

A close-up, artistic photograph of a violin and its bow. The violin's body, f-hole, and scroll are visible on the left side, while the bow lies diagonally across the right side. The lighting is soft, highlighting the wood grain and the metallic parts of the instrument.

ASU COMPOSITION STUDIO

STUDENT RECITAL SERIES
KATZIN CONCERT HALL
MONDAY, SEPTEMBER 11TH, 2006 • 7:30 PM

MUSIC

 Herberger College
of Fine Arts

ARIZONA STATE UNIVERSITY

Program

**Unnoticed Episodes of Seduction,
Cannibalism and Desperation on an
Otherwise Perfectly Enjoyable
Midwestern Summer Evening (*Fireflies2*)**

Eric Schultz

Ensemble TBA

Personality Flaws

Beth Ratay

Katie Valadez, flute
David Nischwitz, flute
Kathryn Schaap, alto flute
Brian Stevenson, euphonium

In Cabin'd Ships at Sea

Lydia Eickstaedt

Nicole Marie Namaski, contralto
Steven Schermitzler, piano

Two Pieces for Solo Marimba

Jeremy Jarvis

I. Warm, Fuzzy Harmonies
II. Vertical Spaces

Jeremy Jarvis, marimba

OK

Tom Peterson

Taylor Morris, violin

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In respect for the performers and those audience members around you, please turn
all beepers, cell phones and watches to their silent mode.

Thank you.

Arizona State University

Composition Studio Recital

11 September, 2006

Program Notes...

Personality Flaws

- Beth Ratay

Personality Flaws was written for Brian Stevenson last spring. The choice of flutes for accompaniment was made upon the recommendation of Sam Pilafian. The piece is in three short movements. The first and last are short dance movements and the middle movement is a lament. The title "Personality Flaws" refers to the piece's inherent unpredictability.

In Cabin'n Ships at Sea

-Lydia Eickstaedt

A short piece setting the first verse Whitman's poem 'In Cabin'd Ships at Sea' about traveling over the sea, this is a folksy tune meant share the same bold brassy feeling that the sea itself has inspired in sailors since the first set out to sea.

In cabin'd ships, at sea,
The boundless blue on every side expnding,
With Whistling winds and music of the waves - the large imperious waves - In such,
Or some lone bark, bouy'd on the dense marine,
Where, joyous, full of faith, spreading white sails,
She cleaves the ether, mid the sparkle and the foam of day, or under many a star at night,
By sailors young and old, haply will I, a reminiscence of the land, be read,
In full rapport at last!

- Walt Whitman

OK

-Tom Peterson

"OK" is my first foray into microtonal music, and while I've been interested in microtones for some time, this music was not written specifically so I could experiment with them. It arose, rather, out of the need for the music to match the alienating and uncomfortable parts of the film.

When I originally saw it, I didn't think it needed music. Jared, the film's writer/director convinced me otherwise, and I found that the only thing that fit was a musical version of what my own responses had been upon watching it.

Unnoticed Episodes of Seduction Cannibalism and Desperation on an Otherwise Perfectly Enjoyable Midwestern Evening (Fireflies2)

- Eric Schultz

A field of fireflies on a Midwestern summer night can be somewhat hypnotic - hundreds of gently ascending pulses of that familiar orange-yellow glow combining together in a delicately undulating ocean of nostalgic calm until night falls and the last light goes out. For human participants, the experience is calming, almost meditative.

For fireflies, the experience is somewhat different. A field of lightning bugs is actually a biological disco of desperate males determined to attract the invitation of a willing mate. On a given night, only about one in eight males finds what he's looking for. Some are lured by deceptive females and eaten.

Unnoticed Episodes of Seduction, Cannibalism and Desperation on an Otherwise Perfectly Enjoyable Midwestern Summer Evening (Fireflies2) is a musical and visual meditation on this strange duality.

Two Pieces for Solo Marimba

-Jeremy Jarvis

Composed in 2003. "Warm, Fuzzy Harmonies" is dedicated to Michelle Polk. "Vertical Spaces" is a short etude consisting of sixteenth notes without rests. I wrote it for my own use as a daily warm-up in order to work on certain four-mallet techniques.

After the premiere performance, my theory professor walked up to me and said, "what a splendid little parody on those Bach cello suites that young marimbists are forced to practice so incessantly".



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