



SCHOOL OF MUSIC

Presents

Student Composers Recital

Wednesday, November 6, 2024

7pm

Van Cliburn Concert Hall at TCU

Program

Composed Upon Westminster Bridge, September 3, 1802 (2024)

Charles Nelson
(b. 2003)

Jae Medlin, Voice
Kyle Cornelison, Piano

Reconciliation for Woodwind Quintet (2024)

Benjamin Lindley
(b. 2004)

Loida Soriano, Flute
Bella Evans, Oboe
Aiden Morris, Clarinet
Marina Reyna, Horn
Diego Llamas, Bassoon

The Aim Was Song (2022)

Joey Tullis
(b. 2003)

Sofia Dahm, Alto
Kyle Cornelison, Piano

Life Everlasting (2024)

Benjamin Lindley
(b. 2004)

Chase Morrison, Violin
Daniel Compton, Violin
Joey Tullis, Viola
Riley Kee, Cello

Bluebird (2024)

Skyler Cloyd
(b. 2004)

Junwhi Goo, Flute

Escenas de Job (2019)

Diego Roman Martinez
(b. 1983)

I.
II.

Loida Soriano, Flute
Bella Evans, Oboe
Alyssa Dickens, Clarinet
Chase Morrison, Violin
Phoebe Haun, Viola
Riley Kee, Cello

Farewell, My Good Friend, Farewell (2024)

Charles Nelson
(b. 2003)

Jae Medlin, Voice
Kyle Cornelison, Piano

String Quartet No. 2 (2024)

Kyle Cornelison
(b. 2004)

Daniel Compton, Violin
Chase Morrison, Violin
Joey Tullis, Viola
Grady O’Gara, Cello

Sonata for Brass Quintet (2024)

Benjamin Lindley
(b. 2004)

II. Chaconne

Alex Cadenhead, Trumpet
Jackson Schneider, Trumpet
Nicholas Hernandez, Horn
Nick Shea, Trombone
Zoie Pilate, Tuba

Skagway Heights (2024)

Chase Morrison
(b. 2004)

I. Beckoning

Daniel Compton, Violin
Grady O’Gara, Cello
Kyle Cornelison, Piano

Program Notes

Reconciliation for Woodwind Quintet (Benjamin Lindley)

The idea behind Reconciliation came to me on a weekend as I was overcoming my feelings from a broken relationship. I felt firmly that I had moved on, but even while looking forward, a part of me was still holding on to what was past. Reconciliation deals with these aforementioned feelings of holding on to the past. The interesting blend of the flute and oboe call out at the beginning of each phrase, reaffirmed by the rest of the ensemble. Inspired by late Romantic era progressions, the piece misleadingly moves between tonal centers, but always finds its way back to the ever-so familiar tonal center.

The Aim Was Song (Joey Tullis)

The Aim Was Song takes the perspective of a speaker who teaches the wind how to sing. In the first half of the song, the voice and piano display intricate rhythmic interactivity before reaching the dramatic climax at “And Listen!” The music wanes to its cathartic and restful conclusion as the wind finally achieves its true and beautiful purpose.

Life Everlasting (Benjamin Lindley)

Life Everlasting utilizes traditional themes and variations to take the listener through the ever-expansive journey of life. After the theme is stated, variations are heard mimicking the theme, but gradually grow more and more convoluted. The growth and the development of the theme throughout the piece mimics how one progresses and matures through the stages of life. Though the variations gradually become more convoluted, the theme can always be felt throughout the progression, mimicking how we mature as people through our shared experiences in life. Each variation symbolizes a stage or idea of growth, designated as follows:

- I. Reunion
- II. Curiosity
- III. Learning
- IV. Playfulness
- V. Friendship
- VI. Tragedy
- VII. Growth
- VIII. Graduation
- IX. Romance
- X. Adventure
- XI. Departure
- XII. Forevermore

Bluebird (Skyler Cloyd)

Bluebird is programmatic piece for solo flute that starts with the bird calling out, then the bird takes flight, the bird gets in danger, and then finally the bird escapes and emerges from hiding with joy!

