



SCHOOL OF MUSIC

Presents

Composition Studio Recital

Felicity C. Mazur-Park, Elijah Ong, Patrick Vu, Aaron Daniel Kline, Composers

2/19/2021

7:00 PM

Youtube Livestream

Program

Chromatic Water (2020)

Felicity C. Mazur-Park
(b. 1988)

1. *Chromatic Spring*
2. *Chromatic Waterfall*
3. *Chromatic Estuary*

Will Belew, trumpet; Nicolas Mirabile, viola; Felicity Mazur-Park, piano

A Melodic Sacrifice Upon Dawn (2020)

Felicity C. Mazur-Park
(b.1988)

Judy Diez d'Aux, two flutes

Puedo escribir (2020)

Patrick Vu
(b.1998)

Patrick Vu, tenor; Stephen Carey, piano

Dummy Corporation Soundtrack
II. Underground Theme

Aaron Kline
(b. 1990)

Mastering artist, Daniel Gonko

existence (2020)

Elijah Ong (efryo)
(b. 1997)

Chekhov's The Seagull: A Musical Sketch (2020)

Felicity C. Mazur-Park

(b. 1988)

Nicolas Mirabile, Trigorin; Felicity Mazur-Park, Nina; Felicity Mazur-Park, piano

You Are (2021)

Elijah Ong (efryo)
(b. 1997)

Sanctuary in the Storm

Aaron Daniel Kline
(b. 1990)

Aric Kline, Trumpet; Davan Sagara, Trumpet; James Odermatt, French Horn;
Andrew Watkins, French Horn; Tessa Nojaim, Tuba

Felicity Mazur-Park and Patrick Vu are students of Dr. Martin Blessinger
Aaron Kline is a student of Dr. Blaise Ferrandino and Dr. Neil Anderson Himmelspach

Program Notes

Chromatic Water

Chromatic Water tells the story of the journey of a river. The river originates from a peaceful spring. It has a tumultuous and active mid-life as it progresses through rapids and waterfalls as a river. Finally, it travels through an estuary to join the ocean and ends just as peacefully as it began. The whole composition is a palindrome. The material starts its retrograde form halfway through the fugato (the middle movement). Therefore, the middle movement is a palindrome even when performed by itself. There are many parallels between human life and the water cycle. Many philosophical and spiritual insights can be gained from water, which is never created or destroyed and merely just changes form.

A Melodic Sacrifice Upon Dawn

A Melodic Sacrifice Upon Dawn is an auto-biography of a melody. There is a recurring melody which tries to establish itself but is unable to do so. It continually takes the same form but places itself in different situations. The melody is rejected as textures collapse around it and a paradox is created. It wishes to be developed thematically in order to establish itself as a fundamental part of the piece. However, by attempting this, it is lost within the texture. This creates an epic contradiction within the sonata form of the first movement. This contradiction is commented on by the formally strict palindrome of the second movement and the canon of the third movement. For this performance, the flute duet, played by Judy Diez d'Aux, is paired with scenes from Dartmoor National Park in England. I grew up in Tavistock which borders Dartmoor and much of my musical inspiration originates from these scenes from my childhood.

Puedo escribir

I have wanted to set music to this poem by Pablo Neruda for quite some time because it is my high school Spanish teacher's favorite poem. Born in Chile in 1904, Neruda was a prolific and successful writer, diplomat, and politician. He eventually received the Nobel Prize for Literature in 1971 for his nationalist contributions through poetry. As a result, Neruda is often considered the national poet of Chile, and his works have been influential worldwide.

Neruda's poem "Puedo Escribir" is a passionate love poem from his collection *Twenty Love Poems and a Song of Despair* published in 1924, and he was only 19 when he wrote it. "Puedo Escribir," the penultimate poem in the collection, expresses the pain the speaker feels after losing his lover. He juxtaposes the beauty of the passionate intimacy the speaker shared with his lover with the frustration and uncertainty the speaker feels now. In order to capture this emotional confusion in the music, the key areas change dramatically and frequently, and the music oscillates between areas of sweet consonance and brooding dissonance.

I initially started writing my setting of **Puedo escribir** in July as an experiment with unconventional harmonic progressions and angular melodic lines, but as I continued working, I began to really enjoy the new challenge. This piece is unlike anything I have done before and I am very proud of how it turned out.

