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**Evening Concert Series****2019–2020 Season**

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Sara M. Snell Music Theater

Sunday, November 24, 7:30 PM

**Student Composers Forum***Attention Span*Sofia Galadriel Coyle  
(b. 1997)

Skye Hamilton-Carranza, Cailyn Monastero, english horn

Nick Soldani, euphonium

Ryan Halson, tuba

Elena Mascaro, marimba

Shannon Boyle, harp

Matt Lampel, amplified guitar

Alexa Mani, Zach Castro, viola

Justin Kehati, Andrew Brett, bass

Christina Morris, conductor

*Tuesday Morning*Morgan Schalizki  
(b. 2001)

Morgan Schalizki, flute

Amelia McNamara, trumpet

Jason Birsner, trombone

Bailey Lapo-McDermott, piano

Andrew Brett, bass

Alex Sanders, percussion

*Sunrise Reminiscing*Bailey Lapo-McDermott  
(b. 2001)

Angelina Howard, Jaime Crafa, violin

Adam Hartmann, cello

Braden Jarosz, piano

*Two Recorders*Peter D. Oselador  
(b. 1999)

Alex Malin, soprano recorder

Peter Oselador, tenor recorder

*Concoction (2019)*Tyler Mazone  
(b. 1998)

Brianna Linhardt, Laurel Zimlinghaus, clarinet

*Sea of Trees*Dylan Dukat  
(b. 2000)

Susan Boyle, viola

*6 Improvisations for Recorders*Alex Malin  
(b. 1998)

Alex Malin, Peter Oselador, recorders

*Emma Falls*Kelly Friedmann  
(b. 1999)Mariah Nissen, soprano  
Madeline McCarthy, clarinet  
Kelly Friedmann, cello*Pulse (2017/2019)*Skye Hamilton-Carranza  
(b. 1997)Derian Rowe, Cora Vare, oboe  
Skye Hamilton-Carranza, soprano saxophone  
Cailyn Monastero, english horn  
Matthew Smith, bassoon

Viola Circus Concerto (2019)

I: “The Old Clown”

Matthew Mazer

(b. 2000)

Laura Matthews, viola solo

Colin Reardon, Nicole Pellman, Robert Marsanico, violin 1

Julia Bartlett, Jacklyn Ennis, violin 2

Matthew Grosso, Brett Callagy, viola

Faith Kuliszewski, cello

Robin Tucksmith, bass

Matthew Mazer, conductor

### **Program Notes**

#### **Peter Oselador, *Two Recorders***

I started writing *Two Recorders* when I was challenged to compose one minute of new music per day during the Fall of 2018. On day seven, I wrote a highly syncopated minute for two recorders, using only G and A-flat in the introduction, to lead towards C minor. I showed the idea to a few friends, who thought it would be better if the two notes kept going for the rest of the piece, and it was from this section that the piece was born. It is a short yet technical piece, featuring rapid repeated notes, syncopation, and multiphonics to stretch the conception of what only two notes can do.

#### **Dylan Dukat, *Sea of Trees***

*Sea of Trees* presents a sonic sensory experience meant to elicit visualizations and emotions related to being lost in the woods, by presenting sounds akin to those one may hear in the woods. A deep exploration of the viola and the many techniques accessible to its performers, *Sea of Trees* challenges performers, composers, and audiences alike to question their predisposed notions of the possibilities of a single instrument. Live manipulation, specifically reverberation, is used to add depth to these sounds, and to create new effects that are the resultant of the intersection of lasting sounds. By using a dark performance setting to strip the audience of a critical sense, sight, the result is sound feeding the imagination.

#### **Matthew Mazer, *Viola Circus Concerto***

The Viola Circus Concerto follows the story of an old clown through three movements (only the first movement will be performed tonight). The first movement “The Old Clown,” tells the story of a clown performing at the circus. The Haydn-esque style portrays the clown as old, but the whimsical character of the piece shows he is still young at heart. The second movement “A Sad Story,” tells the story of the clown’s life besides being a clown. The clown is made fun of because of his profession and no one can take him seriously. In this movement, the viola sings a sad melody while the rest of the orchestra accompanies. The viola plays both in a very low register as well as playing a heart-wrenching melody in a very high register. This movement leads right into the third movement, “The Show Must Go On,” in which the viola begins with a cadenza showing how proud the clown is to be who he is. The rest of this movement is a hectic jumble of a normal day at the circus. Each instrument portrays a different performer. This movement is very orchestra heavy and does not stop moving forward to show the hard work of all the performers.