SCHOOL OF MUSIC

Presents

Fall 2023 Student Composer Concert

Thursday, October 12, 2023 6pm Ed Landreth Auditorium

Program

Glasswire (2023) — John David Cope, b. 1997

John David Cope, vibraphone and electronics

Focus, Drive, and Sprint (2023) — Kyle Cornelison, b. 2004

Joshua Stanczak, piano 1
Kyle Cornelison, piano 2

Focus, Drive, and Sprint (2023) — Kyle Cornelison, b. 2004; Arr. Joey Tullis, b. 2003

Ford Harris, Blake Crosslin, Ethan Vinson, trumpets
Megan Kraus, Logan Bingham, mellophones
Anthony Tinsley, Andrew Hildinger, trombones
Drew Pesina, euphonium
Brian Clark, tuba
Robert Allen, Adam Mackey, Ashlyn Bailey, Zach Bourgeois, Diego Llamas, percussion
Kyle Cornelison, piano

Tomorrow, and Tomorrow, and Tomorrow... (2023) — Charles Nelson, b. 2003

Kayden Burns, bass
Kyle Cornelison, piano

Ginnungagap (2023) — Charles Nelson, b. 2003

Felicity Mazur-Park, organ

Piano Suite #1 (2023) — Benjamin (Benne) Lindley, b. 2004

Annika Jonson, piano

The Poetry of Life: Day (2023) — Kyle Cornelison, b. 2004

vi. Warm Water

Kyle Cornelison, piano

Interruption (2023) — Jace Mankins, b. 1998

David Clary, trombone; Kenneth Ebo, trumpet

The Cemetery (2023) — Kyle Cornelison, b. 2004

Daniel Compton, violin
Grady O'Gara, violoncello
Kyle Cornelison, piano

Midautumn Toccata (2023) — Felicity Constance Mazur-Park, b. 1988

Felicity Mazur-Park, organ

A Walk Through Larkspur (2022) — Chase Morrison, b. 2004

Chase Morrison, violin
Kyle Cornelison, piano

John David Cope is a student of Dr. Neil Anderson-Himmelspach. Joey Tullis and Chase Morrison are students of Dr. Till Meyn. Benjamin Lindley is a student of Mr. Trey Gunter. Charles Nelson, Jace Mankins, Felicity Mazur-Park, and Kyle Cornelison are students of Dr. Blaise Ferrandino.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Glasswire (John David Cope)

Glasswire is my first attempt at fully combining my acoustic and electronic music. I have always wanted to write a multimedia percussion piece, but I never felt confident to do so. After spending several months learning about DAWs, I finally decided to go for it and write this piece for vibraphone and electronics. I started this piece by thinking about the minor-major seventh chord and how this chord has often been overlooked by composers throughout history. From there, I composed the main melodic material on the vibraphone and then began to add in a variety of sounds to accompany the vibraphone part. The work is entitled Glasswire because I imagined this piece having a linear, but fragile shape to it. Each different electronic sound further propels the music forward and the vibraphone player must carefully navigate the music. For some reason, the idea of wire made of glass came to my mind.

Focus, Drive, and Sprint (Kyle Cornelison)

I composed this piece for the Spring 2023 24-Hour Composition Contest. The prompt was to write a musical portraiture of someone who we knew very well. I chose to write it about my brother, specifically in regard to his involvement and passion in running cross-country and track. I see a different side of him when he runs. That is what this piece is about- the determination he has, and the focus and a drive while he is running that seems to overtake him.

The piece is set at the pace of a sprint, and it is intentionally composed with the thought that it could be run in sync to, for the final stretch of a run. It is rhythmic, like the sound of someone running at mostly a constant speed, allowing a couple breaks for a breath. I experimented with a lot of quartal and quintal harmonies similar to that of Ginastera and added a lot of…. runs! The piece is supposed to be exciting. My brother and I came up with the melody in the big loud section and we would sing it when we were younger while playing video games together. It is an inside joke between the two of us, but it sounds pretty cool on the piano, I think!

Focus, Drive, and Sprint (Joey Tullis)

Focus, Drive, and Sprint is a piano duet by my good friend Kyle Cornelison. He wrote it for the Spring 2023 24-hour Composition Contest. It was last semester when we were sharing our entries with each other when it dawned on me what a great piece this was. After listening a few more times, I realized that his piano duet would translate perfectly to a brass ensemble. I got to work, and several months later we have a finished product.

Tomorrow, and Tomorrow, and Tomorrow... (Charles Nelson)

“Few people have ever been as one as Macbeth and Lady Macbeth, who hardly even have names to distinguish one another. Accordingly, the tragedy of Macbeth does not begin until the death of Lady Macbeth, which prompts him to this famous soliloquy in which he laments the meaninglessness of life.

But Macbeth lamented unreasonably, as he was no longer alive enough to know of its meaninglessness firsthand. Lady Macbeth's death, therefore, is not the real tragedy, rather it is that Macbeth must live for a time without Lady Macbeth. Macbeth is forced to persist, neither shameful nor shameless, neither human nor humane, until he is released from his bondage by his enemy's sword."

