Fall 2012 Music Department
Calendar of Events

December 1, 6pm  Jeremy Ueckert, senior project jazz recital*
December 1, 6:30  CWU Choirs’ Holiday Dinner Concert
                  (SURC Ballroom)$
December 2, 2pm  Daniel Schreiner, voice recital*
December 2, 4pm  Orchestra Concert+$
December 2, 7pm  Nada Cantata Concert+
December 3, 6:30pm  Kittitas Valley Youth Orchestras Concert+
January 6, 4pm  Musica Antiqua*
January 15, 7pm  Jennifer Gookin Cavanaugh, oboe
                  and Kimberly Gratland James, mezzo-soprano*
January 16, 7pm  Nikolas Caoile, Carrie Rehkopf, & John Michel,
                  Faculty Recital*
January 23, 7pm  Daniel Lipori, Faculty Recital*
January 24, 7pm  Dean Snively, master’s recital featuring the Wind
                  Ensemble+
January 26, 2pm  Jenessa Lang, clarinet recital*
January 31, 8pm  Matt Woodard, graduate conducting recital+
February 1, 6pm  Gavin Spurr, percussion recital*
February 5, 7pm  Bassoon Studio Recital*
February 6, 7pm  Chamber Orchestra Concert+
                  *Concert Hall
                  *Recital Hall

Parking is free every weekday after 4:30 p.m. and all day on weekends, unless otherwise stated.

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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 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:

Jerilyn S. McIntyre Music Building Concert Hall
Saturday, December 1, 2012
4:00 PM
Program

Trombone Quartet No. 1

I. Moderato

Amy Johnson, Dan Baker, Kelsey Gertje, Patrick Cavanaugh

Atlantic Froil

Kyle Amerson

Almost tonal with a twinge of weird

Kyle Amerson, clarinet, Shane Smith, alto sax
Drew Medak, piano

A Clear Midnight

David Stevens

David Stevens, voice and Christian Reed, piano

Pines in the Snow

Elizabeth Hile

David Droz, violin I, Shion Yamakawa, violin II
Angela Page, viola, Emalee Whiteman, cello

Social

Kyle Amerson, Byron Thomas, David Stevens, and Neil Flory

Kyle Amerson, clarinet; Byron Thomas, electric bass;
David Stevens and Neil Flory, piano

The Apparition

Amanda Kunz

Casey Felt and Emily Rodgers, cellos; Drew Medak, piano

Wind Quintet No. 1

Joey Wenda

I. Fughetta
II. Sarabande
III. Romanza
IV. Chorale Fugue

Clara Mannino, flute, Joey Wenda, oboe
Gianna Paiva, clarinet, John Geiger, horn, Jacob Goforth, bassoon

Stroke ’25

Byron Thomas

Drew Minaker, alto-sax, Vince Bigos, guitar,
Mikey Towey, vibraphone & bongos, Josh Shultz, piano
Storm Woodyard, drum set, Byron Thomas, electric bass

All composers are students in the studio of Dr. Neil Flory
Trombone Quartet No.1 is the first piece I wrote with all the instruments being very homogeneous in sound. Being restricted in this fashion gave me a chance to explore more ideas that are rhythmically active and chorale-like in nature. Section "A" features the jagged, rhythmic opening. Section "B" contains more of the blended choral sound.

Atlantic Froil
After landing on the surface of a strange green planet, you discover a journal. Enjoy ~
10/1 - The dark emptiness void of space
10/6 - Looking around with curiosity and wonderment
10/17 - Beginning to get lonely and looking around for any life
10/24 - Found a greenish-blue planet, let’s fly toward it
10/28 - Looking in awe of the planet’s beauty encompassing all of my view
11/3 - Racing down toward the planet’s surface
11/7 - Through the atmosphere and zooming over amazing land features
11/10 - Touch down to find a lush prehistoric grass field, excited and curious to find life
11/13 - Start to lose hope of life, but found a dark dense forest/jungle in hopes
11/17 - Searching through the jungle
11/22 - Stop for a moment by a patch of moonlight in the dark sky barely illuminating the dense woods
11/29 - hopelessly lost
12/9 - See a small lit up path
12/11 - following toward the light
12/16 - Round the path to witness a string, almost comforting, floating being that appears to be some kind of thin metallic foil
12/20 - Curious things
12/27 - A Colossal dark monster rises
12/28 - Stunned at the sheer scope

1/13 - A small pool of clear water that seems to be illuminated from the inside
1/17 - Emerge on the other side to find a secluded ancient Asian temple full of jade, ruby, sapphire; a real Zen space to reflect upon my journey

Wind Quintet No. 1" is Wenda's first complete Neoclassical composition, drawing influences from Bach and Mendelssohn. This suite consists of four contrasting movements, each with their own unique motives and melodies. However, each movement is related as well; motives and fragments from previous movements are used and manipulated as melodies and motives for later movements. Try to identify motives exposed earlier in the piece when listening to later movements.

