

PROGRAM

Jam	Bailey Brown
	Bailey Brown, <i>clarinet</i> Chris Burgess, <i>vibraphone</i> David Feurzeig, <i>piano</i>
Syncopated Smiles	Eli Van Buren
	Julia Deziel, <i>violin</i> Eli Van Buren, <i>guitar</i>
Theme from <i>Real Genius</i>	Dan Cottle
	Bailey Brown, <i>clarinet</i> Keith Prescott, <i>flute</i> David Feurzeig, <i>piano</i>
Piano Suite No. 1	Chris Burgess
	Prelude in C# Minor Minor Third Étude Waltz Chris Burgess, <i>piano</i>
Tulsi	Erica Leiserowitz
	David Feurzeig, <i>piano</i> Simon Webber, <i>cello</i>
Sunrise	Cameron Gilmour
	Cameron Gilmour and Preston Murphy, <i>guitars</i>
Circular Time	Keith Prescott
	(Pantoum for Chamber Ensemble) Keith Prescott, <i>flute</i> Marta Bartholomew, <i>violin</i> Simon Webber, <i>cello</i> David Feurzeig, <i>piano</i>
Celebration Rag	Preston Murphy
	David Feurzeig, <i>piano</i>
Goodnight, Emperor	Amadeo De Pirro
	Amadeo De Pirro and Preston Murphy, <i>guitars</i> Chris Burgess, <i>percussion</i>

notes by the composers

Jam is a sweet and joyful tune, not unlike a good raspberry jam.

Syncopated Smiles is a description of a moment between two people trying to catch each other's attention from across a room. Yet their attempts go missed by the other. Each is casting the occasional smile or look towards the other, completely unaware that the person across the room is doing the same thing.

The 1985 film **Real Genius** is one of my favorites. It's unlikely to make anyone's list of all-time great films, but for a prank-filled teen comedy, it's got a surprising amount of heart and a sturdy moral backbone. I enjoy the movie so much that I've daydreamed about writing my own score for it as practice. This class allowed me to take the first baby steps in that direction.

Piano Suite No. 1. I wrote the Prelude in order to play more steadily with the left hand. Picture a boat rocking on the waves, struggling to stay on course amidst a storm.

The Étude came from our first class assignment of the semester: to write a piece using only 3 notes (plus their octave transpositions). I chose to separate each note by the interval of a minor third; beautiful by itself but when stacked on top of another, it creates the most unsettling interval in our scale, the tritone (you'll know when you hear it). Picture the frustration you'd feel having to write a piece with only 3 notes.

The Waltz was specifically for this concert. I liked the way the two chords interacted with each other so much, I decided to write a piece using just the two. Think about when you were a kid and just wanted to do one thing over and over again, and nothing could've made you happier.

Tulsi is a joyful collaboration between fugue and jazz. You could dance to it, but it would be hard. The name was taken from Tulsi (*Ocimum tenuiflorum*), also known as Holy Basil, thought to have sacred healing powers.

Sunrise—Like the feeling of a sunrise.

Circular Time: A pantoum is a French/Malaysian form of poetry in which the second and fourth lines of each stanza are used as the first and third lines of the next stanza. This piece applies the same concept, with musical phrases returning in the same pattern. The music itself echoes and recalls itself through many different iterations. It's like when you remember something from so long ago, you're unsure if it ever really happened. Was it a memory or a dream? Or the memory of a dream?

Celebration Rag is dedicated to Taylor and Lauren Forbes, two friends of mine who were married in October. Taylor is one of my closest friends and I was honored when he invited me to attend his wedding. My hope is that this piece embodies the energy, joy, and love associated with that weekend.

Goodnight, Emperor is largely inspired by Math Rock. When writing this piece, the vaguely Asian-sounding melodies immediately brought the word "Emperor" to mind. The sweetness of these melodies, as well as the blistering speed and dissonance of the two contrasting guitar parts bring to mind something that is at once sweet and innocent and tremendously powerful, like a young emperor going to bed.

University of Vermont
Department of Music and Dance

UVM Music Factory

works by composers enrolled in Music 157 & 256

UVM Recital Hall
Saturday Afternoon
December 7, 2019
2:30 p.m.