

**CCM**

COMPOSITION SERIES

PRESENTS

COMPOSITION  
DEPARTMENT RECITAL  
A VIEW FROM THE EDGE

**Monday, October 28, 2024**  
**Cohen Family Studio Theater**  
**7:30 p.m.**

# PROGRAM

Monstrous Prey (2022)\*

Aparna Nambirajan, flute

Aparna Nambirajan  
(b. 2006)

Her Child (2024)\*

Meg Lynch, vibraphone  
Josiah Mendenhall, violin

Aparna Nambirajan

FROM Enantiomorphic Suite, Part II (2024)\*

*IV. Z-DNA*

*V. Ztetromino*

*VI. Footprints at Sunset*

Valerie Dreith & Maya Chamberlin, marimba

Zach Graham  
(b. 2004)

Portrait in Three Colors (2024)\*

*III. Jubilation*

Walker Gilbert, soprano saxophone  
Max Page, alto saxophone  
Katy Campman, tenor saxophone  
Corbin Keene, baritone saxophone

Peter Giulio Mainetti  
(b. 2001)

Rain Tree Sketch II (1992)

Toru Takemitsu  
(1930-1996)

Mai - Old Japanese Dance Music (2012)

Toshio Hosokawa  
(b. 1955)

Wash Cloth Rag (2024)\*

Hefang Ma, piano

Paul Francis  
(b. 2001)

\* Indicates a new work by a CCM composer

# PROGRAM NOTES

## **Monstrous Prey**

This is a piece that is meant to showcase the things that the flute can accomplish on its own. The monstrous part shows that the flute can have a big sound and the prey part shows how the audience looks at the flute: as the small instrument in the band. Monstrous Prey shows different sides of the flute by allowing overtones (showing the demonic side of it), fast passages (showing the fear of it), and melodic material (showing peace and calm before death). The real story of the piece is about a little soft creature that looks weak but can become vicious in just seconds. Here is the piece description of this piece.

## **Her Child**

Her Child reflects the emotional journey of motherhood. It begins with the baby's arrival, with fast 16th notes in the vibraphone representing the excitement and stress of the moment. The music then shifts to a calm, sweet section, capturing the joy and peace that a child brings. A lively jazz section follows, illustrating the chaotic and challenging nature of caring for a child, with syncopated rhythms conveying the challenges of parenthood. The over pressures and syncopated rhythms show the screams and cries of the parent. The final section returns to a slower, tender melody, reflecting on the miracle and beauty of nurturing a life. It's a reflection upon taking care of a precious life.

## **Enantiomorphic Suite, Part II**

Following the successful performance of Part I of the Enantiomorphic Suite, Part II presents the other half of the macro enantiomorph, which is a structure that forms a mirror image. While the outer movements (I and VI) are most similar, the inner movements are less so, creating a sort of larger enantiomorph for the whole suite. The first feature is Z-DNA, another type of DNA helix featuring 5:3 and 3:5 polyrhythms. This movement, while sharing the "X" motif of the third, develops the material in different ways using a hocket structure. Ztetromino also follows this idea, sharing the 4:3 and 3:4 polyrhythms with its counterpart while using them in a layered fashion as opposed to trading off and dovetailing the motifs. Finally, Footprints at Sunset closes the entire work with a nearly direct reversal of the opening movement.

## **Portrait in Three Colors**

This is one section of a three-movement work I am currently writing. My very first sketch for saxophone quartet eventually turned into a movement for a string quartet, which itself was rearranged and turned back into a movement for saxophone quartet. The joyous, triumphant melodies in this movement are interspersed with moments of calm and serenity, both of which will provide contrast to the previous movements that evoke strife and sorrow.

## **Wash Cloth Rag**

I suppose this piece really isn't a "rag", but I felt the title fit the work. There are "rag"-like elements that weave in and out of the texture, but that's really the extent to which I see this work as being in ragtime.

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