



SCHOOL OF MUSIC

Presents

**The Mazur-Park Theory Class:
A Final Composition Recital**

Thursday, May 11, 2023

5:30pm

Orchestra Rehearsal Hall, MSC 124

Program

The Inner Body

Anthony Tinsley Jr.
(b. 2003)

*David Diaz, featured flute soloist
Big band, recording*

I Say Your Name,

Eduardo Guerrero
(b. 2002)

*Eduardo Guerrero, baritone
Maddie Purvis, flute
Annika Jonson, piano*

Cascadia

Annika Jonson
(b. 2004)

*Maddie Purvis, alto flute
Riley Kee, violoncello
Annika Jonson, piano*

Sonata

Daniel Compton
(b. 2004)

Kyle Cornelison, piano

The Garden

Adam Mackey
(b. 2003)

*Maddie Purvis, flute
Brian Clark, bass trombone
Adam Mackey, marimba*

The Me Me

Brian Clark
(b. 2004)

Anthony Tinsley, trombone
Kyle Cornelison, piano

Ancient Pontus

Maddie Purvis
(b. 2003)

i. Sinking

Riley Kee, violoncello
Kaleb Comstock, contrabass
Annika Jonson, piano
Hezan Daroona marimba

ii. Story

SSAA choir:

Aubrey Bosse, Sofia Dahm, Jordana Garcia, Lilly Gibson, Annika Jonson, Kenidee Maddox, Felicity Mazur-Park, Annie Vaughan

Kyle Cornelison, piano

Approaching Harmony

Holt Lee and Hezan Daroona
(both b. 2004)

i. First Contact

ii. Breaking Down Walls

iii. True Friends

Holt Lee, bass guitar
Hezan Daroona, vibraphone

This recital is given in partial fulfillment of the requirements for MUSI 10213. Anthony Tinsley, Eduardo Guerrero, Annika Jonson, Daniel Compton, Adam Mackey, Brian Clark, Maddie Purvis, Holt Lee, and Hezan Daroona are theory students of Mrs. Felicity Mazur-Park.

You are welcome to film and take photographs during the performance.

Please silence all electronic devices including watches, pagers, and phones.

Program Notes

The Inner Body

We, as humans, have one of the essential parts of our bodies: our mentality. It is effective but barely noticeable at first. We tend to hide it when it tries to escape. We tend to use emotions as a distraction. We tend not to be ourselves until there is no self. It has been one of the most significant issues around the world, and that is why I have decided to write this marching band piece.

This piece leads you inside the body while it gives you a tour of how the body reacts to stress. The beginning of the piece does sound joyful, but is it true to itself? Afterward, the piece transitions into a minor key showing the audience how the piece feels. In the end, it will not only bring back the joyful beat for the audience, but it will also show us the piece being "the piece." Our body is not the key; we are the key.

This is a fun and interesting marching band piece with unique brass licks, an intense woodwind feature, a fun front ensemble, and an exciting beat from the drumline.

I Say Your Name,

When I originally considered writing a vocal work for baritone, I knew I wanted it to be something particular and meaningful to me. I wanted to be able to connect to the music and have it so that others could connect to it as well. This text was discovered by Federico Garcia Lorca, a Spanish poet who lived in the early twentieth century. Lorca identified as gay, and as a result, some of his poetries were love letters to his romantic partner, this poem being one of them. "Si Mis Manos Pudieran Deshojar" which translates to "If my hands could defoliate" is the poem I have picked. When I first read the poem, I knew exactly what the message was; it was so similar to my own life experiences. The fear of not being able to openly admire and cherish your significant other out in the open, instead of having to hide that love and only being able to speak their name in the dark of nights wishing to pluck the petals off the moon to display true adoration. That is when it clicked. The statement "I say your name" repeatedly jumped out to me, and I discovered a deeper significance behind it, making it the title of my composition. I put a comma at the end of the phrase because I believe it conveys the expectation of what is to follow, just as someone who must hide their love is wanting and waiting for the sentence to end, even though the sentence is not over. The piece was written in Db, a melancholy key for me. When deciding on a third instrument, I went ahead and chose the flute, intending for its interjections throughout the song to reflect the answer from the "lover" who is far away and wishing to hear their name mentioned. Only at the very end, when the flute and the voice combine, do we obtain the desired response. This was a special piece for me, and I hope others can find the meaning behind this text just as I have.

I say your name
on cloudy nights
when the stars come around
to drink from the moon,
and I sleep in the branches

of secret palms,
feeling myself hollow
with passion and music,
a crazy clock singing
the old, dead hours.

I say your name
on this cloudy night,
and your name sounds to me
more distant than ever.
More distant than all the stars combined,
more painful than the gentle rain.
Will I love you again
as I did before? Does
my heart bear blame?
And when this fog lifts
what passions will await me?
Will they be peaceful and pure?
Ah, if only my fingers
could peel flowers from the moon!

-Federico Garcia Lorca

Cascadia

Cascadia is a piano trio that evokes the geographical landscape of the Pacific Northwest. Growing up in Washington state, my concept of home and familiarity is strongly shaped by this location, and my original goal was to write a piece that explores both the comfort of home, as well as the discomfort of being disrupted by change. To me, the environment of the Pacific Northwest is very majestic, vibrant, individualistic, and untamed, although it can also be overcast and muted. I tried to portray these characteristics through a lyrical, singing melody that evokes tranquility, which builds to a moment of brilliance. The piano has arpeggiating sections moving in contrary motion in either hand, evocative (in my mind) of cascading drops of a waterfall sparkling in the sun, while the cello and alto flute carry the melody and build tension. At the end, the main theme returns in a dialogue between alto flute and cello, bringing back a sense of familiarity as the piece draws to a close.