Escenas de Job (Diego Roman Martinez)

World Premiere

The Book of Job tells the story of a righteous man, Job, who is blessed by Yahweh. Satan challenges Job's faith, claiming he only serves Yahweh because of his blessings. Yahweh permits Satan to strip Job of his wealth, family, and health. Job suffers but refuses to curse Yahweh, though he demands accountability, feeling he has been treated unfairly. His friends accuse him of sin, but Yahweh vindicates Job, restoring his fortunes without explaining the reasons for his suffering.

From the Christian tradition, Jesus is viewed as the ultimate "innocent sufferer," fulfilling Job's yearning for divine wisdom and a mediator between humans and God. His resurrection is seen as the vindication of the righteous. Latin American theologian Gustavo Gutiérrez reads Job's suffering as reflecting the plight of the oppressed. Job's friends, who blame him for his misfortune, represent those who rationalize suffering. This interpretation calls for solidarity with the suffering and resistance to unjust systems.

From my perspective, the book invites readers to become aware of injustice. Those indifferent to suffering become "relatives of the victims," which alters their relationship with political, legal, and religious institutions. This shift forces them to confront their deepest beliefs and creates a community of resistance that practices justice and compassion, and "believes in hope against hope" (Rom 4:18).

Escenas de Job musically captures Job's anguish and frustration, experimenting with harmonic and rhythmic sequences using a blend of real and virtual instruments. By leaving the work unresolved, it reflects the reality for many victims who are still waiting for divine intervention or justice. The piece challenges listeners to confront suffering and decide how to respond—not just to Job's pain, but to the unjust suffering in the world around them. It calls for engagement, action, and a deeper reflection on how to live in a world full of unresolved pain.

The composer wishes to thank Dr. Neil Anderson-Himmelspach for his assistance in the preparation of this work.

To Have Lived (Benjamin Lindley)

I wrote this piece during my first year of college when I was reconciling with my feelings from an old mentor's recent passing. Dutch Ode was a teacher, mentor, and dear friend of mine, and I would not be where I am today if it weren't for his guidance. Shortly after his passing, I wrote this piece to cope with the feelings I've held. The piece takes on ternary form, the primary theme reflecting all of the great things Dutch has done with his life, and the secondary theme reflects the feelings of darkness I felt when dealing with his

loss. The return of the ever-so familiar primary theme represents how, even in passing, the impact Dutch has had on all of our lives will never be forgotten

String Quartet No. 2 (Kyle Cornelison)

I began work on my second quartet the same day I had my piano jury in Fall 2023. I didn't do as well as I had hoped, and I was feeling *pretty terrible*. So I turned it into music! This, now the first movement of the quartet, wasn't originally intended to be a part of any larger work. It was called 'Unmaking'. I came back to the practice room the next day and wrote another piece—not at all related in my mind to the first. Winter came, and then left. In spring 2024, I rediscovered the two works. They were very much written in a similar character to one another—dark, cold, and slow. They belonged together.

Then, I thought: “HMM... what if... third movement?”

So, I wrote a fast and contrasting third movement. It is quite separate from the first two, but I feel this distance of musical character represents the development of my own, with a renewed energy to 'keep at it' and to keep learning more about what it truly means to do my best—which sometimes means taking on less so that nothing suffers from lack of time available to give to it.

Sonata For Brass Quintet: II. Chaconne (Benjamin Lindley)

Sonata for Brass Quintet demonstrates the dynamic range and contrast the group is capable of producing through the traditional lens of sonata form. The second movement, Chaconne, starkly contrasts the brilliance of the first (not heard) with the dark ostinato clashing against the dissonance of the high brass to create an interesting, forward movement in the music.

Skagway Heights: I. Beckoning (Chase Morrison)

Skagway Heights, for piano, violin, and cello trio, is a piece I was encouraged to write in the first semester of my sophomore year of college. Having taken a trip to southeast Alaska the summer prior, I was awestruck by the overwhelming natural and historical beauty of the land, and I felt called to capture this beauty in my music. Having spent some time admiring and learning about the history of Skagway and the Klondike gold rush, this became the focus of my new work, aptly titled *Skagway Heights*. This piece seeks to recount a prospector's journey to and through the mad Klondike gold rush and makes use of a wide variety of modes and key centers to portray the many highs and lows of this journey. In three movements, I aim to provide insight into what drives humans to undertake such ludicrous feats, and why the Klondike gold rush is so meaningful in American history. Thank you very much and please enjoy!