



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC

Heritage

Student Composition Recital

Celestial Dances

Connor Green*

IV. Azure's Lullaby

V. Crimson Tides

Kristen Hogan, flute; Emily Mader, harp
Amanda Shafer, cello

Reflections of the Oscine

Daniel Ponce***

Tyler Kashow, bassoon
Owen Polkinghorn, contrabassoon

EmmAnuEl GoldStEin

Collin Carr**

Collin Carr, piano

Annabel Lee

Kunal Prasad***

Jacob Burke, baritone; Arend Aldama, piano

Maze, for Saxophone Quartet

Rodnie Vue***

Samantha Wilbanks, soprano sax; Peter Merrill, alto sax
Michael Buckman, tenor sax; Andy La, baritone sax

The Well of Souls Suite

Michael Buckman***

I. Dalgonia

Mario Bonilla and Jordyn Kennell, trumpets
Natasha Buckman, horn
Joseph Murray, trombone
Autumn Istre, bass trombone

continued on reverse



THURSDAY, 7:00 P.M.
MAY 2, 2019
CAPISTRANO HALL 151

Suite for Nine Saxophones

Michael Schwab***

1. Fanfare
2. Obscured by Dark Clouds
3. Whitewater

Megan Spurlock and Samantha Wilbanks, soprano sax
Javier Ramirez, Peter Merrill, and Robert Mitchell, alto sax
Jackson Riley and Michael Buckman, tenor sax
Andy La and Gabe Read, baritone sax

INTERMISSION

Heritage Suite

Michael Buckman***, Kathryn Edom***,
Elizabeth Galushkin***, Joseph Murray***,
and Rodnie Vue***

1. Haz zooz (Vue)
2. German Dances (Edom)
3. Bimse Fein Ag lascaireacht (Murray)
4. Whence Came the Night (Galushkin)
5. Auvergne (Buckman)
6. Postlude (Buckman, Edom, Galushkin, Murray, and Vue)

Rodnie Vue, flute; Rayanna Yonan, clarinet
Irina Gayduchik, piano (mvt. 4); Elizaveta Popova, piano (mvt. 6)
Julia Vosheva, violin
Renato Sahagun, cello (mvts. 1, 3, 5, 6)
Corbin Weiss, cello (mvts. 2, 4)

*Please join us for a dessert reception and conversation with the composers in room 227,
which is on the second floor of the music building.*

* Student of Dr. Christopher Castro

** Student of Dr. Jeffrey Hoover

*** Student of Dr. Scott Perkins

Heritage

STUDENT COMPOSITION RECITAL

PROGRAM NOTES

Celestial Dances is a larger work with ten movements written for flute, cello, and harp. Each movement represents the planets based on their mythology, interpretations, and physical characteristics. The idea of the project was to compose music that would create a character or place based on someone's own interpretations of the planets and could be choreographed for dance. —*Connor Green*

Reflections of the Oscine: Two birds in conversation. What they are talking about, no one really knows. Maybe they aren't actually talking about anything. What is music anyway? —*Daniel Ponce*

EmmAnuEl GoldStEin: Though I've written extensively for piano before, this is the first piece I've written with the explicit intention to be danced to. Thus, it had unique challenges to it. Emmanuel Goldstein is a character from the book 1984. He represents someone whom the proletariat are not supposed to listen to or debate his ideas, but a puppet everyone is meant to blindly and mindlessly hate. This is a social commentary on the current divisiveness of our culture. The piece bounces back and forth from a defiant melody of E-A-E-G-D-E and heavy, oppressive atonality and dissonance. It also phases between militaristic marches and syncopated flowing beats, using the piano as both a machine and an instrument. —*Collin Carr*

Annabel Lee tells the story of a man who resents the world for the death of his love and how he too must eventually accept what has happened. In life we will all have a person that we hold so dear to us that we can't imagine what it would be like without them until it happens. Only by accepting it can we move on, and that is what Annabel Lee is about. —*Kunal Prasad*

Maze, for saxophone quartet, contains three big sections, with the final section being a culmination of the previous two. The title comes from the interlocking three-part ostinato in the beginning. It's easy to get lost in the feel, and the baritone saxophone melody, which fights against this ostinato, hints at the struggle of being trapped in a maze. The calm second section provides contrast with longer notes, but melodic fragments from the opening of the piece show that this section is fragile. Eventually, the opening character returns, except melodies are fused to increase the intensity. This was my first time writing an original composition for a sax quartet, and it was definitely an enjoyable experience. —*Rodnie Vue*

The Well of Souls Suite is based on selections from *Midnight at the Well of Souls*, a science-fantasy novel by Jack L. Chalker. "Dalgonia," which is the name of a planet in Chalker's book, is the first and only complete movement of this suite. The movement is a narrative told from the perspective of newly arrived visitors on the Mars-like planet, as they traverse the red, barren landscape in search of alien ruins. After some time, they arrive at a bizarre city where all of the structures are hexagonal. The piece expresses the importance of the number six musically through intervals of six semitones (tritones), chords constructed of sixths, and sextuplets. —*Michael Buckman*

Heritage Suite

At the beginning of the semester, some of the composition students sought a way to create a sense of community within their studio and to create a thematic element to tonight's recital. The result was a *Heritage Suite*, a collaborative work in which five composers wrote short movements based upon or reflecting musical traditions of their ethnic backgrounds. To unify the work, the composers teamed up to co-compose a postlude integrating aspects of their pieces in a cross-cultural musical fabric. The experience provided interesting insights into the creative process and the challenges and rewards that come from artistic teamwork.

"*Haz zooz*," meaning "forest" in Hmong, is a hybrid of a traditional Hmong tune and a freely composed melody based on the pentatonic harmonic major scale, which is essentially a portion of the major scale with a lowered sixth scale degree.

"*German Dances*" is composed of two overlapping forms: the Ländler, a German waltz, and the Zwiefacher, which alternates between two bars of 3/4 and two bars of 2/4. The result is a quirky piece in which the performers are completely independent of each other in the middle, only to come back together for a reconciliation at the end.

"*Bimse Fein Ag lascaireacht*" ("*I Myself Go Fishing*") is the title of an Irish folk song. This movement of the suite is an adaptation of this song by reharmonization and fragmentation of the melody.

"*Whence Came the Night*" was inspired by Russian melodies, in particular those sung by the artist Pelageya. The drones, which serve to ground the piece, lend a mysterious and somber mood while accompanying the dramatic melody as the melody develops into textures of imitation and call and response.

"*Auvergne*" is based upon a melody from Auvergne, France, which is also the birthplace of the musette genre to which this piece belongs. This adaptation includes three of the six melodic segments from the piece with an off-kilter flair to add interest to the original waltz-like feel.