



CCM
PRESENTS

COMPOSITION
DEPARTMENT
RECITAL

“A VIEW FROM THE EDGE”

Tuesday, April 5, 2022
Patricia Corbett Theater
7:30 p.m.

PROGRAM

Constellation (Duluth, MN) [2019]

Carl Jacobson
(b. 1995)

Cincinnati New Music Ensemble
Matthew Mitchell, clarinet
Citlalmina Hernández Toro, bass clarinet
Joel Alberto Garza and Brandon Dodge, percussion

C'est La Vie (2021)

Jacob Ottmer
(b. 1997)

- I. Le Debut*
- II. Le Milieu*
- III. C'est Fini*

Cincinnati New Music Ensemble
Jacob Ottmer, vibraphone
Liam Maliner, cello
Ariadne Antipa, piano

After Storm (2022)

Xiaoman Liu
(b. 2000)

Cincinnati New Music Ensemble
Jungeun Noh, violin
Julius Adams, viola
Nick Zhao, cello
Marissa Krebel, piano

The Story of a New Face (2021)

Matthias Young
(b. 2002)

Maya McGuire, mezzo-soprano
John Austin King, piano

Voyage (2022)

Grace Choi
(b. 1993)

Curtis Pavey, piano

Passacaglia for solo viola (2021)

Aadhivan Ramkumar
(b. 2001)

Nick Wilbur, viola

Miniatures for solo clarinet (2022)

Patrick Wicliffe
(b. 1981)

- I. ...on a Theme*
- II. ...on a Note*
- III. ...on a Rhythm*
- IV. ...on a Hexachord*
- V. ...on a Key*
- VI. ...on an Eighth-Note Movement*

Matthew Mitchell, clarinet

Snoozle (2022)

Liam Kornoely
(b. 2002)

- I. Reverie*
- II. Zizz*
- III. Torpid*
- IV. Glaze*

EJ Busby, harp

Program Notes

Constellation (Duluth, MN)

Approaching Duluth from the south at night, you are greeted by an array of blinking lights from comm towers on the ridge above the city. My first time visiting the town, around 1am on a fall night, I was enthralled by this shifting constellation of glowing red points, the way their asynchronous pulsing made new forms coalesce and evaporate. This piece attempts to translate the spirit of that experience.

C'est La Vie

C'est La Vie begins where all things good came to an end. Written for Vibraphone, Cello, and Piano, this piece demonstrates extreme highs and extreme lows through the process of severe lament. Each movement features selections of music from composers and artists from the 20th and 21st centuries, all of which undergo heavy manipulation and alteration in conveying what has taken place. This piece follows a thematic structure outlined in the Psalms, specifically chapters 120 through 136. The Psalms of Ascent, which, grouped in threes present cyclical themes of problem,

promise, and protection. The subject matter of each movement draws from a more applicable portion of the Psalms outside of the Psalms of Ascent.

After Storm

The Story of a New Face

A few years ago, I read an article about a plastic surgery someone had received after a traumatic incident left their face deeply scarred. The surgery was hailed as unprecedented and the article went into great depth explaining how medicine has gotten to a point where we were able to achieve such a complicated procedure, but after reading the article, I felt cold and distant; I knew all the details and the facts of the surgery but was still haunted by the questions of whether the person could emotionally recover from their trauma, how their loved ones would react to a person they could not recognize, and whether the person would feel alienated by seeing a stranger's face when they looked in the mirror. I hope that this song will let us reflect on the questions of identity in our own lives and the lives of others. Do we have to be the same people as we always have been? Would the people in our lives really support us through personal upheavals regardless of our outward appearance? And is trying to change who we are a betrayal of our identity?

Voyage

We are always somewhere in the voyage journey. Because it is a very long journey, sometimes we are buried in a whirlwind of chaos because we do not know where we are located. Life is uncertain. In order not to get lost in confusion, we have to move little by little toward our destination. The destination I drew at the time of writing this song and the current situation are very different, but the final destination of the wider voyage I dream of is still stable and beautiful.

Passacaglia for solo viola

This work is a passacaglia, which means that one musical idea is repeated a certain number of times, each time with different variations. This passacaglia is based on certain moods. Therefore, the same idea that is introduced in the beginning will be repeated throughout the entirety of the work, but each iteration will convey different moods, because of the way it is rendered, as well as how it is structured.

Miniatures for Solo Clarinet

These miniatures are based on the six inventions in the final act of Wozzeck by Alban Berg. The theme is a g-minor melody, the note is B \flat , the rhythm is a distinctive duple figure, the hexachord is 6-z47 [012479], the key is D minor, and the final miniature is a moto perpetuo.

Snooze

Though we consider sleep one of the most basic essentials in life, we often look over the deep complexities of it. In the piece I explore the different times of sleep, from a restful slumber to chaotic nightmares.