Dummy Corporation Soundtrack: II. Underground Theme

Dummy Corporation is an upcoming mobile video game by Human Action Studios. Players run a fast food restaurant that serves as a front for ethically questionable clandestine operations. The underground theme corresponds with the clandestine part of the game. This exciting piece is based on developing motives from the topside theme (<https://youtu.be/Qtz9YoHcxTg>), adding layers over time, mixing the sounds of rock and orchestral instruments, and a somber setting of the national anthem. More information about the game can be found here: <https://dummycorporationgame.com/>.

existence

Clown Core is an absurdist jazz-fusion/horrorcore duo famous for wearing clown masks and jumpsuits in various unconventional performance venues (like run-down vans and porta-potties). Their writing is typically very aggressive, very schizophrenic, and yet still surprisingly musically sophisticated and dense. I've created an arrangement of their track "existence" with piano, violin, voice, kazoo, and synthesizers that hopefully captures the essence of their crazy antics and remarkable counterpoint and voice-leading. Or it may just be completely overwhelming, that's fine too.

Chekhov's The Seagull: A Musical Sketch

Anton Chekhov was a Russian playwright, who was famous for his tragicomedies. *The Seagull* is one of his most successful tragicomedies. It has been adapted for many other mediums including ballets, operas, and musicals. In this play, Chekhov uses the symbol of the seagull to represent the doomed fate of many of the characters. This video features Nina and Trigorin. Trigorin, a successful writer, seduces Nina with promises of acting fame. In the first part of the dialogue, which occurs at the lake on Nina's family's property, Trigorin foreshadows the demise of their doomed relationship before it even begins. Trigorin's last line, "I don't remember," is taken from the end of the play. Trigorin is viewing the stuffed seagull, from the lake scene, which he mounted on the wall. He can not remember its significance or the day at the lake. Scenes from Dartmoor National Park in England are featured in the video.

Dialogue from Act Two:

Trigorin: It's so wonderful here! What's this?

Nina: A seagull, Konstantin shot it.

Trigorin: It's a beautiful bird. Oh how I don't want to leave. Try to convince Irina Nikolaevna to stay.

Nina: What are you writing?

Trigorin: Just making a note...An idea came to me...An idea for a short story: Once upon a time there lived a young girl, on the shore of a lake, a young girl like you; she loved the lake, like a seagull, and she was happy and free, like a seagull. But one day by chance there came a man, who saw her, and for lack of anything better to do, destroyed her, just like this seagull.

Dialogue from Act Three:

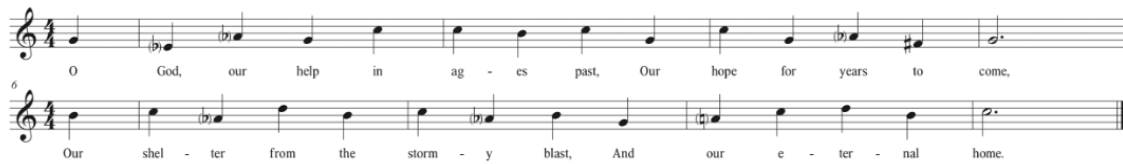
Trigorin: I don't remember.

You Are

The genre of "plunderphonics" can mean many different things, from the idea of sampling other things to using other mediums and repurposing them for a specific composition. Much of what I do revolves around the human voice and the natural pitches and rhythms that are created in normal, everyday speech. In this project, I've sampled three of my friends: Nick, Skye, and Elizabeth, all of whom I respect immensely as creative minds. All three sent me footage to work from, and this composition is the result of tedious hours of scrubbing through all their videos to find the vocal melodies that you hear. I enjoy working in the plunderphonics medium not only for the immensely rewarding nature of creating something new from something existing, but also for the universality and the inherently international process it takes. The entire final product is a labor of love from Australia, South Africa, and various parts of the U.S., of which I can only take credit for "finding" the composition and assembling it in its entirety.

Sanctuary in the Storm

My brother, Aric Kline, is an excellent trumpet player. We had talked about me composing a brass quintet for him for a while. The opportunity finally came with this project. *Sanctuary in the Storm* is an exploration of trusting God in the midst of hardships. It is based on the hymn “O God Our Help in Ages Past,” by Isaac Watts.



O God, our help in ages past,
Our hope for years to come.
Our Shelter from the stormy blast,
And our eternal home.

The piece begins with a development of ideas from the first line. The interval of a descending major third is passed around the ensemble like a sigh in the midst of pain. The next section develops motives from the second line of the hymn. During the third section, a chant-like melody gives way to a growth of intensity illustrating the storms of life based on motives from the third line. This builds into a majestic statement of the hymn melody by the full ensemble. The next section is much more peaceful as we contemplate “our eternal home” in heaven. The piece concludes with a reprise of material from the beginning of the piece.

Trusting in the Lord does not make the hardships go away, as the near-constant dissonance of the piece illustrates. Yet, there is hope in the midst of the chaos that God will be “Our shelter through the stormy blast” in this life, and “Our Eternal Home” in the next.