

BIGG 2017 Recital Choir

Hannah Jager  
Vera Motley  
Andrea Crickard  
Elizabeth Ibarra  
Ruthanna Wantz  
Aaron Campbell  
Ellenore Tarr  
Michael Carpenter  
Ricky Gessler  
Travis Trotman  
Orvis Collins  
Hunter Gregory  
Michel Cox  
Rachel Schaarschmidt  
Kevin Biondolillo  
Sheridan McAlister  
Ellen McCutcheon  
Aaron Moore

**We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.**

**Shirley A. Mullen**, President  
**Jack Connell**, Provost and Dean of the Faculty  
**Vincent Morris**, Chief Financial Officer  
**Greatbatch School of Music Faculty, Staff, and Administration**

*Danielle Bees, a student of Professor Ashbaugh is performing this recital in partial fulfillment of the requirements for the Bachelor of Music in Music Composition degree. 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.*

# HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Danielle Joy Bees

Composer

in

Senior Recital

Assisted by

Members of the Greatbatch School of Music

Recital Hall

Center for the Arts

Monday, April 3<sup>rd</sup>, 2017

8:00 p.m.

## Program

Anchor	(2017)	Turning Page	(2016)
Hunter Gregory, Hannah Messerschmidt, Kelley German, Kevin Biondolillo, Travis Trotman, Aaron Campbell, Hannah Jager, Anna Philbrick, Elizabeth Ibarra, Andrea Crickard, Ellen McCutcheon, Kira Browning, <i>choir</i>		Anna Philbrick, Kira Browning, <i>viola</i>	
Danielle Bees, <i>piano</i> Victoria Pitre, <i>conductor</i>		Silver Lining	(2016)
Thy Dream	(2016)	The Saxsquatches	
Andrea Crickard, <i>soprano</i> Sarah Cledgett, <i>flute</i> Maggie Clune, <i>clarinet</i> Dillon Hirsch, <i>alto saxophone</i> Elizabeth Ibarra, <i>marimba</i> Hannah Messerschmidt, <i>piano</i> Jerome Bell, <i>conductor</i>		Derek Chase, <i>soprano saxophone</i> David Dytschkowskyj, <i>alto saxophone</i> Dillon Hirsch, <i>tenor saxophone</i> Hunter Gregory, <i>baritone saxophone</i>	
Stars	(2014)	I Am With You	(2017)
Cassie Harrison, <i>violin</i> Silas Philbrick, <i>cello</i> Kelley German, <i>piano</i>		BIGG 2017 Recital Choir Victoria Pitre, <i>conductor</i>	
Be Still	(2014)	Stepping Stones	(2017)
*BIGG 2017 Recital Choir Danielle Bees, <i>conductor</i>		Danielle Bees, <i>piano</i>	

\*Members listed on the back of the program

## **Program Notes**

### ***Anchor (2017)***

*Anchor* was written specifically to collaborate with some of my closest friends. Each person involved in the ensemble has positively impacted my life in significant ways during my time at Houghton College, and they have guided me and loved me through all of the good and the difficult times. Musically, I wanted the piece to sound natural and songlike, so I focused primarily on melody as opposed to harmony. As the text of the piece often mentions the ocean, I wanted to convey the back and forth motion of the waves. In order to achieve such an effect, I chose to use a compound meter for the majority of the piece and especially conveyed the turbulent motion in the rhythm of the piano line, which is often at odds with the rhythm of the voices. The poem, which I commissioned from Katie Kreidler, one of my best friends who graduated from Houghton in 2016, represents not only my journey through college, but also my personal journey of faith with God. My friends have been an anchor for me for the past four years, but they represent the true anchor that I have found and continue to find with Jesus Christ. He will forever be my “anchor in the storm.”

