

COMPOSITION STUDIO RECITAL

Friday, March 27, 2015 - 8 p.m.  
 FREDERICK LOEWE PERFORMANCE HALL

Fractured Folk – 5 bagatelles for bassoon and viola      Ian Sharpe  
     Aaron Norton, viola  
     Kevin-Alexis Enriquez, bassoon

A String Quartet      Geoffrey Halgas  
     Geoffrey Halgas, violin I  
     Kyle Denison, violin II  
     Rachel Rome, viola  
     Ricki Worth, cello

Piece for the dying artists (Greensleeves)      Matthew Dickinson  
     Matthew Dickinson, piano

[Micro/Industrious] for violin and piano, op. 4      Andres R. Luz  
 (2012, rev. 2015)  
     Ian Kaminski, violin  
     Yubo Wei, piano

*The 1-Minute Piece Collaboration Project*

Short Piece for Two Flautists and a Pianist      Matthew Dickinson

hushed incantations      Ruston Ropac

anda      Sean O.G. Burns  
     Kimberly Ross and Nicole Hans, flutes  
     Sophia Ohanian, piano

A Piece for Two Flutes and Piano      Geoffrey Halgas

Bagatelle for two flutes and piano, op. 9 (2015)      Andres R. Luz

Within. Without      Cheyne Forgeron  
     Emily Hall and Courtney Otis, flutes  
     Sophia Ohanian, piano

**SELECTED PROGRAM NOTES**

Piece for the dying artists (Greensleeves)      Matthew Dickinson

A somatic reinterpretation of Greensleeves.

[Micro/Industrious] for violin and piano, op. 4      Andres R. Luz

Analytical Microbiology + Filipino folk melody + Drake + Maroon 5 + pastiche masses of the Renaissance = POSTMODERNISM

Before I switched to composition, I worked as analytical microbiologist for 15 years in the Biopharma industry. *[Micro/Industrious]*, op. 4, was composed for oboe and piano in 2012 to thank my colleague, Josephson De Guzman, for exhaustively covering my laboratory duties while I was away on an 8-week sabbatical. The piece is a free alteration of a Filipino folk melody from Joe’s homeland province called “Anak de Baley,” which celebrates the tireless labors of poor village youth supporting their island community’s subsistence farms in the face of troubled weather.

The repeating figurations of melodic fragments was inspired by the riffs in the song “Best I ever had” (2009), by the Canadian hip-hop and rap artist Drake. Additionally, because Joe had developed an obsessive fascination with Maroon 5’s “Moves like Jagger” (2011) during the conception of this piece, a 2-second near-quotation of the hook from the pop song managed to wiggle its way into the beginning of the coda. I also set fragments of melody in counterpoint with other fragments, hearkening to compositional practices found in certain polyphonic masses from the Renaissance.

This work is a reminiscence of those unsung days, so full of unpredictable upheavals, surprises, aggravations, and moments of wistfulness to be somewhere else which I (and also likely Joe) had experienced while working in that lab. An indefatigable energy is required to play the work, a reflection of the effort required from me to complete my numerous tasks in the lab. In the end, the last bars evoke

physical exhaustion and limited solace as it was during those 15-hour (or more) Sundays. All of these rather unrelated influences make MI very fitting to our present-day, postmodernist perspectives.

### *The 1-Minute Piece Collaboration Project*

This semester, the Flute and Composition studios embarked upon a fun collaboration to produce several 1-minute pieces scored for 2 flutes and piano. These pieces will be submitted to a competition in Bosnia-Herzegovina by May 2015 for a chance to be premiered by MAN Trio at the Banski Dvor Cultural Center on Nov. 25, 2015. Unlimited bragging rights are awarded to those studio composers whose works, listed below, are selected by the contest adjudicators

Good luck to all the participants involved!

Short Piece for Two Flautists and a Pianist                      Matthew Dickinson

I haven't put in too much thought into marketing myself.

hushed incantations    Ruston Ropac

*hushed incantations* arose from my interest in incorporating speech into instrumental music in various ways. This comes rather naturally to the flute, an instrument that can be both spoken and sung into, and the word "hush" produces a rather nice sound when whispered into the flute, both in the "ha" and "sh" parts. The "incantations" refers not only to the text, but the sonic atmosphere created by the soft speaking and singing into the flutes, as well as the gestures played with a hand inside the piano. It is a piece that is all once intended to be mysterious, tongue-in-cheek, and somewhat delightfully bizarre.

anda    Sean O.G. Burns

*anda* is an argument between two different sides of my personality, the grotesque and the silly. Typically, in regards to mood, my catalog of works tends to ebb and flow from piece to piece. For example, I'll usually write something dark and intense after I've written something fun and whimsical. I'm not entirely sure why my output has this pattern, but since I've noticed it, I've wanted to disrupt it. This minute long shouting match for flutes and piano is the result.

A Piece for Two Flutes and Piano                                      Geoffrey Halgas

This piece started out with piano part and its pitch collection. This pitch collection derived from the number five. Oddly enough, I came up with this number because

I have a friend that's five feet tall. The rest was whatever my hands and ears felt should come next.

Bagatelle for two flutes and piano, op. 9 (2015)                      Andres R. Luz

*Bagatelle for two flutes and piano, op. 9*, migrates from the unfamiliar to the recognizable. Our modern perspectives have evolved such that we cannot engage past music with the same point of view as those of listeners from a bygone era. Older music is filtered through a modern lens.

Within. Without    Cheyne Forgeron

*Within. Without* attempts to portray subtle shifts in the timbral differences between two flutists playing the same pitch. The piece begins with a grand piano gesture which crescendos into the arrival of the flutes. A simple bend of pitch jeopardizes the tone of the flutes and sends the two flutes on different trajectories. Meanwhile the piano sets a welcoming texture, as if asking the flutes to find their way home. After reorienting themselves with a gesture borrowed from the piano, the two flutes land on the same pitch and find themselves slowly resolving to normalcy. The title *Within. Without* alludes to the departure and arrival of sound.

### **SPECIAL THANKS TO**

Dr. Andre Myers

The UR Flute Studio: Sara Andon, Victoria Jones, Emily Hall, Nicole Hans,  
Kimberly Ross, and Courtney Otis

The UR Piano Studio: Louanne Long, Sophia Ohanian, Stephanie Lovell  
Recital Performers: Kyle Denison, Kevin-Alexis Enriquez, Ian Kaminski, Aaron  
Norton, Rachel Rome, Yubo Wei, Ricki Worth

Stage Hands: Brian Hotchkiss, Jessica Nuñez, Gregory Reust  
Left Shark, honorary recital mascot, Spring 2015