

And He Set Forth ~ He traveled from one new and surprising world to the next, never staying for long. He saw many strange sights, and encountered many wondrous beasts. He made friends and he made foes. And when he traveled through the dark of night he would sing songs from his home world. He was glad to be a traveler.

University of Vermont
Department of Music and Dance

UVM Music Factory

works by composers in Music 157 and Music 256

UVM Recital Hall
Saturday Afternoon
April 30, 2016
1:00 p.m.