



SCHOOL OF MUSIC

Presents

John David Cope, DMA Composition

Wednesday, April 17, 2024

7:00 pm

Van Cliburn Concert Hall at TCU

Program

Gone But Not Forgotten 2023

John David Cope, piano

Three Percussion Ensembles for Middle School 2024

**Oblivion*

Sprawl

**Altered Rebound*

Conducted by John David Cope,

Matthew Bartley, Haley Bruns, Leighann Crockett, Joe Donahue,

Hezan Daronna, Brandon Davidson, Nathan Grissett, and Nick Travis, percussion

**Wandering Sentient* 2022

Loida Soriano, flute, Brandy Cope, oboe, and Elijah Ong, piano

**Gift from Above* 2023

Brandy Cope, oboe, and Jace Mankins, piano

Glasswire 2023

John David Cope, vibraphone

jUst past the Void 2023

John David Cope, marimba, and Elijah Ong, piano

*world premiere

*Five Psalms for Soprano 2024
My Deliverer
Praise the Lord
O Lord, do not forsake me
He Shall Redeem
Shout for Joy to the Lord

Brandy Cope, soprano, and Elijah Ong, piano

**Who's in Charge?* 2016, ed. 2024

John David Cope and Joe Donahue, marimba and bongos

**A Real Good Time* 2024

Joseph Long, banjo, and John David Cope, marimba and hi-hat

This recital is given in partial fulfillment of the requirements for a Doctorate in Music Composition.
John David Cope is a student of Dr. Neil Anderson-Himmelspach.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Gone But Not Forgotten

This short piano solo is dedicated to my late grandmother, Margaret Livingston, who passed away on August 28, 2022. My grandmother loved music and was always supportive of me pursuing my passion for and career in music. Specifically, she loved sacred music in the form of hymns, chorales, and sacred choral works. Although I have written some sacred works in the past, it is not my area of expertise. When she passed away, I decided to write her a piece that combines both my musical style, including pan-diatonicism, rich harmonies, irregular rhythms and meters, and lyrical melodies, with a sacred hymnal style. I used hymn-like melodies all throughout the work. Although I wish she could have heard this piece in person, I know she is listening up above in Heaven.

Three Percussion Ensembles for Middle School

Oblivion

Sprawl

Altered Rebound

Over the past couple years, I have been consistently working for the Bethesda Christian School percussion and band program as a part-time percussion instructor and marching technician. Most of my percussionists are in middle school and prior to my arrival, knew very little about the vast world of percussion. To help nurture their growth as percussionists, I decided to write three short pieces for percussion ensemble, each with a part tailored to specific members of the Bethesda ensemble. My primary goal was to write music that was fun and engaging, as well as challenging in one or two ways. *Oblivion* utilizes canonical writing between both the melodic and rhythmic percussion instruments, *Sprawl* consists primarily of ostinatos that are fun and helpful in learning asymmetric meter, and *Altered Rebound* is a fast work that is both humorous and serious at times.

Wandering Sentient

Wandering Sentient is a very challenging work for flute, oboe, and piano. It was originally written for Dulcis Disputatio, a chamber trio based in Lincoln, Nebraska. Unfortunately, the work was never performed by the trio, so I am grateful for tonight's performance. The piece is about someone who has lost their way and is trying to find a way home. I often find myself unsure of the future and even scared of what comes next, and this music depicts the emotions that result from these thoughts. My hope is that this piece can shed light on not only the fact that we are all often lost at some point, but that there is also hope of finding a way out.

Gift from Above

Gift from Above was written for my wonderful and beautiful wife, Dr. Brandy Cope. I composed the piece just a few months after we got married and wanted to express my love and appreciation for her through my music. I have never been great at expressing my emotions, so I thought I could use my music to help further showcase my feelings. Furthermore, I also wanted to write a piece that would prove both challenging and engaging to her, as she is a master of the oboe. I have watched her play oboe for a little over three years now and am always blown away by her skill, tone, and expressivity. My hope is that the piece still expresses my thoughts and feelings, despite being a challenging piece of music.

Glasswire

For most of my musical career, I have primarily written for acoustic instruments and voices, despite the ever-growing importance of electronic music in the compositional community. I have always struggled with writing music in DAWs or without sheet music, which is the primary reason I have steered clear of electronic music. However, I have come to realize that it is never too late to learn, so I have been slowly writing more and more electronic music these last couple of years. I have been blessed to study with both Dr. Larson and Dr. Himmelspace, who are experts in the field of electronic composition. *Glasswire* is a short work for vibraphone and electronics and is my first real attempt at combining acoustic and electronic music. The piece is very challenging because of the prominence of polymeter, the difficult runs in the vibraphone, and the ethereal mood that makes the tempo difficult to follow. I hope you enjoy the piece, especially since it was a real pain to learn!

jUst past the Void

Commissioned by my friend Katie Jobe in early 2023, *jUst past the Void* is my attempt to depict space travel through music. Katie tasked me with writing a piece that is reminiscent of science fiction films and space travel, so the music depicts a group of people drifting through the never-ending void of space. I imagined a ship floating slowly away into the deep and dark galaxy. As you listen to this work, close your eyes a few times and try to imagine yourself floating and drifting through space. The U and V are capitalized to point out the connection with ultra-violet light.

