

The Ph.D./D.M.A. Programs in Music

October 27, 2015, 7:30 p.m.

Baisley Powell Elebash Recital Hall



The GC Composers' Alliance Presents: New Chamber Music

Chasing Light

Whitney George

Alice Jones, flute; Aleks Karjaka, clarinet; Maya Bennardo, violin;
Eric Cooper, violoncello; Paul Kerekes, piano;
Joe Tucker, percussion; Whitney George, Conductor

Duo

Vicente Alexim

Vicente Alexim, Alex Yu, clarinet;
Maria Hadge, Thea Mesirow, violoncello

Couplets

Gregory Joseph Menillo

I. 30"
II. 30"
III. 60"
IV. 22" (*envoi*)

Vicente Alexim, clarinet; Maria Hadge, violoncello

Dear Mr. Bokbossi

Hyun-Kyung Lee

Carl Patrick Bolleia, piano

INTERMISSION

Olive Trees

Jacob Sachs-Mishalanie

Vicente Alexim, Alex Yu, clarinet;
Maria Hadge, Thea Mesirow, violoncello

Suite for Solo Piano

Nathan Pell

I. Prelude
II. March
III. Largo
IV. March
V. Finale

Thomas Weaver, piano

Please switch off your cell phones and refrain from taking flash pictures.

Notes on the Program

About Chasing Light:

Chasing Light is a multi-movement work inspired by photography. In photography light is always one of the principle subjects, highlighting or diminishing the other focal points within the frame. This work aims to depict light as the main subject captured in different environments, each in a separate movement. The optional film meant to accompany the work shows each of these separate environments filmed in Brooklyn, New York which was a collaborative effort between the composer and film maker/photographer Brandon Blinderman. – Whitney George

About Duo:

Duo represents the collaboration between two individuals. It is about supporting each other and growing closer with each interaction. This piece is dedicated to Nina, who taught me all of these things. – Vicente Alexim

About Couplets:

Toward the end of his life the American poet William Carlos Williams became increasingly preoccupied with pacing his poetry according to a unique rhythmic concept he called the “variable foot.” Williams rejected fixed-foot prosody in favor of free verse very early in his career, but ultimately grew dissatisfied with unbridled flexibility as well, concluding that “so-called free verse could never truly be free.” He claimed that only a kind of “variable foot” could ensure both order and variation in a line, while most accurately capturing the variety of speech rhythms he heard in colloquial American English.

Although critics have questioned the validity of the "variable foot," many of Williams' later poems feature a remarkable rhythmic spontaneity while still maintaining a sense of metrical balance; they often do seem to straddle the boundary between free and measured verse. It is this delightful quality that has made a lasting impression on my ear and has informed much of my musical thinking in this particular piece. A certain Williamsian wit has also found its way into this music, and I have taken great care to achieve a similar clarity of language. – Gregory Joseph Menillo

About Dear Mr. Bokhossi:

I don't recall the last time I was able to enjoy playing the piano with freedom and joy. Drowning in busy schedules and deadlines, I found myself dreading the composition process – there was no happiness to be found in playing the piano. However, as of late, there are a number of instances where I desire nothing more than the freedom to play my piano and compose without constraints. Despite being unable to play the piano as passionately as I once did, I continue to play in the hope of rediscovering my love for the piano. I lift up this song to my (now gone) beloved canine companion Bokho, with the hope that he will hear this piece in the heavens above and enjoy it as he did during life. With his passing came sorrow, pain, and loneliness – however, he has gifted me with a renewed passion for the piano.

For more about Hyun-Kyung Lee, please visit: <http://composersalliance.org/composers/lee>
For more about Carl Patrick Bolleia, please visit: <http://www.carlpatrickbolleia.com/>. – Hyun-Kyung Lee

About Olive Trees:

While writing this piece, I visited the Metropolitan Museum of Art and saw one of Van Gogh's paintings of Olive Trees. I was inspired by the way that this painting combined opposing elements: in some ways it felt mechanical and static, and in others very natural and irregular. The image is divided into distinct areas (the sky, the parts of the trees, the ground), and each area is made up of repeating brushstrokes of a few colors. The brushstrokes are neatly lined up in a sort of pattern, yet are all slightly different and form curving shapes. My piece aims for a similar effect: Each area of the piece is made up of only a few sounds (colors) repeated as regular pulses (brushstroke patterns), yet irregularly shifting between sounds (slight brushstroke differences and curves). The different areas form the "landscape." While my piece does not aim to conjure any concrete images, the elements work together for an effect like Van Gogh's.

I would like to thank Alex, Maria, Thea, and Vicente for their dedication in learning my piece, and for their fantastic performance. For more information on my music, visit: JSMishalanie.com. – Jacob Sachs-Mishalanie

About Suite for Solo Piano:

Nathan Pell is a composer, theorist, and cellist from New York City. The *Piano Suite* on the program tonight was written in January of 2012 in a four movement form. This past month, I wrote an additional March movement (now the fourth movement) to frame the Largo middle movement (in which the pianist is asked to keep the sustain pedal depressed the entire time). Despite the impression that the five movements differ vastly in character from one another (as is customary in a suite), they are connected by motivic and harmonic links, some audible, others concealed. My special thanks to composer and pianist Thomas Weaver (thomaseweaver.com) for his magnificent work on this piece. – Nathan Pell