



## Student Composers Recital

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On a Whim (2017) *world premiere*

Daniel Ponce\*

Ardalan Gharachorloo, violin; Arend Aldama, piano

Apoptosis (2016) *world premiere*

Chris Lee\*\*

John Cozza, piano

"Theme and Variations" for Violin and Piano (2017) *world premiere*

Travis Maslen\*\*

Anna Presler, violin; John Cozza, piano

The Night Before (2017) *world premiere*

Alan McMurdie\*

Alan McMurdie, piano

Sonata for Violin and Piano (2017) *world premiere*

Jeff Graham\*

V. Reflections

Helen Graham, violin

Rite (2017) *world premiere*

Zina Williams\*\*

Luis Crus, Madison Armstrong, Rayanna Yonan, Susan Levine, clarinets  
Robert Mitchell, bass clarinet; Tyler Kashow, contrabassoon; Eliseo Paniagua, conductor

### INTERMISSION

Rainmaking (2017) *world premiere*

Kathryn Edom\*

Samantha Fordis, Eva Ruiz, percussion

Experience Tranquillity!!! (2017) *world premiere*

Josie Olson\*

Jordan Shippy, body percussion

*continued on reverse*

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THURSDAY, 4:00 P.M.  
MAY 11, 2017  
CAPISTRANO HALL 151

Synthetic (2017) *world premiere*

Charles Sykes\*

Jordan Shippy, body percussion

Remember (2017) *world premiere*

Tyler Wood\*

(poem by Christina Rossetti)

Nicole Crawford, voice; Tyler Wood, guitar

Trio for Clarinet, Cello, and Marimba (2016) *world premiere*

Charles Sykes\*

- I. Erosion
- II. Mischief
- III. Collapse

Rayanna Yonan, clarinet; Sheng Zhang, cello; Josie Feist, marimba

Air Currents (2017)

Dorothy Curtis\*

- I. Mistral
- III. Sirocco
- VI. Barber

Boyce Jeffries, marimba

\* Student of Stephen Blumberg

\*\* Student of Leo Eylar



## PROGRAM NOTES

*On a Whim* was never supposed to happen. The reason it exists is because at the end of the Fall 2016 semester Ardalan approached me on the last day of class and asked if I would like to write him a piece for Violin and Piano. I didn't know what to make of this request but I quickly realized it would be a wonderful opportunity to write for the Violin. So here is my first endeavor into the art of writing for Violin and Piano. - D.P.

*Apoptosis* was an assignment for Dr. Blumberg's fall 2016 advanced counterpoint class. The piece required renaming, as its original title of 12-Tone Canon didn't seem to suit its mood. The angular melodies, complex rhythms, as well as the way the piece unravels and comes grinding to a halt appears to properly convey the process by which an unhealthy cell self-destructs (apoptosis). - C.L.

I am thankful to Anna Presler and John Cozza for taking the time to rehearse and perform *Theme and Variations*. I would also like to recognize the Sacramento State student performers whom I have drawn inspiration from while attending their recitals, concerts, and FeNAM performances this past year. The experience of composing a theme and variations has taught me how to take an idea and develop it in obvious and obscure ways. - T.M.

Originally titled "Stream of Thoughts", *The Night Before* depicts the varying thoughts racing through the mind of a performer who is sleeping the night before a big event. The person is excited, anxious, nervous, then suddenly calm, then anxious again, then calm again, then nervous again. The different emotions continuously go back and forth throughout the piece, until suddenly it is time to wake up. - A.M.

"*Reflections*" is the fifth movement from Sonata for Violin and Piano. Despite that title for the work as a whole this particular movement is a solo for the violin. The idea was to have the violinist performing double stops at all times while maintaining a meditative quality. The resulting calmness belies its technical difficulty. - J.G.

*Rite* is a culmination of much of my training as a composer and musician as much as it's a snapshot of my existence. Initially it was titled Makeup and created to express how my feelings about my own progress in HRT, but I was told that the tonality presented here is occasionally reminiscent Stravinsky's Rite of Spring. - Z.W.

*Rainmaking* was inspired by the idea of a rain dance. The piece is split into four different sections, the first called "Raincoming," which is very sparse with multiple sound effects, trying to convey the idea that there is a storm off in the distance. The piece slowly builds, showing that the storm is getting closer, until finally it arrives, leading into the second section, "Dance." In this section, the people dance in celebration as the storm builds in intensity, until it finally reaches its climax. In the third section, "Drum Circle," the people continue to celebrate as the storm rages around them, gathering as a community to dance and show their musical prowess on drums. Then finally, in the last section, "Ebb," the celebration begins to dwindle as the storm moves on, and calm returns once again to the land. - K.E.

The title *Experience Tranquillity!!!* is intended to be ironic because the piece isn't actually very tranquil. Throughout the piece there are moments that are almost monotonous and set up an expectation. Every time the listener begins to expect something, that expectation is destroyed. The first example of this happens at the very beginning where it starts quietly, and then out of nowhere there is a forte hit with both hands and feet which sets the tone for the rest of the piece. The form of the piece is a

distorted palindrome with the general idea being that it takes twice as long to get there as it does to return. This piece was written for graduate percussionist, Jordan Shippy. - J.O.

Inspired by breakcore, *Synthetic* is a nearly constant barrage of body percussion beats and snaps. - C.S.

*Remember* is a song that is kind of sad. But not like overwhelming sad, just a little melancholy. It is also happy and uplifting in a way, but you wouldn't exactly say it's cheerful. I guess you could say it's ambivalent. That's why I chose to set the poem, "Remember" by Christina Rossetti. Its language shares the ambivalence of the music. - T.W.

The *Trio for Clarinet, Cello, and Marimba* is comprised of three short movements, each with contrasting moods. Starting with the stoicism of *Erosion*, the players move straight into *Mischief*, and then finish with the panic of *collapse*. - C.S.

The movements being performed from *Air Currents* are three (of six movements in total) that were premiered by Boyce Jeffries on my senior composition recital. Each movement of this piece depicts a specific wind name or term that is known to occur in certain parts of the world. I. "Mistral": a harsh, cold, dry wind that frequently occurs in the south of France, sometimes lasting for several days; III "Sirocco": a hot, dry wind that picks up sand and dust as it blows, sometimes even producing sandstorms. This wind often originates in Northern Africa, the hot air coming from the Sahara Desert; VI "Barber": a harsh, freezing wind, accompanied by snow and sleet, often out at sea. The Barber was given its name for freezing everything around it, including beards and hair. - D.C.