Sonata

The reason I decided to call this piece “sonata” is because after I wrote my first piece for piano, I realized that this piece could serve as a second movement. The piece starts out in adagio with a melancholy melody with heavy chords followed by a change in time signature and flow that would eventually transition into the andante section. The second theme in g minor flows into the relative major Bb which acts as a transition back to the theme in g minor, this time slightly different, before going into the next major section. The next section showcases a (i - iv - VII - III - VI - ii - V - i) circle of fifths progression in broken chord accompaniment. The melody falls to the left hand and repeats until going into a run of arpeggios. After this a combination of both elements occurs where the circle of fifths progression is played in arpeggios until the original melody occurs in adagio.

Following this reintroduction, a quick recap of the melody is played and then the piece concludes with crashing Rachmaninoff-like chords for a dramatic ending.

The Garden

The Garden is meant to be a peaceful and serene piece that paints a springtime picture: flowers in bloom, bees buzzing, and thriving foliage. There was no real inspiration for this piece, but as I wrote the original melody I was reminded of a trip to the Botanic Gardens in February. In my mind, The Garden transports the listener to an open field teeming with life. In this field, the flowers are rich in bloom and the air is still and fresh. The flowing lines played by the flute represent the beauty and serenity found within this scene, while the marimba and the bass trombone fill in the underlying and necessary systems that work hard to keep the peace and calm alive. The instruments create a symbiotic balance, as without each other, the piece would feel empty and lonely. They work together to form a bigger idea – much like the systems of nature do. The instrumentation allows for a personal approach to the music, allowing the performers to communicate and connect with one another. The intention behind the structure of the piece is to allow for flow and pacing, meaning that the performers may interpret the piece any way in which they feel. In the end, they will all have to work together to keep the peace – keep The Garden – alive.

The Me Me

The Me Me is a piece designed to feel lighthearted, comfortable, and make the audience feel as if they are in a familiar setting with common rhythms and themes for this style of music. Through a common chord progression and constant push towards the tonic even after the key changes, this piece is a journey for all to enjoy. This piece is a fun way to get an audience involved and entertained after a long day's work and an enjoyable performance for the performers to interpret in their own ways.

Ancient Pontus

i. Sinking

When tasked to compose a piece for the second semester, I wanted to accomplish some personal goals in writing and write for instruments that I am not as comfortable with. In addition, I wanted to create a fun and expressive piece that tells the story of Ancient Pontus the pre-Olympian god of the sea and how he was not a being but was the sea itself. In doing this, I wrote movement I to sound like the waves of the sea and in their chaos, there is power and yet a pattern still exists. I do this by using dynamics like the rise and fall of waves in the ocean within all the instruments. Additionally, I establish a reflective melody that is passed among the piano, marimba, cello and stringed bass. I write both the movements in a minor key to bring more of a powerful presence to the primordial gods story and additionally establish different characters throughout the pieces to bring the story to life.

ii. Story

In the second movement, I wanted to reflect important words and lines about Pontus and his story in the world of Greek mythology. To do this, I wrote the movement for a

women's choir with the words coming from my summary of the articles and research I found about Pontus. In the beginning, the choir whispers the words similar to how children interpret the stories their parents tell them. In comparison, the story is being spoken in the beginning to my audience to bring a greater effect to the piece. Throughout the piece the same 8 sentence structures are being repeated:

“The God of the sea
Controller of the sea

When worlds collide
He created oceans

Child of Gaia
He existed since the beginning

Born from chaos
He is the sea”

I further introduce rhythmic elements within the different parts; soprano 1, soprano 2, alto 1, alto 2, to add climactic points within my piece and to bring impact to the story. For example, by saying “Born from chaos” and concluding with “He is the sea,” the audience can gain a better understanding of the mythology I want to convey.

Approaching Harmony

Approaching Harmony reflects something very important in all human lives: forming connections with other people. The purpose of interacting with others is to find ways that your lifestyles, personalities, and beliefs can complement each other in a way that improves both lives. This is the “harmony” that we all look for in a friendship, where two different people, with their own personal melodies, come together and share their song with each other to create something new: a connection that can only be shared by these two unique individuals. “Approaching Harmony” goes through three stages of this process: meeting as strangers, revealing true selves, and then interacting as friends after getting to know each other fully. The first movement has a constant motion, like two people walking down the street. The piece then breaks down as the Bass Guitar and Vibraphone imitate a conversation between two people. This is the first encounter and “acquaintance” part of friendship. The second movement slows it way down, with a sweeter melody that represents the exposure of one’s true self: your hopes, dreams, fears, and everything that makes you you that you do not tell to just anyone. After this movement breaks down the walls of elevator-talk cordialness and acquaintance, the third movement picks up tempo to a funk-fusion groove that shows how much fun the two people have now as friends after they learned more about the other person. This is the “true friend” stage, where the two people share a deep connection that improves the quality of their daily interaction with each other. All in all, “Approaching Harmony” is a piece that is meant to show how getting to know someone better can lead to some truly amazing relationships between people, and that everyone has their own melody, and should work towards finding those harmonies with the other melodies around them.

