

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Composition Department Recital

Wesley Chapel
Wednesday, April 28th, 2021
6:30 p.m.

Program

Tell Me You're the Moon	Eden Julia Jones
Mila Lima, voice; Eden Jones, violin; Milena Lima, cello; Pablo Barra, guitar; Brendon Seney, drum kit	
rememb'r not the loveth yond past	Jack Smith
Mikayla Bond, flute; Jocelyn Kagoro, flute; Isaac Hillman, oboe; Sarah Mertzluft, bassoon; Louis Schriver, bassoon	
Caught in a Lie	Ernest Schelp
Ethan Carr, Luc Pereira, Jacob Lajza, Rachael McVeigh, horns	
Volnuyetsa Morye (Troubled Sea)	Adeline Roeske
Mikayla Bond, Jocelyn Kagoro, Emily McLaughlin, flutes	
Expectation	Jennifer Ross
Jennifer Ross, organ	
Van Gogh Stories	Ethan Carr
I. Undergrowth with Two Figures	
II. Wheatfield with Crows	
III. Café Terrace at Night	
IV. Field of Poppies	
V. Starry Night Over the Rhone	
Ryan Nickelsen, piano	
Linen Rag	Nathan Grabow
Ryan Nickelsen, piano	
Death to Saul	Derek Jaques
Caleb Durant, baritone; Andrew Reith, piano	
Renascimento	Milena Lima
Ryan Nickelsen, piano	
Em Nome da Tristeza	Milena Lima
Ryan Nickelsen, piano	
Daffodil's Song: A Summer That Comes Too Early	Katya Nikolaeva-Howard
Jordan Simmons, tuba; Rachel Huchthausen, piano	
And the Fog Said to the Mountain	Samuel Jenkins
Eden Jones, violin; Samuel Jenkins, piano	
Are Not Thy Mercies Large and Free?	Drew Bundy
Rachel Logee, soprano; Mila Lima, alto; Drew Bundy, tenor; Caleb Durant, bass; Andrew Reith, piano	

Program Notes

Tell Me You're the Moon – Eden Julia Jones

“Tell Me You're the Moon” reflects feelings of hopelessness, confusion, and insecurity in the face of hardship such as the pandemic the world has endured through the past year. In such moments of darkness and chaos, one may be tempted to question the very foundations of what they have long believed to be true -- especially when their cries for help and comfort are met with what would only seem to be silence. In this piece each instrument fulfills a particular function, whether structurally, harmonically, or symbolically. The cello, for example, is the only voice that is continuous from the beginning to the end, indeed serving a significant and specific symbolic purpose. Just as the music ends on an unresolved chord, playing at the idea of unanswered questions, so it is left to the listener to decipher just what hopeful implications the sometimes subtle, yet unrelenting presence of the cello might embody.

rememb'r not the loveth yond past – Jack Smith

This tone poem tells the story of two lovers' searching for each other amongst an undergrowth of wood. The opening section details the personality of the wood; with vines, thorns, oaks, and images of the legendary “Fire Swamp.” Finally, the two lovers meet, the woman depicted by flute flourishes and the man depicted by the bassoon fanfares. The oboe serves as a reminder their love cannot rest. The two introduce themselves and begin a journey of romance. However, with a climatic build, chromatic tensions are introduced, and the melodic structure breaks down. The undergrowth overwhelms the two, resulting in an undoing and reversion back to the undergrowth theme. The piece ends where it began and thus the phrase, “rememb'r not the lovest yond past,” becomes apparent for both of the lovers as they reminisce on their love in the woods. A reprise of their themes is broken up with space, showing their own sobs, ending in a deceptive final cadence.

Caught in a Lie – Ernest Schelp

Written in the key of D harmonic minor, *Caught in a Lie* has two primary musical ideas. The first is characterized by an eighth note triplet followed by a dotted half note. This can be heard in the opening of the piece and is expanded upon by lengthening the eighth note triplet figure to a quarter note triplet and introducing a moving quarter note line. After two repetitions of this idea, the second figure takes over. This is characterized by a quarter note followed by two eighth notes and is repeated, first against straight quarter notes and then later in the piece in octaves. The piece alternates between these two figures until the end, which restates the first musical idea before landing on a unison “D” (sounding as a “G”) which develops over the course of the next measure into a D minor chord.

