



SCHOOL OF MUSIC

Presents

Fall 2023 24-Hour Composition Competition

Thursday, November 8, 2023

7pm

PepsiCo Recital Hall

Program

Sonata

Chase Morrison
b. 2004

Joey Tullis, violin
Emily Torkelson, violonocello
Annika Jonson, piano

Flute Fugue in G Minor

Maddie Purvis

David Diaz, flute 1
Autumn Bell, flute 2
Maddie Purvis, alto flute

Cobblestone Steps

Ethan Peel
b. 2004

Bella Evans, oboe;
Katie Lilley, English horn;
Diego Llamas, viola;

Bea Vida

Charles Nelson
b. 2003

The Inventor

Kyle Cornelison
b. 2004

Daniel Compton - violin
Emily Torkelson - violoncello
Kyle Cornelison - bassoon

Vote for your favorite: https://docs.google.com/forms/d/e/1FAIpQLScXvFFGT7lLyASH8-SDRhvLrtjeo5mVD502iuax9RaaHPWssw/viewform?usp=pp_url

Program Notes

Flute Fugue in G Minor – Maddie Purvis

Composed for the 24 hr. Competition, my piece explores Bach's "employment of melody, sequence, and contrapuntal techniques" through the instrumentation of a flute trio. For the longest time I have wanted to compose a piece with alto flute and took the opportunity to include two other flute parts as well. I based my piece off of a Bach fugue for piano, but ultimately the outcome was largely "neo baroque in nature" and is a fun piece to play as a college student putting together a musical ensemble.

Cobblestone Steps – Ethan Peel

Cobblestone Steps is a piece that you can see has a narrative format. As the listener I find myself walking down a cobbled road, with different characters or themes greeting me as I walk, but I always return back to my walk. I hope you in the audience enjoy the journey the music takes you on.

Bea Vida – Charlie Nelson

Bea Vida is Spanish for "Beautiful Life." This title means nothing, it was decided entirely because my Spanish-speaking sister used that phrase at some point early on in the 24 hours I had and my dad said, "Whatever you write, that has to be the title!" so here I am with you, dear listener, as a hostage of my apathy. I suppose in my younger days, about 2 or 3 months ago, I would have tried to justify the title using fanciful language, as though I had discovered it from ancient times, but now in my old and frail state, I recognize that it has just as much meaning as something that would have made this simile make sense. Perhaps the real "Bea Vida" was the friends we were apathetic to along the way, regardless, the important thing to remember is that this piece was composed in 24 hours.

The Inventor – Kyle Cornelison

When I heard this prompt, I was very surprised. I was expecting anything - except for this! I did not know where to start, so I just listened, on repeat, to up-tempo works by Bach the night we got the prompt. I wrote a little bit that night, and then fell asleep while writing! I spent the entire next day working at it in front of our piano at home.

The title is a little bit of wordplay- it references the contrapuntal 'inventions' that Bach made, but it also describes the flow of western music. My piece, of course, is heavily baroque-inspired, though in many ways, it is romantic. In this regard, I would like to say my piece is "authentically" romantic - after all, the classical and romantic eras came, temporally, from the baroque - after certain methods and means of music had been explored and experimented with. Essentially, my piece is neo-baroque, and it makes use of stereotypically "baroque" elements - some areas of chorale-like voice leading, a Picardy third, a very refined and elegant theme - not that these are inherently baroque, but

they invoke the related feelings. However, just as composers of the day did, they experimented with new harmonies, and new ways of thinking.

In other words, in the areas where my piece is not sonically baroque, it is philosophically baroque, and this was at the forefront of my mind when composing. I really hope you enjoy it! Make sure to listen for a brief quotation of a well-known rhythm, as well as a callback to the piece I wrote last semester.