# 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)  
Matthew Mazer  
I: “The Old Clown” (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.