Volnuyetsa Morye (Troubled Sea) – Adeline Roeske

I began this piece not knowing how it would turn out but I knew that I wanted each of the flutes to be equal throughout. In order to do this each flute played different pieces of the same melody separate times. Throughout this piece the melody dances around the three flutes, and the dynamics rise and fall like the waves of a sea. Like an ocean storm, the piece climaxes and then dies away to a soft ending. Before I had completed the detailing I showed the piece to my friends and they helped me select the title.

Expectation – Jennifer Ross

Expectation is a piece about breaking the ideal of perfection. In the first part of the piece you will hear a pedal solo that introduces melodies and rhythm figures that will continue to be heard throughout the piece in different ideas. You will also hear elaborations of various harmonic and melodic elements, along with variations of rhythm and rapid melody that break the melodic lines. These variations represent trying to break free from expectations, and the dissonance and chromaticism represent the failure and struggle of not living up to expectations.

Van Gogh Stories – Ethan Carr

Human beings express themselves through art in various forms. “Van Gogh Stories” is an exploration of two forms of art working together: painting and music. Using five paintings created by Van Gogh as inspiration, the music depicts interpretations of the various paintings. If you already know the paintings, imagine them as you listen, or feel free to look them up on your silenced phone. Walk with lovers at twilight; Beware the crows in the wheatfield; Listen to the din at the café; Enjoy the peace of lilies and the refreshing evening by the Rhone.

Undergrowth with Two Figures



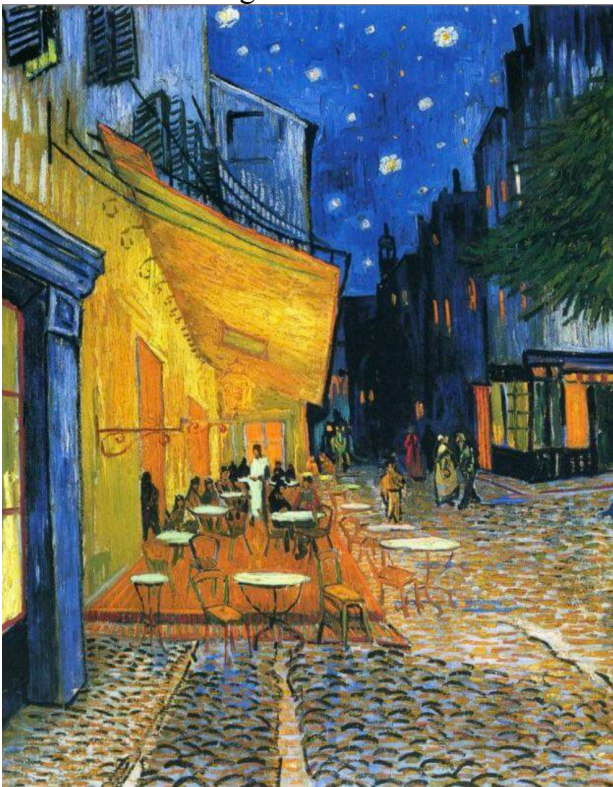
<https://artsandculture.google.com/asset/undergrowth-with-two-figures/PgGaehoxTiERQQ?hl=en&ms=%7B%22x%22%3A0.5%2C%22y%22%3A0.5%2C%22z%22%3A9.80652850066753%2C%22size%22%3A%7B%22width%22%3A1.1669708410096573%2C%22height%22%3A1.2374999999999998%7D%7D>

Wheatfield with Crows



<https://artsandculture.google.com/asset/wheatfield-with-crows/dwFdD5AMQfpSew?hl=en&ms=%7B%22x%22%3A0.5%2C%22y%22%3A0.5%2C%22z%22%3A9.32948132390223%2C%22size%22%3A%7B%22width%22%3A1.1471859851725121%2C%22height%22%3A1.2375%7D%7D>

Café Terrace at Night



<https://www.vincentvangogh.org/cafe-at-night.jsp>

Field of Poppies



<https://www.amazon.com/Orenco-Originals-Vincent-Counted-Pattern/dp/B07G8S4495>

Starry Night Over the Rhone



<https://www.vangoghstudio.com/starry-night-over-the-rhone/>

Linen Rag – Nathan Grabow

After soaking up Joplin for a few months, I thought - a rag would be fun to write. I want to try one! Joplin was my model for this piece in every way. My piece has the exact same number of measures as The Entertainer (94). I followed his form exactly (Intro, A, repeat, B, repeat, A (no repeat), C, repeat, interlude, D, repeat). His music is so good-natured, and I knew I had to try to capture that. I loved learning more about a composer whose music I have played since I was a little boy. He truly revolutionized music, becoming the catalyst for jazz and giving America its first original genre.