The melodies even have similar structure, which is outlined in the fourth movement, "Chorale Fugue". Bach often used Chorale Fugues as primary or ultimate focal points to his cantatas, where he would place the main melody of the cantata in augmentation (double length) in a soprano voice, while the other voices play a fugue in a moderate to fast tempo. "Chorale Fugue" is treated the same way, where melodies from each movement are placed in a soprano voice (flute, then clarinet) while the other voices play a fugue-like accompaniment. The finale to the fourth movement is drawn from the chorale section in the first movement, "Fughetta".

The pitch center changes often throughout the course of "Wind Quintet No. 1": it starts in A minor, then transitions through Dmi, Gmi, Fmaj, Bbmaj, Ebmaj, Dmi, Fmaj, Dmi, Bmi, Amaj, Ami, Emi, Cmaj, Ami, and finally ending in A major. In the last few measures, the tonality switches to A minor, to hearken back to the beginning of the piece, but resolves again to A major.

Composer Bio:
Joey Wenda is a third year student at Central Washington University, studying Oboe Performance under Brent Hages. He started his writing career arranging for multiple groups at his high school in Yakima, WA, and, since then, has written several original compositions as a member of the composition studio at CWU. Joey has taken composition lessons from Dr. Scott Peterson and Dr. Elaine Ross, and is currently a member of Dr. Neil Flory's studio.

Stroke '25 (2012) is an experiment that focuses on the integration of certain 20th century techniques with popular music. The piece combines funk styles with 12-tone composition, free chromaticism, and internal piano. This piece is highly improvisatory and features an open solo section over a 12-tone bass line and an improvised 2"cadenza" based on themes and hinted key centers throughout the piece.
Movement I, titled Solus (Alone), represents the first stanza of poetry, the solitude and sadness of which is represented by emotional, expressive lines performed by one cellist. Movement II, titled Astra (Stars), explores the extreme registers of all instruments involved, to signify the immensely arresting power of the lyric in this third stanza. Secundal harmonies are used in the piano, creating an ethereal quality to back the soaring melodic lines of the cellos. In the beginning of the B section, rhythmic intensity gathers in the piano to suggest tiny bursts of light, or bursts of hope, in accordance with the poetry behind the music. The motive in the high register of the piano continues most consistently throughout the movement, to signify the “burning & fever which would cling to thee forever,” never ceasing in its motion. Movement V, titled Spiraculum Deus (The Breath of God) begins with simplistic, triadic harmony in the piano. This tonal planing aims to paint the picture of the idea of something as surreal as the very breath of God. Its simplicity, beauty, and emotion suggest the calmness and serenity of the assuring idea that God is always there, and the mystery of life past death - or even of the relief death may bring. It is a peaceful idea, and the music utilizes text painting and beautiful melodies to create this peace as much as possible.

(Text from “Spirits of the Dead” by Edgar Allan Poe):

Solus
Thy soul shall find itself alone
'Mid dark thoughts of the grey tomb-stone;
Not one, of all the crowd, to pry
Into thine hour of secrecy.

Astra
The night, though clear, shall frown,
And the stars shall not look down
From their high thrones in the Heaven
With light like hope to mortals given,
But their red orbs, without beam,
To thy weariness shall seem
As a burning and a fever
Which would cling to thee for ever.

Spiraculum Deus
The breeze, the breath of God, is still,
And the mist upon the hill
Shadowy, shadowy, yet unbroken,
Is a symbol and a token.
How it hangs upon the trees,
A mystery of mysteries!

Pines in the Snow

Being from Everett, Washington, I rarely had the chance to experience much snow before coming to Ellensburg. When it did snow on the Westside, it was extraordinarily heavy and wet; it lacked the delicate nature of the more romanticized powder. Pines in the Snow (2012) was an attempt to invoke images of the lightest of snowflakes resting on pine trees. The piece is in a modified arch form: A-B-C-A-coda. The “A” section, lying at the opening of the piece, features sul ponticello and sul tasto technique to create a “thin” and “icy” mood. Pizzicato and col legno battuto (in which the back of the bow strikes the string) playing provides texture and is suggestive of fine snowflakes. Following a transition that introduces triplet figures, the “B” section features stretto lines – describing the many, but still light layers of snow accumulating on the trees’ branches. These lines gradually lead into the climactic, tremolo “C” section. This section was heavily influenced by Franz Kafka’s thoughtful short-story, “The Trees”:

For we are like tree trunks in the snow. In appearance they lie sleekly and a little push should be enough to set them rolling. No, it can’t be done, for they are firmly wedded to the ground. But see, even that is only appearance.

Following a restatement of the “A” section – in which the “thin” voicing utilized at the beginning is opted out one more piercing – Pines in the Snow concludes with a coda.

Composer Bio:

Born and raised in Everett, Elizabeth drew and still draws much of her creative inspiration from the natural world. Her first piece performed at Central, Three Piano Preludes: Aspidodiadema hawaiiensis, described a species of deep-sea urchin. The programmatic piece Murre, performed this last spring, described the habitat and lifestyle of murre seabirds. Besides writing music, Elizabeth enjoys reading classic literature, illustrating in graphite and ink, learning bird taxidermy, and perusing Oregon’s beaches.

The Apparition (2012) is a piece written for 2 Cellos and Piano. The piece is based on an Edgar Allan Poe poem, titled Spirits of the Dead. The poem consists of five stanzas, each stanza represented by a musical movement.