Matthew Scott
&
Joseph Hills

Combined Composition Recital

4:30PM, March 26th, 2010
Organ Recital Hall, University Center of the Arts
Matthew Scott Senior
Joseph Hills Junior
Combined Composition Recital

Daglarim
Matthew Scott
Laura Steele – Violin
Leslie Steele – Violin
Sarah Justus – Viola
Jake Thaler – Cello

I Often Wondered
Matthew Scott
Singers listed on next page
Matthew Scott – Conducting

Ulterior Motives *
Joe Hills
– I. Betrayal and Chaos
– II. Aftermath
– III. Revenge

Concerto for Saxophone Quartet - 1: Dance
Matthew Scott
Ryan Van Scoyk – Soprano Saxophone
Everett Cencich – Alto Saxophone
Andrew Cogswell – Tenor Saxophone
Billy Richard – Baritone Saxophone
The Elvin Holderfield – Piano

Duet for Horn and Bass *
Matthew Scott
– I.
– II.
– III.
John Gough – French Horn
David Saccardi – Double Bass
Nick Rose – Percussion

Jane’s Bistro *
Joe Hills
– I. Morning Coffee
– II. Delectable and Scrumptions
– III. The Bustling Dinner Rush
Joe Hills – Tuba
Zack Barker – Percussion

Mirrors
Matthew Scott
Amy Coup – Flute
Cory Bissell – Bass Clarinet
Nick Rose – Percussion
The Elvin Holderfield – Piano
Laura Steele – Violin
Jake Thaler – Cello
David Saccardi – Double Bass
Matthew Scott – Conducting

Meet the composers
Joe Hills & Matthew Scott

* Please hold applause until the end of the entire piece
About the pieces

Daglarim —
Originally written as a music theory/history project, Daglarim attempts to emulate the style of Stravinsky, utilizing uneven and mixed meters, polytonality, and elements of primitivism that made Rite of Spring the hit that it is. The underlying theme is that of a native American flute song, mixed with a Tuvan steppe song.

I Often Wondered —
I Often Wondered is one of those instances where the words dictated the music to an extreme. The text, by Lewis Carroll, displays a unique feature that is cared over strictly into the music: when laid out in lines of six words, it reads the same down as across.

I    often wondered when    I    cursed,
    Often    feared where    I    would be –
Wondered where she’d yield her love
When I yield, so will she.
I would her will be pitied!
Cursed be love! she pitied me...

Sopranos: Ari Jenkins, Santana Haight, Lindsey Wheelock; Altos: Stacy Miller, Cassie Murray, Jane Burgchardt; Tenors: John Wright, CJ Jeffrey, Cody Laun; Basses: Stuart Dameron, Todd Ressegue

Ulterior Motives —
Ulterior Motives is based on the principle of you get what you deserve and although some may agree that no one deserves to be betrayed, the reaction of ‘getting even’ with the betrayer justifies the betrayal. As the piece progresses, the listener is taken on a journey through the psyche after you have been stabbed in the back by someone you trust and explores the anger, contemplation, and finally determination associated with completing your revenge.

Concerto for Saxophone Quartet —
Using concepts from jazz and classical music both, the first movement of this concerto grosso for saxophone quartet flirts with the concepts in Sonata-allegro form while playfully attempting to evoke the moods of a night of dancing, from the first steps to the more wild physical expressions.

Duet for Horn and Bass —
This piece was commissioned by John Gough on horn and David Saccardi on bass. Working with the commissioners to come up with a piece that fit their requirements and tastes led to a piece reminiscent at times of contemporary ambient music, as well as the music of Argentinian tango and Sergei Prokofiev, all while working with two unique instruments.

Jane’s Bistro —
Jane’s Bistro is a small French style cafe somewhere in the middle of Indiana. Jane’s has it all from a coffee bar with delicious scones to its good selection of moderately sized dinners. This small-time cafe, or bistro as they call it, has earned themselves quite the reputation and never has a slow night. With the place packed to the gills, food to die for and of course live music, this little restaurant leaves a lasting impression on anyone who has been there.

Mirrors —
Mirrors is mirrored throughout. Each phrase is mirrored within its cell - an upward moving line is played, at the same time, in retrograde, making a perfect mirror. The whole piece is mirrored as well, complete with a midpoint after which the music of the first half is played backwards. However, like a mirror, the reflection is not the true image, and the mirroring is not quite complete, subtle differences cropping up here and there to represent the differences between the mirror and reality.
Note:

As this recital is being recorded, both audio and video, the composers kindly ask that all cell phones, pagers (whoa, ’80s!), and anything else that may go beep, buzz, crash, or boom be silenced in some way during the performance. This includes digital cameras and flash photography — a good time to take pictures would be during applause rather than while the performers are playing so as to not disrupt these wily beasts.