I stumbled across some recordings of Joplin performing his music on youtube. No audio recordings were made to my knowledge, but the early technology of the “piano rolls” are left to us, and Joplin enthusiasts faithfully “re-perform” these scrolls on player pianos. (A video of this type of performance: <https://youtu.be/pUNe4MWLazE>). He often takes major liberties with his own music (shocking for a composer 😬) and his sound is a playful yet serious combination of southern gospel, American folk music, and European classical forms. I really enjoyed exploring the music of the “Ragtime King” and gaining an appreciation for the profound effect he’s had on so much of the music we know and love, even if we don’t realize it!

Death to Saul – Derek Jaques

Derek Jaques’ *Death to Saul* for baritone and piano accompaniment is set within the context of a classic operatic tale of revenge. Referencing back to romantic era operas, with their dramatic stories, and even more dramatic music, this piece would have taken place towards the end of the opera, right before the climatic duel. Our unnamed protagonist has been wronged by a villain named Saul, and seeks revenge at any cost! Featuring a dramatic piano accompaniment, moving with suspenseful and constant motion, and bold notes and maniacal laughter from the vocalist, it is left to the imagination of the listener what happens next in this tale!

Renascimento and Em Nome da Tristeza – Milena Lima

These two piano pieces are part of a bigger set of piano preludes whose work is still in process. The piano pieces should be simple to play and unique sounding. The first piece you’ll listen to is in fact the first piano piece I ever wrote around 6 years ago while the other was the second. The sad and heavy feeling of one piece contrasts with the hopeful feeling of the other. The *Em Nome da Tristeza* has a slow feeling and low bass movement to illustrate a sad and weak spirit while the *Renascimento* or *Rebirth* has a constant line movement for each hand that opens and closes in an illustrative manner of the title. Both were revised this semester in order to be included in this concert.

Daffodil’s Song: A Summer That Comes Too Early – Katya Nikolaeva-Howard

The idea for this piece came about from two main thoughts: 1) that I think the tuba should be given melodies more often, and 2) the need to challenge the level of rhythmic complexity in my own compositions. When considering a title for this piece, the emotional core fluctuates between little intense excerpts which were reminiscent of the weather this past spring. Because of the few days of summery weather in early March, the rest of the weather seemed to bounce around to accommodate the unexpectedly pleasant temperatures. I hope these thoughts come across in this piece for tuba and piano.

And the Fog Said to the Mountain – Samuel Jenkins

Imagine an argument without words between a large mountain and the fog that overshadows it. The mountain starts the argument by making a particularly proud comment, so the fog retorts with the most ostentatious monologue possible. This reply consists of two main themes which are heavily varied throughout the piece, and the multiple sections can be seen as the fog's frequent changes in appearance.

The beginning of this piece was the result of an improvisation session at the piano. This proved to be the easiest part about the whole process, because I instantly began encountering multiple problems. For one, I had initially decided to make it a violin duet in ABA form, but somehow couldn't come up with the "B" section. What's more, I was on a time crunch to have the sheet music ready. When I realized I needed to reintroduce the piano and make it a violin-piano duet, everything began to fall into place, and after a very late night on the day of the deadline I finally completed the piece.

Are Not Thy Mercies Large and Free? – Drew Bundy

This Easter I wanted to set a text of Isaac Watts (one of my favorite hymn writers) to celebrate Easter. This is not a traditionally Easter-like text in that it doesn't speak directly of the resurrection and has a more somber tone. However, I thought that its words were fitting because they speak of the greatness of God's mercy and love which were sealed for us in Christ's resurrection. I found this text in the book, *Spurgeon's Own Hymnal*, a collection of songs that Charles Spurgeon would have sung in his church. From what I can gather it hasn't been published in a hymnal paired with a tune since 1865, and the text itself has taken on a few forms. Watts wrote it to reflect the words of the first part of Psalm 51. In setting this, I chose to have the melody rest on nonchord tones. This creates dissonances, amplified in this choral arrangement, that demonstrate the pain and tension we experience as we wrestle with our sin and God's forgiveness.

There is no reception following this program.

Composers at Houghton College are students of Prof. Christopher Ashbaugh and Dr. Carrie Magin and are presenting this recital in partial fulfillment of the requirements for the Bachelor of Music and Master of Music degrees in Music Composition.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.