Five Psalms for Soprano

<i>My Deliverer</i>	(Psalm 40: 1-5, 11-13)
<i>Praise the Lord</i>	(Psalm 117)
<i>O Lord, do not forsake me</i>	(Psalm 38: 1-4, 9-10, 17-18, 21-22)
<i>He Shall Redeem</i>	(Psalm 130: 1-8)
<i>Shout for Joy to the Lord</i>	(Psalm 100: 1-5)

One of my primary goals entering my doctoral program was to become more familiar with and comfortable with vocal music. I have immersed myself in choral music

by joining the TCU Frog Corps, taking a Choral Literature graduate class, and listening to hours upon hours of choral music. Furthermore, my faith is a huge part of my identity, and I wanted to express my love for Jesus through my music. Thus, I decided to set five different psalms for soprano with piano accompaniment. Below, you can find the texts for each psalm.

My Deliverer:

I waited patiently for the Lord; He turned to me and heard my cry. He lifted me out of the pit of destruction, the miry clay;

He set my feet on a rock, gave me a firm place to stand. Many will see, many will fear the Lord, and put their trust in Him.

Blessed is the one who trusts in the Lord, who does not look to the proud, nor those who turn aside false gods. O Lord, you have multiplied your wondrous deeds. None can compare with you. None can compare with you.

Do not withhold your mercy from me; may your love protect me. You are my help, my deliverer, my Lord, my Savior.

Praise the Lord:

Praise the Lord, all you nations; extol him, all you peoples.

For great is his love toward us, his faithfulness endures.

O Lord, do not forsake me:

O Lord, do not rebuke me in your wrath or discipline me in your anger. For your arrows have pierced me, and your hand has come down on me.

Because of your wrath, there is no health in my body. Because of my sin, there is no soundness in my bones. My guilt has overwhelmed me like a burden too heavy to bear.

O Lord, do not forsake me; My God, be not far from me. Come quickly to help me, my Lord, my Savior.

O Lord, all my longing is before you; my sighing is not hidden from you. My heart pounds, my strength fails, the light has gone from my eyes.

For I am about to fall, and my pain is ever with me. I confess my iniquity; I am troubled by my sin.

O Lord, do not forsake me; My God, be not far from me. Come quickly to help me, my Lord, my Savior.

He Shall Redeem:

Out of the depths I cry to You, Lord hear my voice, my pleas for mercy. If you O Lord, kept a record of sins, Lord who could stand, Lord who could stand?

But with you O Lord, there is forgiveness, so that we can serve with reverence. I wait for the Lord, my whole being waits. I put my whole hope in the great word.

My soul waits for the Lord, more than watchmen for the morn. My soul waits for the Lord, more than watchmen for the morn. O Israel, put your hope in the Lord, For the Lord is unfailing love, and with him is redemption. He shall redeem, He shall redeem.

Shout for Joy to the Lord:

Shout for joy to the Lord, all the earth. Worship the Lord with gladness; come before him with joyful songs. Know that the Lord is God.

It is he who made us, and we are his; It is he who made us, and we are his; we are his people, the sheep of his pasture.

Enter his gates with thanksgiving, Enter his courts with praise; give thanks to him and praise his name. For the Lord is good and his love endures forever.

Shout for joy to the Lord, all the earth. Worship the Lord with gladness; come before him with joyful songs. Know that the Lord is God.

It is he who made us, and we are his; It is he who made us, and we are his; we are his people, the sheep of his pasture.

Who's in Charge?

“Who’s in Charge?” is an advanced four-mallet marimba duet with bongos that I initially started in early 2016. I have never taken so long to complete a work, so I am grateful to finally premiere this piece. This past year, I revised the work and with the help of Joe Donahue, made some great changes to the piece. This work features extremely difficult splits, mallet runs, and quick interval/range changes. This piece is meant for strong percussionists who can keep time at a consistent pace and are used to playing music with each other. Throughout the piece, the material gets increasingly more difficult in terms of rhythm, syncopation, and technical ability. The goal of this piece is to show off the abilities of each player and throw the audience into a frenzy. I hope you enjoy it!

A Real Good Time

I never once in my life imagined I would write a duet for banjo and marimba with hi-hat. This piece came about solely because of Joseph Long, a lifelong friend and self-taught banjo player. It is incredibly fun to watch Joseph play the banjo and I knew immediately when I first saw him play that I wanted to write a piece for him. The banjo is a difficult instrument to write for and understand, and I could not have put this piece together without his help and guidance. I initially wrote the piece for banjo and steel pan, but we decided to switch to marimba to have a much clearer sound. I really hope you like the piece!