



SCHOOL OF MUSIC

Presents

**The Spirit and the Mind:
Spring 2023 Student Composers Concert**

March 1, 2023

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Cerebral Infirmity (2021)

Hezan Daroona
(b. 2004)

Hezan Daroona, snare drum

Time Out of Mind (2022)

Charlie Nelson
(b. 2003)

Riley Kee, violincello

Figuring It Out (2022)

Holt Lee
(b. 2004)

Holt Lee, alto saxophone
Maddie Purvis, piano

Stephen's Quintet (2023)

Charlie Nelson
(b. 2003)

Coby Canale, piano

Der Sommerabend (2023)

Charlie Nelson
(b. 2003)

John Dubois, tenor
Jace Mankins, piano

New Life (2023) Jace Mankins
I: Today, My Son Jolan Was Born (b. 1998)
II: Time Marches Onward

Jace Mankins, piano

Distress of Mind (2022) Maddie Purvis
(b. 2004)

Maddie Purvis, flute
Xu Hanqui, piano

Funeral March No. 1 (2023) Charlie Nelson
(b. 2003)

Coby Canale, piano

Quintuplet Rhapsody (2011) Felicity Constance Mazur-Park
(b. 1988)

Felicity Mazur-Park, piano
John Cope, marimba

Encountering Fate (2022) John David Cope
(b. 1997)

Joseph Tullis, violin
John Cope, marimba

String Quartet No. 1 in C minor, Mvt. 1 (2023) William Kyle Cornelison
(b. 2004)

Joseph Tullis, violin 1
Daniel Compton, violin 2
Jacob Burk, viola
Jace Mankins, violoncello

Jace Mankins and Felicity Mazur-Park are composition students of Dr. Blaise Ferrandino.

John Cope and Charles Nelson are composition students of Dr. Martin Blessinger.

Kyle Cornelison is a composition student of Mr. Trey Gunter.

Hezan Daroona, Holt Lee, and Maddie Purvis are theory students of Felicity Mazur-Park.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Cerebral Infirmary (2021)

Cerebral Infirmary (AKA Brain Weakness) is composed around a variety of syncopated rhythms, hybrid-drum rudiments, and a wide dexterity of manipulated subdivision combinations. This solo was written with the intention of utilizing many different complex rudimental skills I have struggled with over my early years as a marching snare drummer, growing into the percussionist I am now and expanding my knowledge of musical capability. This solo requires patience and tolerance in breaking down the essence of each combination in order to achieve maximum relaxation and efficiency while incorporating the musical integrity of the piece. Furthermore, throughout the different sections of the piece, it is important to examine the different techniques utilized in order to culminate an advanced understanding and skillful awareness in order to overcome the cerebral infirmity the piece may entail for the performer.

Time Out of Mind (2022)

Time Out of Mind is an expression referring to something so long ago that no one alive remembers it or holds any idea of it in their head. Something so long ago, so ancient, so primordial would surely be almost incomprehensible to us, like the ravings of a madman, but just so would ring in such a way that caused something deep inside of us to ring the same. Perhaps some very ancient instinct, belief, or impulse lives very deep inside of us that is so foreign to our conscious life that few or even none can understand, and perhaps despite its foreignness it still affects us, or even because of its foreignness.

Figuring It Out (2022)

I have not composed much in my life. As a matter of fact, I have never successfully composed a piece at all. That being said, I always felt like I had scattered ideas for creating musical pieces, but I never took the time to sit down and form my ideas into cohesive writing. This project was a perfect opportunity for me to attempt to collect my musical thoughts and display them through my composition. Since this piece is my first, I decided to write a piece that embodies what it felt like trying to figure out how to compose, or more broadly, how it feels to figure anything out. The piece starts out with a piano intro, which represents the end goal, the skill, project, or other task that must be conquered. The saxophone melody represents the process of figuring that melody out. For example, there is an inevitable point of failure and frustration during the trial and error, and I wanted to show that process of getting frustrated and confused, getting past those feelings, and trying again anyway. Eventually there is always that final epiphany where everything clicks, and you feel like you have conquered this mountain that seemed insurmountable before. All of the failures, frustration, and hours lost to practicing only serve to make the success sweeter once the task is conquered. I hope that my piece can embody this journey towards improvement, and hopefully by the end of it, I will have figured out how to compose properly!

Stephen's Quintet (2023)

Stephen's Quintet is both an idea I had for a piano suite consisting of 5 movements and a group of five galaxies which was chosen to be one of the first 5 cosmic objects to be photographed by the James Webb Space Telescope after its launch on Christmas Day, 2021. While the 5 galaxies within Stephen's Quintet appear to be near to each other in the night sky, only 4 of them actually are near to each other on an astronomic scale, the 5th (named NGC 7320) being 301 – 171 million light years closer to earth than the other 4. Those 4 distant galaxies make up the first compact galaxy group ever discovered, and their gravity will one day pull them together, combining them into one much larger galaxy. Despite the significance of those 4 galaxies, the 5th galaxy, which gives this movement its name, remains the brightest of all 5 and is currently patiently serving as a cradle for stars soon to be born.

