



CALIFORNIA STATE UNIVERSITY, SACRAMENTO
SCHOOL OF MUSIC

Student Composers Recital

Shakespeare's Sonnets (2018) *world premiere*

Alan McMurdie*

II. When Forty Winters

Justin Ramm-Damron, bass voice; Walter Aldrich, piano

The Depths (2018) *world premiere*

James Walker*

I. By the Sea

II. The Storm

III. Submerged

IV. The Depths

Samantha Fordis, cajon, ocean drum, vibraphone; Eva Ruiz, vibraphone; Sophie Sumpo, marimba

No Stix (2018) *world premiere*

Kathryn Edom**

Samantha Fordis, bendir; Eva Ruiz, djembe; Kathryn Edom, cajon

Tribe (2016)

Jeff Graham*

Collin Carr, piano

Blight of the Soul (2018) *world premiere*

Daniel Ponce**

I. Dawn

Irina Gayduchik, piano; Samantha Rosas, viola; Aaron M. Damigos, clarinet

The Seven Heralds (Suite) (2015-18) *world premiere*

Collin Carr*

Vulture

Hummingbird

Collin Carr, piano

From the Sea (2018) *world premiere*

Tyler Wood**

Madison Armstrong, clarinet; Irina Gayduchik, piano

Tendencies (2017) *world premiere*

Josie Olson**

Eva Ruiz, Ross Ackerman, and Ismael Lopez, agogo bells

INTERMISSION

continued on reverse



THURSDAY, 4:00 P.M.
MAY 10, 2018
CAPISTRANO HALL 151

The Enchanted Woods (2018) *world premiere*

Hazuki Mogan*

1. Whispering Trees
2. Silky the Fairy
3. The Dance

Arianna Guntvedt, horn; Emily Mader, harp; Gaby Montoya, Hazuki Mogan, and Monica Serrano, voice

Celestial Dances (2018) *world premiere*

Connor Green*

1. Solar Waltz
10. Nether Dance

Kristen Hogan, flute; Emily Mader, harp; Tim Stanley, cello

Static Flow (2018) *world premiere*

Kathryn Edom**

Kathryn Edom, marimba

Ashes (2018) *world premiere*

Isaiah Rich-Wimmer*

1. O' Roses
3. All Fall

Madison Armstrong, Daniel Godinez, and Rayanna Michelle Yonan, clarinet; Robert Mitchell, bass clarinet

Water (2018) *world premiere*

Michael Schwab***

Kristen Hogan, flute; Madison Armstrong and Rayanna Michelle Yonan, clarinet; Robert Mitchell, bass clarinet

MiOdyssey (2018) *world premiere*

Stevie O'Leary*

Keith Sklower, oboe; Robert Mitchell, clarinet; Brittany Thorne, violin; Dylan Jowell, cello

* Student of Stephen Blumberg

** Student of Leo Eylar

*** Student of Scott Perkins

PROGRAM NOTES

When Forty Winters is a setting of William Shakespeare's second sonnet. As such, the original stanzas are used word for word, but with my own music. The point is to create a texture that reflects the overall character of the poem. In this sonnet, Shakespeare beckons us to use our time wisely in appreciating the beauty of youth, for physical beauty is fleeting with age. – A. M.

The Depths is my attempt to express the image in my mind. It is the discovery of the new, a mixture of something that cannot be, and yet is. I composed this piece to capture the image of a coniferous forest completely submerged beneath the waves. We are first by the sea, nothing extraordinarily unusual, but a sudden storm sweeps us beneath the waves, where we find a previously unseen world. – J. W.

No Stix was commissioned by my two friends, and fellow Chix w/ Stix Percussion Trio members, Samantha Fordis and Eva Ruiz, who asked me to write a hand drum trio for us to play. Our trio was formed in the fall of 2016, when we were asked to play a marimba trio for Sacramento State's annual School of Music Mosaic Concert. So far, that is the only piece our trio has performed that requires sticks or mallets of any kind, as we enjoy playing hand drums. Thus, comes the title of this piece, a play on our trio name, and the fact that, more often than not, we end up playing pieces that do not require sticks. The piece is also heavily influenced by John Bergamo's *Piru Bole*, which we have played multiple times, and is a standard in hand drum repertoire. – K. E.

Tribe is a three-voice fugue written in fall 2016 during my time in Advanced Counterpoint. It begins in C-sharp Aeolian minor but in the middle passes through different modes with each iteration of the theme. – J. G.

"Dawn" is the journey from nothing to something. It is the first movement of *Blight of the Soul* which is a journey through a soul. "Dawn" is a piece before the corruption has really begun. The end of "Dawn" isn't really an ending, but more of a transition for what is still to come... – D. P.

In October 2015, I lost two very close friends of mine within a month of each other. I wrote a number of pieces to help myself make sense of the roller coaster of emotions I was feeling. "Vulture" is an aggressive piece about the absolute nadir of the grieving process. It's simply about desperations. But like real-life vultures clearing away carrion from the environment, this stage is needed to clear away all the negative emotion.

"Hummingbird" is about the "upward turn." It's that one small moment of joy again, however brief. Life is still difficult and there's still a lot of healing to be done but now in this moment, it is clear that there is hope. These pieces are dedicated to Brianna Lea Pruett and Eliot Sheetz. You guided me and touch my life. Until I see you two again. – C. C.

I wrote this piece after reading *The Old Man and the Sea*, by Ernest Hemingway. It reminds me of the peaceful times I have spent in the ocean. – T. W.

We have tendencies throughout life. This piece is dedicated to trying to break those tendencies. The piece itself has certain tendencies. Some are left behind but others stick around. – J. O.

The Faraway Tree is a very popular British book series by author Enid Blyton that I grew up with and adored. Through listening and learning more about music, the idea of *The Faraway Tree Musical* became more appealing to me and will be the ultimate end of this project. This particular piece is an extract, set in the Enchanted Woods which is the place in which the Faraway Tree is. One aspect that I have taken directly from the novels is the lyric "wisha wisha." If you listen closely to the trees in the Enchanted Wood, you'll hear them whispering to each other, going "wisha wisha", which is what I used as inspiration for the vocal parts. As for the second movement, Silky is a beautiful fairy who is a smart being interested in baking and spells. I decided on the harp as this is an instrument commonly associated with fairies, and the horn to give her a little edge as this is an unusual instrument to use for fairies. – H. M.

Celestial Dances is a larger work with ten dance-themed movements, music that represents the planets and the sun of our solar system. –C. G.

As a percussionist, it seems like the majority of composers these days tend to write for five-octave marimba, as opposed to any of its smaller siblings. Considering how wonderful the rich lower end can sound, this is no surprise, but many percussionists have limited or no access to a five-octave, making their repertoire choices limited. I kept this in mind when writing *Static Flow*, and intended from the very beginning to write it specifically for a 4.3-octave marimba. The foil and the parchment paper gave me different timbres I could add to the marimba sound, contributing to the static part of *Static Flow*. The second half of the title comes from the mellower middle section, which has less of the rough foil and parchment paper, creating a smoother sound. – K. E.

Ashes is a piece written in reflection of the Children's Nursey Rhyme "Ring Around the Rosies," a song that has ties to the bubonic plague. Both movements focus on the cryptogram ASHES: the notes A, E-flat, C, B, E-flat, E. – I. R.-W.

I wrote this piece first, as a challenge to write for the woodwind family, one with which I'm not very familiar, and second, as a piece that represents the picture you get when looking out at the water. It is one I am proud to present as my first performed here at Sacramento State, and I hope you enjoy. – M. S.

A short musical journey, I hope you enjoy the ride. – S. O'L.