



SCHOOL OF MUSIC

Presents

Fall 2023 Student Composers Concert II

Friday, November 10, 2023

7pm

Van Cliburn Concert Hall

Program

Glasswire (2023)

John David Cope
b. 1997

John David Cope, vibraphone and electronics

The Poetry of Life: Day, Night, and The Beautiful In-Between (2023) Kyle Cornelison
b. 2004

i. Streetlight

ii. Wind

iii. Pleiades iv. Roads

v. Green Belt

vi. Warm Water

vii. 'Til Heaven Comes

Kyle Cornelison, piano

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

A Passage in Time (2023)

Hailey Gallegos
b. 2004

Echoes of a Stranger (2023)

Benjamin (Benne) Lindley
b. 2004

Monica Sanchez, soprano

Faded Headlights (2023)

Ethan Peel
b. 2004

Holt Lee, alto saxophone 1
Pedro Reyes, alto saxophone 2
Maya Kamal, tenor saxophone
Diego Llamas, baritone saxophone

Approaching Harmony (2023)

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

John David Cope and Harrison J. Collins are students of Dr. Neil Anderson-Himmelspach.

Joey Tullis is a student of Dr. Till Meyn.

Hailey Gallegos is a music theory student of Mr. Jace Mankins.

Benjamin Lindley is a student of Mr. Trey Gunter.

Charles Nelson 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.

The Poetry of Life: Day, Night, and The Beautiful In-Between (Kyle Cornelison)

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, 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. This set of short piano pieces is divided into three sections: Night, Day, and The Beautiful In-Between. The first two sections have 3 pieces; the final has one. Each piece explores small, stirring moments brought on by events, times, and sights around me.

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.

Echoes of a Stranger (Benne [Benjamin] Lindley)

The people we are today revolve around the past relationships we build with others. Sometimes people grow past you, sometimes relationships end harshly, and sometimes you will do things that you will never be able to take back. Growing up, I had a close friend who I admired in so many ways, as a musician, as a friend, and as a person. However, as we moved on into our adult lives, our relationship would end up beyond repair. Since then, not a day has passed that I have not mourned the loss of this newly-found stranger; this person I had once called my best friend.

This piece was dedicated to the memories we all share with each other. As we continue to live our lives, the echoes of our past continue to motivate us to do better and drive us to become more than an individual, more than just a stranger. I hope that this piece reminds you that no matter what has happened in the past, in spite of what dire echoes still remain, you can always become more than just a stranger.

Faded Headlights (Ethan Peel)

The context of me writing this piece fits perfectly the feelings I think it represents. For context, I wrote this piece following a concert last spring, which featured a lot of music from TCU alum Kevin Day. I also got the opportunity to talk to him and gain some valuable compositional knowledge. That same night I stayed up much later than I should have and wrote the majority of the themes of this piece, and I think some of those late-night themes tied well into the piece. That night, I stayed up far beyond reasonable hours and wrote the main themes of the piece. I tried to lean into my late-night delirium and exhaustion to write a more relaxed and cerebral piece. When naming a work, I like to listen to the finished product and choose a name that best fits the atmosphere or the message that it gives me. Faded Headlights seemed perfect because it reminded me of my nightly commute back home from school. This drive is when I spend most of my time listening to an eclectic amalgamation of music, but also is when I inevitably connect the most with music.

Approaching Harmony (Hezan Daroona and Holt Lee)

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.