Der Sommerabend (2023)

This piece is a setting of an untitled poem by Heinrich Heine, of which a translation is provided below. The poem narrates twilight falling on nature, how peaceful and right everything is. One could imagine themselves as the wanderer mentioned in the second stanza and wonder why humanity is only mentioned in one line of the poem; one could imagine themselves as the nymph mentioned in the third stanza and become a being entirely at one with nature; one could imagine themselves as the sun which is setting in the first stanza and allow themselves to rest, thereby giving other life room to grow and wander; one could even imagine themselves as the reader of the poem quickly creating and switching through all these roles.

Twilight lays on the summer evening
Over forest and green meadows;
Golden moon in blue sky
Shines down in a fragrant feast.

By the stream the cricket chirps
And the water stirs
And the wanderer hears a ripple
And a breathing in the silence.

There, alone on the stream,
The pretty nymph bathes herself;
Arm and neck, white and lovely
Shimmers in the moonshine.

New Life (2023)

Today, My Son Jolan Was Born: A short work regarding the birth of my son and the circumstances surrounding it.

Time Marches Onward: Time is indifferent to those under its rule. We can choose to make the best or worst of life, but time will always march onward.

Distress of Mind (2022)

Distress of Mind is a reflective piano and flute duet that I composed at a time where I felt many emotions and my thoughts were scattered. The piece is in a minor key to convey the sadness, grief and anger I felt, though the melody hints at some major accomplishments and happy moments in life. The melody starts very simplistic and builds upon itself to symbolize the different stresses and tasks building upon each other and how it is never “one thing at a time”. In addition, the melody reverts back to G multiple times to show my mind reverting back to every day's schedule and restart. By the end of the piece, I add more rhythmic elements to interpret the craziness of life and inability to maintain all of my endeavors. In conclusion, I close the piece with a broken melody to sound satisfied yet barren and simplistic to emanate everything from semester one coming to a close.

Funeral March No. 1 (2023)

This piece was begun almost 2 years ago by now but remained unfinished until this time last year when my grandfather died. My grandfather was a great man, and it was and always will be an honor to be named after him. He was a quiet and gentle figure deeply loved and admired by many so when he died that love appeared as grief equally strong. From the moment he met her, when he was 21 and she was 19, my grandfather was entirely devoted to my grandmother, his wife. Nearly all of his life after that would be acts of service for her and with her. Grief for a loved one, love which lasts generations, and the willingness to be a servant of something greater, they all come from the same desire: vitality. My grandfather saw vitality not only in my grandmother but also in him being with her, he saw the vitality that would come from his service to humanity, and on that day when his children, grandchildren, and great grandchildren were gathered to celebrate his life, we saw vitality in our love for him. This piece is not background music for a funeral procession; this is an ode to vitality, which is now shaded darkly and will later be shaded differently but will always be the canvas on which humanity paints.

Quintuplet Rhapsody (2011)

Quintuplet Rhapsody, despite its simple title, expresses deep emotional pain through a minimalist aesthetic. It was written during a challenging time in life when I was unknowingly facing much oppression. This 4-minute composition has five distinct sections. The first is an exploration of paradise, a passionate utopia. The second is titled loud and violent. The fourth and fifth sections have no titles because they express emotions too painful for words. The fifth section is illogical, short, and harmonically traditional and futuristic at the same time. It is a distraction. On a more intellectual level the whole piece is based on the concept of close and open harmony.

Encountering Fate (2022)

Encountering Fate is written for an unusual instrumental combination, solo violin and marimba. This piece is about how we often find ourselves trying to take control of our lives but are ultimately unable to do so. I have tried many times to plan my life out years ahead, but each time I have failed to do so accurately. In life, there are many uncontrollable factors that make it impossible to know what is going to happen in the

future. Being unsure of the future is scary and often frustrating, but it is also what makes life interesting and full of surprises. Through this piece, I hope to show that even if we encounter fate, we do not need to control it.

String Quartet No. 1 in C minor, Mvt. 1 (2023)

I wrote this movement for my Composition I final last year. I've dabbled around in writing for a group of strings before, but this is my first complete piece for chamber strings- I wanted to go for something exciting and intense that utilized the instruments' capabilities well. You will hear a variety of articulations and sections that, I hope, intensify the sense of both the autonomy of the individual instruments, and the cohesion of the group - each instrument gets a chance to shine with something that I aimed to make both fun to play, and fun to listen to. You will hear one of the main motifs introduced in the 1st violin near the beginning of the piece. The other instruments will take turns with this idea, applying various melodic transformations to it in the fuguelike introduction. After the introduction, the cello will introduce the main theme that pops up throughout the piece. The piece is written in compound ternary form - which follows an A-B-A structure. Each section is also internally ternary. I hope you enjoy it; this piece was an absolute joy to compose, and I hope that it shines through!