



SCHOOL OF MUSIC

Presents

**Alfredo Ortiz, composition**

April 2, 2023

7:30pm

Van Cliburn Concert Hall at TCU

**Program**

*Lost in the Jungle* (2023)

Hezan Daroona, percussion  
Josh Foust, percussion  
Eric Goodhear, percussion  
Joshua Santana, percussion

*Trees* (2019)

Text by Joyce Kilmer

Anna Morgan, voice  
Alfredo Ortiz, piano

*Variations on a Theme* (2020)

Christian Lackey, clarinet  
Alfredo Ortiz, piano

*Purity* (2021)

Violins  
Alexia Wixom  
Elijah Ong  
Henry Haas  
Alexis Lizama

Viola  
Jacob Burk  
Elissa Hengst

Cello  
Alejandra Ramirez  
Grady O'Gara

Bass  
Blaine Bryan

Christian Ruelas, conductor

*Furious Clown (2022)*

David Clary, trombone

*Surchargé (2022)*

Nathan Musso, trumpet

*Pompous (2020)*

Alexia Wixom, violin  
Henry Haas, violin  
Jacob Burk, viola  
Alejandra Ramirez, cello  
Blaine Bryan, bass

*Brass Quintet No. 1 (2019)*

Sebastian Marin, trumpet  
Ford Harris, trumpet  
Logan Bingham, horn  
Anthony Tinsley, trombone  
Tyler Moseley, tuba

*Pedals (2021)*

Luke Hamilton, marimba  
Hezan Daroona, marimba  
Austin Probst, glockenspiel  
Gabe Sanchez, drumset

This recital is given in partial fulfillment of the requirements for Bachelor of Music in Composition.

Alfredo Ortiz is a student of Dr. Till Meyn.

The use of recording equipment or taking photographs is prohibited.

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

# Welcome

Hello!

Welcome to my recital! You are about to hear a selection of works I have completed during my time at TCU, most of them being performed to an audience for the very first time. Because I depend on a high audio and video recording for tonight's performance, please check that your devices are set to silent or turned off completely.

There are many shout-outs to give that made all of this possible. First, I want to give a huge shout-out to all my performers for giving some of their time to practice and play my music. Second, I want to give a shout-out to all my mentors, starting with my private lesson instructors to all my band directors from middle and high school and all the faculty I have worked and studied with at TCU, who have all contributed to developing my musicianship. Finally, I want to thank mom and dad for all of their love and support they have given me as I prepare to pursue a professional music career.

Thank you for taking the time to listen in. Enjoy the performance!

- Alfredo

## Biography



Alfredo Ortiz (b. 2001) is an incoming pianist, composer, and collaborator of the 21<sup>st</sup> century currently living in the Dallas-Fort Worth metroplex. During his time at TCU, he has been an active musician, collaborating with many of TCU's ensembles such as Jazz Ensemble, the Horned Frog Marching Band, Symphony Orchestra, Concert Band, and minor collaborations with TCU Percussion, Trombone Studio, Wind Symphony, and Theatre TCU Black Excellence.

Alfredo was elected to the Secretary Role in TCU's Society of Composers organization going into the Fall of 2021 before he stepped in to fill in for the Vice-President role in the Spring of 2022. He was then elected to lead the organization as President for his final year, where he has helped increase membership, created performance opportunities for composers, and brought opportunities to host and meet established composers from across the country.

As a composer, Alfredo is committed to creating a variety of new literature for musicians and institutions of all levels. If you are interested in fulfilling a commission, reach out to him at the end of tonight's performance. He would love to work with you!

# Program Notes

## *Lost in the Jungle* (2023)

*Lost in the Jungle* is an unpitched percussion piece that starts with the musical content in conflict with the meter. As the piece progresses, the clarity of the meter and the music align to resolve the initial metric conflict for both the performers and the listener. Divided up in three sections, the first is the most difficult section to line up the music, which then goes to a slower section with less metric conflict. The final section is a fast 7/8 that is mostly reliant on ostinatos to help the performers and listener identify the beat before coming to a close.

## *Trees* (2019)

*Trees* uses the text from the titular poem by Joyce Kilmer (1886-1918). The text, provided below, reflects on how the beauty of nature cannot be exceeded by even the most talented humans that practice art:

I think that I shall never see  
A poem lovely as a tree.

