

**HOUGHTON  
COLLEGE**

GREATBATCH SCHOOL OF MUSIC

*presents*

**Star Wars: The Recomposition**

Houghton Composers' Recital

Recital Hall  
Center for the Arts  
Friday, December 9th, 2016  
8:00 p.m.

## Program

Bright Lights

Rachel Booz

Vera Motley, Lead Vocals; Ben Rucquoi, Acoustic Guitar; Rachel Booz,  
Keyboard; Hunter Gregory, Bass; Jessi Sacco, Drums

Angels After Midnight

Ricky Gessler

The Bravada Quartet: Hannah Hijleh,, Violin I; Cassie Harrison, Violin II;  
Anna Philbrick, Viola; Silas Philbrick, Cello;

What Does Sorrow Matter Anyway  
Mvt. 5: Oleka

Orvis Collins

Andrea Crickard, Flute; Maggie Clune, Clarinet 1;  
Elizabeth Ibarra, Clarinet 2; M. Jerome Bell, Bass Clarinet

Turning Page

Danielle Bees

Anna Philbrick, Kira Browning, Viola

In the Belly of the Whale

Ryan Tanner

Duncan Shalda, Cello

Lux Subterraneos

Jeffrey Zane Hansen

Jeffrey Zane Hansen, Glass Harp

How Long the Night

Seth Wright

Ellenore Tare, Mezzo-Soprano, Seth Wright, Piano

Behold the Great Creator Makes

Hunter Gregory

Kelley German, Hannah Jager, Hannah Messerschmidt, Ellenore Tarr,  
Austen Kewin, Michael Carpenter, Brandon Mellerski, Orvis Collins,  
conducted by: Alessio Tranchell



There is no reception following this program.

Composers at Houghton College are students of Dr. Sarah Hutchings and Dr. Carrie Magin, and are presenting this recital in partial fulfillment of the requirements for the Bachelor of Music degree 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.

# Program Notes

**Bright Lights**, Rachel Booz - "What I want most, is know what you hear in the silence between us."  
- William C Hannan

**Angels After Midnight**, Ricky Gessler –is a single-movement work written for the Bravada String Quartet. It was inspired by the first movement of Claude Debussy's *String Quartet in g minor* (though not strictly modeled after it), and is also influenced by the cerebral style of Béla Bartók. The composition opens with a series of homorhythmic seventh and ninth chords with roots descending by a major third. The chords are repeated in the closing section, with the addition of a sharped 4th scale degree to facilitate smooth voice leading between chords. Nearly everything in between is extracted from the ending collection of chords, creating a unique melodic palette and multiple opportunities for dissonant augmented harmonies.

**What does sorrow matter anyway, mvt. 5, Oleka**, Orvis Collins - The word *Oleka* describes the awareness of how few days are memorable. As someone with a fairly poor long term memory, I am constantly worried that the things I have done and said will one day elude my recollection. This piece aims to capture that anxiety and that melancholy through use of tight, secundal harmonies, as well as close, painful dissonances.

**Turning Page**, Danielle Bees - This piece was written primarily to explore the rich timbre of the viola, especially when two are paired together. The colors of the weaving melodic lines between the two violas create a vibrant texture as they dovetail off of each other into the various melodies. The middle section of the piece explores a different tonal center and melodic ideas than the first section, but then the piece ends with the familiar melodies and rhythms with which it began.

**In the Belly of the Whale**, Ryan Tanner - The piece tells a wordless story of the emotions that Jonah (probably) experienced during his punishment for disobeying God's orders to go to Nineveh. From a hushed, internal brooding as he tries to figure out if he's dead or alive to raw fury at God for putting him somewhere somehow even worse than Nineveh, which he had previously believed to be the worst place on Earth. After his rage is calmed and he is spit out on the shore near his destination comes an ethereal nervousness as he does as God bid, then patiently waits for God's fire to incinerate the city, fully confident that they will not repent. The piece ends with mixed feelings of awe and disappointment when the city repents and is spared the wrath which Jonah naturally felt they deserved.

**Lux Subterraneos**, Jeffrey Zane Hansen – *Lux Subterraneos* is a study of how different geometric patterns in the arrangement of the Glasses in a Glass Arrangement yield surprising results. Modes of limited transposition, frequently appear in geometric patterns. For example, the whole-tone scale is formed from a checkered pattern of the arrangement. Triads are formed by triangles, thus bearing a remarkable resemblance to theoretical concepts such as the tonnetz. The title is a reference to the glowing appearance of the Glass Harp's timbre according to the composer's Synesthesia, not dissimilar to the fluorescent luminescence of minerals which release visible light after being exposed to ultraviolet light. Minerals have a tendency to form in basic, repetitive crystalline patterns, much like those which form the pitch content of this piece.

**How Long the Night**, Seth Wright - is likely the oldest surviving secular lyric in the English Language. It is Anglo-Saxon in origin, and was likely written by a minstrel around the 13<sup>th</sup> century. I was attracted to this text because, while it is primarily secular, it maintains a distinct Christian undertone. It is also deeply honest about the human experience: where beauty, memory, faith, and tragedy intertwine.

The version of the text being sung today is a modern-English translation by American poet Michael Burch. I took great care to infuse three ideas into each moment of music:

- The feeling of grief, especially when it is caused by shame.
- The idea that acknowledging grief is a means of self-care.
- The reality that grief is perhaps the most authentic thing we can experience.

I hope that you find this work to be relatable and honest, but not without hope.

It is pleasant, indeed, while the summer lasts  
with the mild pheasants' song ...  
but now I feel the northern wind's blast—  
its severe weather strong.  
Alas! Alas! This night seems so long!  
And I, because of my momentous wrong,  
now grieve, mourn and fast.

**Behold the Great Creator Makes**, Hunter Gregory – This piece was commissioned by the choir at Houghton Academy for use at the winter concert. The text conveys the mystery of the incarnation of Christ and is written in a traditional carol style. The work is intended to be a nice addition to a Christmas program for younger a cappella choirs.