Spring 2011 Music Department
Calendar of Events

Jun 4, 3pm  Peter Prosch-Jensen & Kelli Taylor, joint euphonium & trumpet recital+
Jun 4, 4pm  WMEA Hall of Fame*
           Kevin Lane, Jazz Recital #1+
Jun 4, 7pm  Gospel Choir Concert*
           Tristan Hurd, senior trumpet recital+
Jun 5, 2pm  Orchestra Concert*$
           Matthew Grey, trombone recital+
Jun 5, 4pm  Dan Taylor, Jazz Recital+
           Prep Strings Concert*
Jun 5, 7pm  Christie Beard, senior violin recital*
           Prep Choir Concert
             * Concert Hall
             + Recital Hall
             $ Admission Fee

Jun 6, 6:30pm
Jun 8, 7:00pm
Jun 10, 7pm

The Calendar of Events changes frequently. For the most up-to-date calendar,
visit our website at www.cwu.edu/~music or call (509) 963-1216

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Please turn off your cell phone and refrain from the use of any electronic devices through
the duration of your visit to our new facility. Thank you.

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You can further the excellence of our Music Department! A contribution of $250 will
contribute to the program of your choice, and inscribe your name, or the name of a loved
one, on a chair in our beautiful Concert Hall. Find out more about “La Sedia” (The Music
Chair) at www.cwu.edu/~music.

Composition Studio Recital

Central Washington University
Department of Music

presents:

Music Building Concert Hall
Saturday, June 4, 2011
2:30 PM
Program

Mercy (2011)  Daniel Schreiner

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<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tr>
<td>Sasha Rawlinson</td>
<td>Michelle Flock</td>
<td>Josh Weir</td>
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<td>Andrea Hansen</td>
<td>Alisha Kuntz</td>
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<td>Brittany Klouse</td>
<td>Alisha Deenin</td>
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<td>Kim Straka</td>
<td>Rachelle Bunch</td>
<td>Jesse Holsworth</td>
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<td>Sarah Martinson</td>
<td>Brittany Cook</td>
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<td>Sarah Hemenway</td>
<td>Courtney VanWinkle</td>
<td>Justin Jonson</td>
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<td>Tara Loth</td>
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<td>Gus Labayen</td>
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Sasha Rawlinson and Eli Blaisdell, soloists  
Daniel Schreiner, conductor

Sonata di Colore (2011)  Amanda Kuntz

Vanessa Moss and Katie Penhallegon, violin  
Tim Rooney, viola  
Ben Lundgren, cello  
Jason Prindle, double bass

Efflorescent Undulations (2011)  Katie Davi

Heather Thomas, Tom Noble, Josh Gianola, Storm Woodyard  
Mikey Towey, Rodney Griffin, AJ Melcher, percussion

Two Movements for String Quartet (2011)  Andrew Honeywell

I. Lento  
II. Moderato

Vanessa Moss and Katie Penhallegon, violin  
Tim Rooney, viola  
Ben Lundgren, cello

Double T (2011)  Byron Thomas

Daniel Schreiner, piano  
Byron Thomas, bass  
Heather Thomas, drums

Program Cont.

Folk Medley (2011)  Nicholas Sokol

Sarah Sokol, fiddle  
Nicholas Sokol, mandolin  
Skyler Mehal, guitar  
Marina Christopher, double bass

Sonata di Colore (2011)  Amanda Kuntz

Vanessa Moss and Katie Penhallegon, violin  
Tim Rooney, viola  
Ben Lundgren, cello  
Jason Prindle, double bass

Folk Medley (2011)  Nicholas Sokol

Sarah Sokol, fiddle  
Nicholas Sokol, mandolin  
Skyler Mehal, guitar  
Marina Christopher, double bass

Temple Music (2011)  Ryan Wickman

Natalie Neshyba and Ryan Wickman, flute  
David Owens, guitar  
Marina Christopher, double bass  
Storm Woodyard, Josh Gianola, Tom Noble, and Mikey Towey, percussion  
William Waag, conductor

Careeb’s Quest (2011)  Benjamin Petersen

III. Lost in Dark Forest  
IV. Contemplation  
V. Into the Dragon’s Lair

Careeb’s Quest (2011)  Benjamin Petersen

III. Lost in Dark Forest  
IV. Contemplation  
V. Into the Dragon’s Lair

Natalie Neshyba, flute/piccolo  
Joey Wenda, oboe/english horn  
Jenessa Lang, clarinet/bass clarinet  
Mark Weidenaar, bassoon  
Nathan Pulse, trumpet  
John Geiger, horn  
Amy Johnson, trombone

Josh Gianola and Storm Woodyard, percussion  
Benjamin Petersen, conductor

All students are from the studio of Dr. Elaine Ross
Mercy (2011) is a depiction of forgiveness. It begins with the initial prayer for forgiveness in a minor key with the repeated use of the text “miserere” (“have mercy”). Reassured by the promise of forgiveness, the mood lightens and introduces the “forgiveness” theme. Despite this reassurance, doubt lingers and begins to set in with the repeated use of the opening theme. As doubt and guilt intensify, the piece grows to a cry of anguish, bringing back the use of the word “miserere” (“have mercy”) as an urgent plea for forgiveness. Following this, the piece slows to a period of uncertainty. A baritone calls out over repeated dissonant clusters in the choir. As he gives one final cry, the tension begins to build again, as the choir starts in unison and fans out, becoming more dissonant and agitated. At the peak of the tension, however, there is relief and the mood changes to one of joy as the “forgiveness” theme returns, this time to the text “create in me a clean heart, O God, and renew a right spirit within me.” The piece ends in reflection, with similar clusters as before but now in ‘major’, with a solo soprano softly calling to God over the choir.

