

About the Program, cont.

Benjamin Martinson

Abandoned by the falling sea Remain,
like echoes from before,
A million drops of fading time
smeared on the broken shore.

These gobs of life-blue clouds of once-
Now wind-baked nearly to a crust
Lay scattered on the sifting screen
Of pixellated dust,

And as the sand-soaked soul-bits dry
The final memories of those
Who swam away their squishy lives
will slowly come to close,

And soon the looming muddy sky
Will shatter from the light above
To wipe away the dripping dreams
Of jellyfish in love.

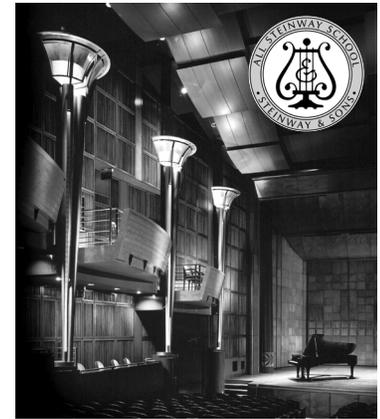
Brendan Owen Keenan

Sea-Breeze was written in 2010, during my last summer in Boston.
The piece captures the feeling of warm sun, cool breeze, and the
sound and smell of the surf during a calm day on the shore. The
contours are those of actual waves.

Sarah Hutchings

Prismatic contains certain tone “colors” produced through
various techniques in the cello and piano. These colors, in the
mind’s eye, were very much like the rainbow of colors produced
by shining light through a prism. Tone “colors” were produced
by the naturally occurring harmonics above a fundamental
pitch, however to blend them required the use of specific
pedaling techniques in the piano and the structured presence
of harmonics and varied bowing techniques on the cello. As
colors are blended they produce different shades and opacities,
so each movement involves more than primary structural colors
to create substance in the composition.

CCM
PRESENTS



COMPOSITION
DEPARTMENT
RECITAL

“A VIEW FROM THE EDGE”

Wednesday, March 9, 2011
Cohen Family Studio Theater
8:00 p.m.

*CCM has become an All-Steinway School through the kindness of its donors.
A generous gift by Patricia A. Corbett in her estate plan has played a key role
in making this a reality.*

PROGRAM

“Parallax” for solo piano

Angelique Poteat
(b. 1985)

Brittany Foster, flute
Nick Naegele, violin
Mark Tollefsen, piano

A Perspective

I. *Tabula Rosa*
II. *Numb*
III. *Symbiosis*

Bryan Anthony Percoco
(b. 1986)

Albert Mühlböck, piano

Morning Music (2011)

Josh Whelchel
(b. 1987)

Sarah Yaksic, clarinet
Keaton Neely, marimba
Colin Ryan, percussion

All about E and A

Haerim Seok
(b. 1982)

Changin Son, double bass

Jellyfish in Love

Benjamin Martinson
(b. 1987)

Jonathan Stinson, baritone
Matthew Quick, piano

— INTERMISSION —

Sea-Breeze

Brendan Owen Keenan
(b. 1982)

Neal Postma, saxophone I
Becky Morris, saxophone II
Mike Lunoe, percussion I
Zach Larabee, percussion II
Susie Ha, piano
Aik Khai Pung, conductor

Prismatic (ii. and iii.)

Sarah Hutchings
(b. 1984)

Desiree Miller, cello
Albert Mühlböck, piano

About the Program

Angelique Poteat

A parallax is an astronomy concept in which the position of a celestial body or object undergoes a change in angular displacement as a result of a shifting of the coordinates and position of the observer. Two types of parallaxes are dealt with in astronomy: Annual parallaxes occur when an object (such as a star) is viewed from the surface of the earth as opposed to the center of the earth, while heliocentric parallaxes occur when an object is viewed from the earth instead of the sun. “*Parallax*” for solo piano, delineates these differences in perspective formally within the layout of the piece: Annual-Heliocentric-Annual, as if viewing different celestial objects from different physical perspectives. One aim of this piece is to invoke a sense of movement within the mental “space” of the listener as such.

Bryan Percoco

A Perspective attempts to portray the emotions experienced over several stages in development by a child with an only older sibling that has a profound physical disability. The piece does not seek to dwell on the disability itself, but to show the interaction between the siblings. Over the years, their roles fluctuate until they are finally reversed.

This piece was composed for flutist Catherine Branch as part of her Music of Difference concert series.

Josh Whelchel

Morning Music (2011) reflects morning in the redwood forest, surrounded by peaceful nature and the tranquility of soft streams and curious wildlife. This piece is dedicated to Sarah Yaksic and to my father, whose fascination of large trees and annoying critters inspired me to write this piece.

Haerim Seok

By limiting the amount of pitches I use, I want to understand music without relying on a melody.

(CONTINUED ON BACK)