### ***Thy Dream (2016)***

*Thy Dream* is set to the text of C.S. Lewis’s poem “Prayer.” In the formal structure of the piece, the word “dream” becomes an axis of tension throughout. Harmonic textures and instrumental color continue to shape the trajectory of the piece. Often, the chamber ensemble is at odds with the voice, creating tension using various dissonances and differing rhythmic motives contrary to the vocal line. Finally, the piece ends in consonance, again on the word “dream” to represent not only the vocalist and character coming full circle, but also the piece of music itself. The poem, as well as the piece, comes from the perspective of someone who is struggling with the idea of prayer and what it means. In the piece,

a woman is mocked by people for her prayer, saying that she is merely talking to herself as if in a dream. As the piece progresses, the soprano resolves that her prayers are not a dream after all, but rather, she herself is God's dream.

### ***Stars (2014)***

*Stars* centers around the individual timbres of violin, cello, and piano and how those timbres and colors meld together. The different instruments and their individual melodic lines interweave with each other throughout the piece. Each instrument plays one of the primary melodies at different points, allowing for familiarity as well as diversity and color. I experimented with different textures, varying between a rhythmic focus in the beginning and a melodic focus towards the middle and the end. The overall aesthetic of the piece was inspired by the feeling of awe, space, and beauty that comes from staring at an open and clear night sky full of countless stars.

### ***Be Still (2014)***

*Be Still* utilizes the rich timbre of an unaccompanied choral ensemble and builds a thick texture through the use of cluster chords and suspensions held over a long period of time. The piece also experiments with modulation, traveling through different tonal centers throughout the entirety of the piece. The text, which comes from John Banister Tabb's poem "God," is stretched and expanded throughout the piece so as to create an atmosphere of stillness. I was inspired by Psalm 46:10, which states "Be still and know that I am God." This piece represents the pure beauty and peace that comes from truly stopping and taking time from one's busy life to be still in God's presence.

### ***Turning Page (2016)***

*Turning Page* 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.

### ***Silver Lining (2016)***

*Silver Lining* is made up of three separate sections and is programmatic in nature. The piece manipulates and develops motivic fragments and rhythmic expansion into a tableau of sound for saxophone ensemble. Through syncopation and mixed meter the motive is developed at transitional levels as it explores various tonal centers. Throughout the entirety of the piece, the journey of the listener is much like the journey of a person in life. Lighter moods are explored, as well as darker moods. However, the piece ends with a much brighter mood than it began with, representing the fact that despite going through life and encountering difficult struggles, there is always a silver lining.

### ***I Am With You (2017)***

*I Am With You* explores the rhythmic and harmonic capabilities and timbres present within an unaccompanied choral ensemble. The text, which comes from Joshua 1:9, is about God commanding His people to be strong and courageous because He will be with them wherever they go. In the structure of the piece, the first section is God calmly telling His people to be strong and to not be afraid. The middle section is God becoming frustrated with His people, because often as humans, despite the power of God and His promises, we are still afraid of the troubles that surround us. Finally, God returns to His calm and still voice, reminding His

children of His constant presence and comforting them in the midst of their worries and fear. I have a very personal connection with this piece. My journey at Houghton is ending, and moving on to the next step is often frightening. However, this piece and the text present in it remind me that I do not need to be afraid of my future and where I go next because God truly is with me wherever I go.

### ***Stepping Stones (2017)***

*Stepping Stones* is a journey. Musically, it explores a variety of different melodies and rhythms, constantly moving and morphing into one another. Familiar motives are dispersed throughout the differing sections, lending a sense of continuity throughout the constant motion. This piece is ultimately a reflection on my journey through college. The familiar melody that is present throughout the piece appears in various places, sometimes in places of tension and at other times in places of peace. That melody is a personification of myself as I go through all of the ups and downs of my college career, represented through the differing sections of the piece. The melody appears again at the end in the same way it appeared in the beginning, only this time, a different journey is explored. The final notes played have a sense of conclusion as well as uncertainty, as one road comes to an end and another is just beginning. Given that my composition career began on the piano and with writing piano solos, it seems fit that I should end this chapter of my life and career the same way in which it began.