



SCHOOL OF MUSIC

Presents

## Spring 2025 Student Composers 24 Hour Competition

Wednesday, April 23, 2025

3:00 pm

Pepsico Recital Hall

### Program

Clash Continuum (2025)

Benjamin Lindley  
(b. 2004)

*Layla Escatel, Flute*  
*Ella Schupp, Oboe*  
*Alyssa Dickens, Clarinet*  
*Ethan Ifert, Bassoon*  
*Kate Mitchell, Horn*  
*Jack Grimm, Trumpet*  
*Theda Leeka, Trombone*  
*Ethan McReynolds, Tuba*

The Feeling Before Disaster (2025)

Skyler Cloyd  
(b. 2004)

*Chase Morrison, Violin*  
*Joey Tullis, Viola*  
*Skyler Cloyd, Piano*

Saudade (2025)

Luke Wilson  
(b. 2003)

*Luke Wilson, Electric Guitar*  
*Joey Tulls, Violin*

Polycentral (2025)

Frederic Situmorang  
(b. 2006)

*Junhwi Goo, Flute*  
*Pablo Albert, Clarinet*  
*Eva Renaudat, Violin*  
*Joey Tullis, Viola*  
*Jason Vierra, Cello*  
*Frederic Situmorang, Piano*

Dreams and Nightmares (2025)

Nolan Golden  
(b. 2006)

*Luke McCartney, Soprano Saxophone*  
*Riley Feltch, Alto Saxophone*  
*Jerry Olazaran, Tenor Saxophone*  
*Andrew Bui, Baritone Saxophone*

Cognitive Dissonance (2025)

Kyle Cornelison  
(b. 2004)

*Kyle Cornelison, Piano*  
*Josh Stanczak, Piano*

This event is given in collaboration with the TCU Society of Composers (SCI) organization.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## **Program Notes**

### **Clash Continuum (Benjamin Lindley)**

Clash Continuum is a programmatic piece, loosely set in sonata form, that depicts a dichotomy within identity and my own experiences realizing my mental health. Themes of brightness and hope continuously clash against the seemingly endless onslaught of despair and hopelessness. The exposition is characterized by the juxtaposition between the brass and woodwind choirs. The brass begin the piece with a solemn chorale introducing uncertainty. The flute then leads the woodwind choir into the secondary theme, characterized by the mysterious, floating melody in the oboe. The brass then suddenly interject and lead into the development section, where the primary theme, this time in the high woodwinds, is interjected with chaotic, unpredictable rhythms and tonal shifts in the brass voices. The themes then interplay with each other, as the trombone and oboe argue. The fight then builds to a dramatic apex, the climax of the development section, as the two choirs simultaneously fight for dominance in the texture. After the battle, the primary theme soars victoriously in the recapitulation, being stately sung in all the voices of the ensemble. The flute, this time in the home key, introduces brightness and hope, transitioning into the secondary theme, this time brightly restated in E Lydian. The brass push forward the time with a chorale sung swiftly under the theme, and the music grows to a brilliant restatement of the opening motif.

### **The Feeling Before Disaster (Skyler Cloyd)**

The Feeling Before Disaster is a piece written for piano, violin and viola. The idea is the two instruments will be playing themes in different time signatures, one in 6/8 and one in 4/4. At the end they combine in unison 5/8.

### **Saudade (Luke Wilson)**

This piece is my first entry into this competition, and I chose to write for two of my favorite instruments - the violin and the electric guitar. "Saudade" is a Portuguese word that describes "an emotional state of melancholic or profoundly nostalgic longing for a beloved yet absent someone or something." This feeling permeates my life, and I was pleasantly surprised to discover a word that perfectly articulates this sentiment. The culture that this word comes from, specifically the culture of Brazil, has created fantastic music and musical styles throughout its existence. I wrote this piece to capture the essence of "Saudade" and to create an engaging musical experience for the performers and audience.

### **Polycentral (Frederic Situmorang)**

*Polycentral* is built around the idea of duality. The main idea of the piece centers around a cycle of two alternating chords with split sevenths, which is then restated twice as fast and initiates the middle section, which centers around a cycle of polychords in different inversions and configurations. The piece builds up to the final restatement of the theme in original tempo, concluding with a final set of

polychords. Stability is only achieved briefly in a few moments, but my goal is to show the beauty within instability.

## **Dreams and Nightmares (Nolan Golden)**

N/A

## **Cognitive Dissonance (Kyle Cornelison)**

As soon as we received the prompt this go around, it was clear that there were going to be lots of ways of writing music with it. Normally, I have no idea what I want to write until the next morning, but this time, I had several ideas before I went to bed. I wanted to primarily approach it from a theoretical perspective. I would call it "Diametric Opposition," and the main concept would be the working out of ideas between C and F-sharp major, which are, titularly, diametrically opposed on the circle of fifths. I'd have several movements - Syncretism, Assimilation, and Pluralism. I went to bed, woke up, had breakfast, got started, and proceeded to have the roughest composition session of my life. None of it was working. Desperate for another view, I called my mom in the afternoon, and she reminded me that this was *supposed to be fun*. I was trying to fill out so many parts of the prompt, and shove so much in, and it was quite discouraging because I did not enjoy it. So... I ditched half of what I wrote as well as a lot of the previous ideas, and shrunk it to one movement... but to my surprise, I think I ended up following the prompt better than I had originally intended. I must thank both of my parents for reminding me why I write music! It is not for myself, nor to please others, but to bring glory to God through creativity.

I titled the piece "Cognitive Dissonance," which is a psychological term that refers to the feeling one has when they hold conflicting ideas at the same time. Their actions may go against what they believe, or what they *want to believe*. In order to illustrate this, the piece is built on a multitude of contrasts: tonal, formal, emotional, thematic and ideological. It begins with the pianos playing more or less the same content, but one is notated in F-sharp major, while the other is in C. Played alone, they sound as if written in their respective keys. This is the case for the entire 'A' section. Then, the 'B' section is made up of three "thinking sections". They are marked pensive, meditative, and thoughtful. This symbolizes the 'person' (in the story) taking the contrasting ideas in their mind and working each out, trying to figure out which one is best. In the beginning, Josh's part and my part were in stark contrast, but now, especially for the *meditative* section, we must totally rely on one another, even breathing together, as we explore harmonies in an extremely slow tempo. Then, in the finale (the return of the 'A' section), the mind has been made up - and everything is in C major with brilliant flashes of light. Darkness to Light is one of my favorite programmatic ideas and I thought it would work well for this. I sincerely hope you enjoy this music!!