A tree that may in Summer wear  
A nest of robins in her hair;

A tree whose hungry mouth is prest  
Against the earth's sweet flowing breast;

Upon whose bosom snow has lain;  
Who intimately lives with rain.

A tree that looks at God all day,  
And lifts her leafy arms to pray;

Poems are made by fools like me,  
But only God can make a tree.

*Trees* was written in the fall of 2019 and was the first assignment for Comp I class, under Mr. Gunter. Written for mezzo-soprano and piano, *Trees* features many types of sequenced ascending and descending gestures to imitate the circle of life. Brief instances of imitative polyphony fuel the conversation of nature between the voice and piano parts. A refrain is present, using the first four lines of the poem, to form a five-part rondo piece (AbAcA'), with the B section using lines 5-8 and the C section using lines 9-12.

## *Variations on a Theme* (2020)

*Variations on a Theme* was written in the spring of 2020 for the second assignment for Comp II class. Clarinet is the first instrument that I wanted to write as a solo instrument with piano accompaniment. For advanced players, this piece has four variations to compliment the theme, which feature changes in texture and synthetic scale collections.

## ***Purity (2021)***

As an aspiring composer who wants to write literature for schools, I wrote my first beginner piece for strings to demonstrate how I can write for easier levels in difficulty. *Purity* is named after its use of quartal/quintal harmony, perfect intervals, and the lack of dissonance that create this “perfect and pure” sound of the piece. I find that the further this piece progresses, the more I associate this composition as also representing “innocence”. The piece sounds quite pure that even the smallest bits of dissonance will briefly tarnish its beauty within.

## ***Furious Clown (2022)***

*Furious Clown* draws inspiration from Luciano Berio’s *Sequenza V* (1966). The flow of the composition is speech-like and relies on the trombonist to build the character of the piece by exaggerating the articulation, glissandi, and dynamics. In the middle section, the conflict between forte and piano dynamics represents the clown’s fierce emotions in dialogue with his timid inner self before driving itself into fury and chaos.

*Furious Clown* was awarded the Judge’s Favorite for the 24-Hour Composition Contest of Fall 2022.

## ***Surchargé (2022)***

*Surchargé* is French for “overloaded” and best describes the level of difficulty for this unaccompanied trumpet solo. Growing up as a trumpet player, I was highly influenced by the Romantic and 20<sup>th</sup>-Century French composers that wrote literature for trumpet, including Arban, Barat, Bozza, and Ropartz. *Surchargé* is a lively rondo that incorporates similar character and technique found from these composers.

## ***Pompous* (2020)**

*Pompous* was written in the spring of 2020 for my Comp II class, where I was assigned to write a sonata-form piece. It is inspired by the Spanish flamenco style, which features arpeggiated patterns, syncopated figures, and moments of pizzicato depicting the strumming of a guitar. One composition technique I incorporated was to use imitative polyphony to drive the transitions and the development section of the sonata form. The first section of *Pompous* should be played with a grandiose sound to contrast with the calmness found in the second section.

## ***Brass Quintet No. 1* (2019)**

*Brass Quintet No. 1* has a special place in my heart. It is one of my earliest composition pieces completed during my time at TCU and is dedicated to a part of my past where I was an active trumpet player in middle and high school. In addition to playing all kinds of literature for band, I played a lot of solo and chamber pieces, which inspired me to write my own work for brass quintet. While I no longer play trumpet as much as I used to, I always get a sense of nostalgia every time I write for brass.

## ***Pedals* (2021)**

Many of Earth's flowers have a number of pedals that correspond to a Fibonacci number from the Fibonacci Sequence. This composition explores this phenomenon along with the golden ratio to structure of the whole piece. Techniques used that represent the Fibonacci sequence and golden ratio include, but are not limited to, the total number of measures played, the point of climax, and the number of notes in the ostinato-based and melodic ideas. The piece works alongside the nature of mathematics, featuring ideas clashing in metric modulation.

*Pedals* was awarded the Judge's Favorite for the 72-Hour Composition Contest of Fall 2021.

*Pedals* is in the works of being published through a 3<sup>rd</sup>-party. More details to come at a later time.