

About the Program, cont.

Wind Lark

After years of writing primarily long works for large forces, I took on this project to challenge myself to compose on a radically different scale: for a solo, unaccompanied flute.

Wind Lark is a foray into a smaller world where I am confronted with the task of communicating with limited means, not merely of forces but also succinct motives, compact development, and concise durations. By challenging myself to focus on these details and nuances, I hope to improve my fundamental compositional skills and expand my own boundaries so I can communicate musical ideas more effectively at all scales.

In Wind Lark, I explored a fully chromatic language across the entire range of the instrument. Through that language, I employed intuitive motivic development and phrase structures with chromatic voice leading and implied contrapuntal techniques.

I composed Wind Lark for C and Alto Flutes in alternating movements to expand the available color pallet without requiring additional musicians or relying on extended techniques, to render my composition more accessible to performer and audience alike.

Water Triptych

Water Triptych invites the listener to hear their own perceptions of water during the three movements of the piece. By not titling the movements, those who wish to hear a specific correlation to an occurrence in nature may do so, or the piece may be enjoyed as an abstract exploration of water. Water Triptych was commissioned and premiered by Joseph Rebman.

IN THE WINGS

8 p.m. Tuesday, April 4

SONIC EXPLORATIONS

Mara Helmuth, music director

Featuring an evening of electroacoustic and computer music by CCM students, faculty and guests.

Location: Cohen Family Studio Theater

Admission: FREE

8 p.m. Tuesday, April 11

A VIEW FROM THE EDGE

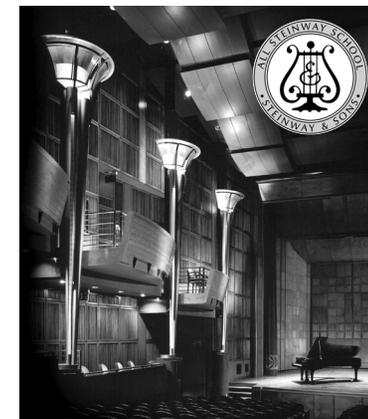
A showcase of music by CCM student composers.

Location: Cohen Family Studio Theater

Admission: FREE

CCM

PRESENTS



COMPOSITION DEPARTMENT RECITAL

“A VIEW FROM THE EDGE”

Tuesday, February 21, 2017

Cohen Family Studio Theater

8:00 p.m.

CCM Season Presenting Sponsor &
Musical Theatre Program Sponsor



**THE OTTO M. BUDIG
FAMILY FOUNDATION**

UNIVERSITY OF
Cincinnati

PROGRAM

Sonata No. 2 (2016) Maksym Mahlay
(b. 1998)

Maksym Mahley, piano

A Place for Resonance (2016) Michael Lanci
(b. 1984)

Caitlyn Chenault, cello
Matthew Umphreys, piano

Songs of Shattering (2016) Michael Delfin
(b. 1991)

Song of Shattering I
Song of Shattering II
Song of Shattering III

Rebecca Printz, mezzo-soprano
Yijia Fang, cello

Wind Lark (2016) Martin Hebel
(b. 1990)

I. Vivo, Liberamente
II. Adagio
III. Andante
IV. Adagio

Lizzy Darling, flute, alto flute

Water Triptych (2016) Mack LaMont
(b. 1989)

I.
II.
III.

Joseph Rebman, harp

About the Program

Sonata No.2

In contrast to the dark Sonata No. 1, Mahlay's Sonata No. 2 is calmer and freer. There are six motifs which the composer develops throughout the piece, as well as three main colors: blue, purple, and rose. As its predecessor, the piece does not contain sonata form; however, its cyclical structure is looser than the first.

The main character of the sonata is a passionate, almost erotic one, and while it ventures into dark worlds at the climax, the final resolution reveals the triumph of love.

A Place for Resonance

A Place for Resonance is a work that explores the use of silence as a mechanism to interrupt the flow and completion of a musical phrase coupled with the resonant properties of the sostenuto or "middle" pedal of the piano. The uniquely rich and complex overtones produced when using the sostenuto pedal serves as much of the musical material that the cello both develops and imitates or "amplifies" while simultaneously striving to push the music in different musical directions.

Songs of Shattering

A deeply depressed individual, Edna St. Vincent Millay conveyed in this set of poems a love that once promised the narrator fulfillment yet left him/her shattered and desolate. The song cycle unfolds in an arc, which is spelled out in the first poem's phrase "budded, bloomed, and shattered." The first movement's major and minor seconds glimmer with love's promise, the second movement's chromatic motion recalls passion now tinged with bitterness, and the third movement's stark outcries and gradual dissipation show the brokenness of love lost. Pervasive chromatic motion adds to the work's overall emotional instability, and resolutions are often as uncomfortable as the dissonances preceding them. A pizzicato low G permeates all three songs and points to an inevitability; just as doomed love that once bloomed now wastes away and dies, with it all joy and even life itself must bitterly come to an end.

(CONTINUED ON BACK)