Sonata Di Colore (2011), meaning “The Color Sonata”, is a Sonata-Rondo written for String Quintet. It is titled, “The Color Sonata” because of all the different tone colors and musical colors that are present throughout the piece. There is huge importance placed upon the variety of modes and scales, vertical sonorities, and compositional techniques that are used in the sonata. Also present are various references to composers such as Stravinsky, Rutter, and several film composers. At the end of the piece, prominent melodies are taken from each section of the piece to overlap each other, bringing them all together to harmonize with each other. There is no story in this piece, only the colors of the music in it.

The title, Efflorescent Undulations (2011), refers to the free flowing rhythms and pulse that carries this piece, bringing the evolving timbres and sonorities into full bloom. There are three strong instrument groupings, each carrying a different texture or idea into the main theme: vibraphones, marimbas, and percussion. Each group introduces its own version or “variation” of the main theme (which is played first in the vibraphones) individually throughout the piece as separate ideas. Incorporating new ideas into the theme (harmonically, rhythmically, melodically or texturally), all variations are played until finally every idea come together in one large and final variation as one united sound.

The first of the Two Movements for String Quartet (2011) is a lyrical romance comprised of different contrasting sections, each heightened by unusual chromatic harmonies and united by the same pervasive theme. The final chord is colored by an added tone and left unresolved until the silence between movements affirms oblivion as the victor over discord. The second movement vies for control over both, beginning in the style of a Renaissance motet and answering the dissonance of the first movement with enriched diatonicism. The distant past then becomes a point of departure, and the music explores richer harmonies and extreme ranges. A climb to the top of the violin’s register is followed by a five-octave descent that winds its way through the viola and ends in the cello. The recapitulation that follows is jolted by a sudden turn in the harmony, which leads to the conclusion.

Double T (2011) – This piece is written for piano, drums, and bass. It primarily relies on dynamic contrast and features planing and secundal harmony. Double T also features a mostly “Ad-libbed” drum part as well as a section open for a drum solo.

Folk Medley (2011) is a combination of original composed material and traditional Celtic and American folk tunes. Much of the medley is played in a traditional folk style and setting with guitar and bass accompaniment, fiddle, and melodies. The piece explores the composer’s origins as a folk mandolinist and represents his passion for traditional and new folk music. The medley was put together as a tribute to honor the composer’s recently deceased godfather, Fr. David Shank, who was a folk musician and played a major role in the composer’s early musical development.

Temple Music (2011) has three distinct sections, Meditation-Dance-Meditation, and an introduction. The introduction begins with an aleatoric section where the performers improvise rhythms to given melodic or harmonic patterns. There is an atmospheric quality to the sound that feels out of time, free, and even silent at moments. This is the music for the entrance into the temple; it is supposed to feel warm and sunny, as well as metallic and bright. A brief breath connects the voices to the main theme, stated in the guitar in octaves. Then a flurry of polyphonic sixteenth notes foreshadows what will become the dance music. Another deep breath and the temple theme is heard over a meditative texture. A micro-development of the lively fugal material is thrown in before the meditation section comes to us in its entirety. Characterized by the 5-tuplet-6-tuplet motive in the guitar, the meditation section’s function is to increase in texture. More and more rhythms get layered over the guitar’s and the flute reacts with an exotic song rich in bent pitches and augmented seconds. Structural intervals are mostly quartal/quintal, but are sometimes overlapped by triads, resulting in occasional polytonality. The dance utilizes the non-pitched percussion section more solistically, and leaves melodic instruments with an accompanimental role. The back-and-forth nature of the multiple groups is an attempt to portray the North Indian raga style. The drone in the contrabass, and melodic language in the treble instruments is also used to reflect raga. The meditation/temple themes come back, the piece dies down, and is ended introvertedly.

Careeb’s Quest (2011), for chamber winds and percussion, is composed with the inclusion of leitmotifs to depict recurring themes and characters (such as Strauss’ Don Quixote and Prokofiev’s Peter and the Wolf). Due to time restraints only the final three movements of the five movement suite will be performed; a brief summary is provided to guide the listener. Motifs with significant meaning to the work include: The Trumpet, portraying the hero Careeb. His theme often includes triplets and major triads. The Flute, portraying Princess Eloise. Her theme often has a waltz feeling. The English Horn, portraying the hero’s doubt. This theme is slow and minor. The Trombone, portraying the dragon. His theme is mix metered and heavily accented.

A brief plot summary
Movement I introduces us to three of the main leitmotifs: Careeb, Eloise, and doubt. The hero is sent on his quest to prove his worth so he can marry the Princess. Movement II depicts the hero marching on towards his destiny before being approached by a mysterious traveler performed by the Bassoon. The suspicious figure, who is a lackey of the dragon’s, informs Careeb that he should seek out the treasure hidden within the nearby Dark Forest.

Movement III portrays Careeb being lost in the maze of the dark forest. The mischievous sprites, as heard through the piccolo, oboe, and mallet percussion, try to lure the hero off the path and into danger. Doubt begins to creep in at the end of the section, transitioning into Movement IV. Careeb is near giving up, plagued with doubt and second guessing himself. He slumps down and dreams of Eloise, her melody sweet but now in minor, as he imagines her disappointment in his failure. Doubt and Eloise dance a duet in his mind, and Careeb finally resolves to continue forward. Movement V is the final chapter. Careeb approaches the dragon’s lair, and can hear the rumbling and growling coming from within. A fierce battle erupts between Careeb and the dragon; the fate of the kingdom hangs in the balance.