

**CCM**

COMPOSITION SERIES

PRESENTS

**A VIEW FROM THE  
EDGE**

COMPOSITION DEPARTMENT  
RECITAL

**Tuesday, April 9, 2024  
Cohen Family Studio Theater  
7:30 p.m.**

# PROGRAM

Metropolitan Fantasy (2023)

*I. Morning Drive*  
*II. City Night*  
*III. Jazz Concert*

Qi Liang, piano

Edward Choi  
(b. 1972)

"Invitation" (2024)

Samantha Pape, voice  
Mary Nerren, piano

Valerie Dreith  
(b. 2004)

Blue Indigo (2023)

Rafael Roig-Francoli, violin

Paul Francis  
(b. 2001)

Enantiomorphic Suite, Part 1 (2024)

*I. Footprints at Sunrise*  
*II. Stetronimo*  
*III. A-DNA*

Valerie Dreith & Ian Marr, marimba

Zach Graham  
(b. 2004)

Spark (2024)

Isabella Saldaña, flute  
Shengyu Cao, viola  
Zibin Zhou, harp

Xiaoman Liu  
(b. 2000)

Folk Song (2024)

Ava Shedd & Emma Joyce, violin

Andrew Strawn  
(b. 2003)

Susurrus of Shattered Bubbles in Brontide (2024)

Guangcong Chen, alto saxophone  
Seokjun Yang, baritone saxophone

Yi Yao  
(b. 1997)

Everything I Never Told You (2022/2024)

*I.*  
*II.*

Matthew Lei, cello  
Suan Choi, piano

Kevin X. Li  
(b. 1997)

# PROGRAM NOTES

## **Metropolitan Fantasy**

This three movement piano piece was actually inspired from the trip to NYC few years ago... First movement describes freestyle driving in the morning along the riverside around the city, second movement describes night scape viewed from the observation deck of skyscraper, and and the last third movement describes jazzy feeling (in modernistic style) after jazz concert in downtown park...

## **"Invitation"**

"Invitation" was inspired by Samantha and I's drive to be more present in our own lives. Especially during college, it can be easy to fall into loops of stress and work and hard to find moments of stillness and calm. The poem, by Mary Oliver, stresses the importance of noting the little things in life, because, in a world that wants us to be distracted, being aware is a form of self care and protest. The piece conveys this by painting a beautiful scene, filled with open fields and singing birds in its accompaniment, and moments of clarity within recitative sections to truly reflect on this picture the audience just witnessed.

## **Blue Indigo**

In researching the etymology of the musical genre "blues", I came across several theories on where the term originated. Although the etymology is poorly documented, one theory that I found compelling stated that it referred to the blue indigo dye, which was used by West African cultures during mourning ceremonies. The dye would be applied to the mourner's clothes to indicate suffering. According to the theory, the mysticism around the dye led to the musical genre: blues. Although I don't find this work reflective of mourning, I do think that the emotional depth and raw expression in blues music can be seen as a reflection of the human condition, well represented by the blue indigo flower. Blue Indigo is heavily inspired by a fusion of blues and rock, with the solo violin often emulating an electric guitar through the use of glissandi, sul. ponticello, pizzicato, and other various techniques.

## **Enantiomorph Suite, Part 1**

This is the first half of a marimba duet suite modeled roughly in the form of an enantiomorph. A chiral object is one that is individually asymmetric and non-superimposable on its mirror image. A chiral object and its mirror image are called enantiomorphs. A prime example of this concept are a set of footprints, as they can be mirrored but contain no symmetry themselves. In this suite, I present 3 chiral objects: footprints, "S" and "Z" tetrominos, and two DNA structures. Each movement is assigned a specific polyrhythm, and in the second movement, a harmonic structure, to musically represent enantiomorphs. For instance, I used musical cryptography in Stetromino (S = E) to move from key to key in the shape of the block, while in A-DNA I use an "X" motif to represent helices in two dimensions. The mirrors of these structures will appear on this coming Fall's VFTE concert.

## **Spark**

Spark, a trio for flute, viola, and harp, illustrates the journey from darkness to a world of infinite possibility. It presents the essence of fluidity and harmony.

# PROGRAM NOTES

## **Folk Song**

While I did not grow up in a particularly rural part of the state, I did receive my fill of Kentucky Bluegrass music. So, when asked to write a violin duet, I could not help but envision two fiddle players instead. Folk Song plays into this idea with a healthy mix of Appalachian, blues, and classical styles. It centers on a single tune, frequently heard in call-and-response as if one voice is teaching it to the other. Just as in the actual oral tradition, this tune varies slightly each time. It is evolving and personal, but always retrospective and timeless.

## **Susurrus of Shattered Bubbles in Brontide**

Susurrus of Shattered Bubbles in Brontide is a poetic exploration of the intricate relationship between humanity and the natural world. It evokes a sense of both fragility and power, as whispered secrets mingle with the roaring thunder. Through this musical exploration, we are invited to reflect on our place within the vastness of nature, and to contemplate our interconnectedness with all living beings.

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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