

Mahler Fanfare

Jacob Hoskins

Jacob Hoskins and Dakota Hirsch, trumpets; Ariail Lankford, horn;
Nathaniel Parks, trombone; Samuel Eichel, tuba

HOUGHTON
COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Composition Department
Recital

There is no reception following this program.

Composers at Houghton College are students of Prof. Christopher Ashbaugh, Dr. David Hanner, 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.

Recital Hall
Center for the Arts
Friday, April 5th, 2019
7:30 p.m.

Program

Blue as the Oceans Deep

Jacob Hoskins

Bethany Overbaugh and Carolynne Waddington, soprano; Jessica Gottschall and Naomi Tripp, alto; Hannah Hawes, piano

Clarity

Christian Bowman

Christian Bowman, piano

Everlasting Memories

Ethan Carr

Prof. Amanda Cox, soprano; Dr. Kimberly Prins Moeller, mezzo-soprano; Dr. Sharon Johnson, piano

Falcon

Derek Jaques

Makena James, violin; Louis Schriver, guitar; Hendrik deSmidt, piano; Christian Bowman, drum set

Sing us a Song

Ethan Carr

Ariail Lankford, horn

Attack of the Prussians

Ethan Carr

Jessica Gottschall, horn

Clockwork

Derek Jaques

Derek Jaques, trumpet

Excerpt from A Bag of Tells

David Dytschkowskyj

Kathleen Weller, clarinet; David Dytschkowskyj, alto saxophone; Kimberlyn Brocht, tenor saxophone; Tristan Stevens, baritone saxophone

Program Notes

Clockwork, Derek Jaques – *Clockwork* is an attempt to push the boundaries of genre by fusing elements of electronic, jazz, and European classical. Borrowing various concepts from Latin, jazz, cool jazz, and analog synth-pop, the trumpet soloist has a unique digital orchestra to play along to.

Blue as the Oceans Deep, Jacob Hoskins - *Blue as the Oceans Deep* is a choral work written initially for early middle school choir, consisting of two vocal parts and a piano. Correspondingly, the commissioning of this piece will be performed as a world premiere by the A.D. Oliver Middle School choir on Wednesday, May 15th at 7:00 pm.

The motives behind this piece derive from the thoughts and ideas of home and/or the journeys that we as individuals partake in. In this choral composition, the lyrics and the melodic passages complement each other and help express these main ideas to listeners. Whether it is the appealing thoughts of being home with loved ones or of the journeys that lie ahead, we can consider the impressions that the lyrics may generate in our lives.

“Blue as the oceans deep,
So calm and yet so vast [and yet so vast].
Blue as the oceans deep,
Cerulean to be.”

“Waterways lead me ashore,
Gentle waves steer kindred home.
Waterways guide me abode;
Pure, motioned seas.”

Clarity, Christian Bowman – *Clarity* is originally a guitar piece...but I don't play guitar. Please enjoy this short piece.

Everlasting Memories, Ethan Carr - A mother is sick. She has spent the last several months battling cancer. She has grandchildren she cherishes, but she is fading quickly. In her last minutes, she her mind is flooded with the memories of her life. Her daughter comforts her as she passes and takes up her joy for the memories life brings. Cherish your memories. Cherish the people closest to you in this life.

Sing us a Song, Ethan Carr - Some horn players are exceedingly talented in remarkable ways. Some play very high, and others play really low. This piece allows horn players with very low ranges to show off a little, while also retaining the horn's

lyrical qualities. Relax into the sweet melodies and beauty of a song, sung by the horn.

Excerpt from A Bag of Tells, David Dytschkowskyj - This excerpt is the first section of a larger work trying to accomplish more complicated composition techniques and a less structured style of music. The original composition was for saxophone quartet; however, this excerpt will be performed by three saxophones and a B flat clarinet in replacement of the soprano saxophone. The title reflects a joke about a misunderstanding. For a long while I had thought the word "bagatelle" was written and understood as "A bag of tells." I jokingly told a professor I would name my piece after this misunderstanding. After I learned what a bagatelle was, I noticed my work was more similar to this childish, quick, and short style of music than I expected.

Mahler Fanfare, Jacob Hoskins - *Mahler Fanfare* is a piece written for brass quintet, incorporating musical material from the famous works of the Austro-Bohemian late-Romantic composer, Gustav Mahler. The majority of this short fanfare is made up of the melodic content that comes from the finale movements of Mahler's *Symphony No. 1 in D Major* and *Symphony No. 5 in C# Minor*. The sounding of the trumpets in the opening of the double time section leads into a smooth transition of Mahler's melodic line from his first symphony finale—being played by the French horn, trombone, and tuba. The trumpets, playing in a descant-style, sound out "soaring" flourishes while the horn and low brass play the melody in a broadened manner. The ending of this piece includes the last few phrases of Mahler's' fifth symphony finale, and closes with a unified yet strong landing of a D Major tonic. In the overall musical setting, this piece, written for brass quintet, is easily portrayed in a style where projection and brilliance is highly recommended.