Ginnungagap (Charles Nelson)

Ginnungagap, "the yawning void," is how the Old Norse glimpsed the universe before creation. Their creation was from Nothing but certainly not out of nothing. The Old Norse, having a martial culture, were used to exerting their strength and so they knew very well that this place, 'Nothing' was simply there where the empty world wills itself to presence. Nothing is the combination of emptiness and the will to be full.

But this will to fullness was not mistaken to oppose the Ur-Chasm; it was known very well that the void would be returned to. All yawning mouths must close, all lungs must empty, and all wills must be satisfied, but it is willed so. What wills the void fills the void and come its end, stills the void, but satisfaction of the will is temporary, and how near to its unraveling does it seed its renewal."

Piano Suite #1 (Benjamin Lindley)

Piano Suite #1 is a brief compilation of four short melodies I have composed within the past year. A common theme within these pieces is contrast. Often times, a piece will invoke a certain feeling, and then take you in the complete opposite direction. Movement 1, *Dreadfully*, is meant to invoke dread and uncertainty, with a brief motif of hope followed by a solemn ending. Movement two, *Presto*, contrasts the first movement with bright and brilliant motion. When writing this piece, I wanted to invoke the feeling of the connotation of the word *presto*, which to me, invokes momentum in the music and in these ideas of brightness and brilliance. Movement 3, *Andante*, is the most lyrical movement of the compilation. For the most part, the movement revolves around ebb and flow in intensity, gradually increasing range and spacing, all leading up climatically to this deceptive chord at the end. Movement four, *Allegro*, ends things off with a simple, bouncy melody, depicting themes of fun and childish nature, and ends the suite with a simple, "relatively predictable" bow.

The Poetry of Life: Day (Kyle Cornelison)

vi. Warm Water

This is by far one of my most recent pieces, composed in one day in the middle of last month (September). It is the sixth movement of a set of short piano pieces that I am currently in progress writing entitled "The Poetry of Life". Here is what I have written about the set:

> The Poetry of Life is in the ordinary and the extraordinary. It is the small things you see out of your car's foggy window in the morning, and the large things you see through a telescope. It is the feeling one gets when they, for a brief moment,

have a mere glimpse at the incredible scope of God's creation. It is the marvel of existence.

The title of this movement, Warm Water, is a reference to TCU's very own Frog Fountain. Scene: in the heat of the day, after school is out - I have just finished practicing, I am hungry, and exhausted, and as I bask in the sun on my way to the BLUU to eat and rest, I see the fountain and its warm water - the "Poetry of Life" here is the appreciation and omnipresence of the concept of beauty, even in exhaustion. It is an enjoyment of being alive, even when you are tired of life's monotony for an infinitely small moment in comparison to eternity. I hope that you enjoy it!

Interruption (Jace Mankins)

Player 1 has thoughts. Player 2 keeps interrupting.

The Cemetery (Kyle Cornelison)

One of my primary motivations for taking up composition (and indeed, still one of my primary goals) was to compose music for video games. Back in 2020, I networked with some friends at my homeschool co-op to find any potential games-in-progress, and I started helping with this project called "Midnight Adventure". It was a point-and-click, story-driven adventure game, with a mix of pixel art and hand-drawn images. I began to contribute all the audio for the game in progress, which our then three-man-team (soon to be four) changed the name to "Kairos". Right now, the project is on hold - but when everyone has more time, we'll bring it back up again.

This is one of my favorite tracks that I have written for the game. I had just bought a new solo string sample library, and I was ready to make some more realistic-sounding music. Not even knowing totally what a piano trio was, I just happened to strike up the beloved instrumentation without realizing how versatile and popular it is. I began with a chord progression that, I imagined, invoked the feeling of an abandoned cemetery. I then improvised a violin line onto a piano track I recorded, and then, in only one take, I improvised the cello line on the restatement of the melody - I attribute this solely to good luck that the resulting harmonies sounded cool. I hope you enjoy!

Midautumn Toccata (Felicity Mazur-Park)

This composition continues the cycle of my mid-season pieces. My first piece of the cycle was Midsummer Magic for bass clarinet and marimba. Mid-autumn Magic is set as a lively organ toccata based on completely on original material, unlike many of my previous organ compositions that are based on chorales or madrigals by earlier composers. The originality of my material will mean the title of my composition is unlikely to change, as has happened when I have published all my previous organ pieces! This is a fast, energetic piece that is marked fortissimo throughout! I hope you enjoy this vivacious toccata.

A Walk Through Larkspur (Chase Morrison)

A Walk Through Larkspur is a piece that I wrote in the wake of my transition from high school to college years. This piece is an overall reflection of the sights, sounds, and feelings that I miss from my hometown, and illustrates the nostalgic feeling I get when reminiscing on my juvenile years. The piece is titled as a such because the neighborhood I lived in was called Larkspur, and I often enjoyed going on walks through the neighborhood with my family in the late evening, especially during the covid lockdown era. Furthermore, violin and piano are the two instruments I primarily played throughout high school, and I felt that it would do justice to write this piece for them. Please enjoy a glimpse into my life through this piece. Thank you.