

Lullaby (2014)

Scherzino (2010) Steven Stucky

John Sampen, alto saxophone
Marilyn Shrude, piano

Sotto voce (2012) Marilyn Shrude

I. "...through the open door"

II. "...half willing, half reluctant"

III. "...scarce knowing if we wish to go or stay"

Caroline Chin, violin

Brian Snow, cello

Laura Melton, piano

"Sotto voce" is a reflection on the dramatic landscape of eastern Washington, the home of the Walla Walla Chamber Music Festival. The title captures the subtle and understated intensity of this region. The movement titles are lines from Henry Wadsworth Longfellow's late sonnet "Nature" (ca. 1878).

Reach Out (2002) Dai Fujikura

Kendra Heslip, soprano saxophone

Chris DeLouis, alto saxophone

Caleb Burkhardt, tenor saxophone

Christopher Murphy, baritone saxophone

I was leafing through my diary in July and I noticed the entry "begin composing for Apollo for Huddersfield". Understandably, I was very excited about this but when I noticed the entry "Go to Yamaguchi's barbeque" I forgot all about it, as I was late. When I arrived, out of breath, at my painter friend Tomoya Yamaguchi's house I noticed a beautiful orange canvas. I fell in love with it. To my astonishment Tomoya presented it to me. When I returned home I hung the painting above my desk and started writing Reach Out.

I've been spending lots of time at home recently, and have just bought a new cookery book called 365 Japanese time Japanese recipes and I'm working through it page by page.

Therefore my days have recently been a mixture of very serene activities: cooking, cleaning, and looking at my new painting. I think that this serenity has rubbed off on the first half of the piece. It seems quite atmospheric and clean to me.

However, when one has too much time on one's hands tangential memories pop up uninvited. When I was half way through Reach Out the guitar riff from "Sweet Child of Mine" by Guns 'n' Roses invaded my inner ear and refused to go away. I suddenly remembered that when I was studying for my GCSEs my room mate was always practicing this phrase over and over again. He was not the only one, sometimes it seemed as if the entire boarding house was playing lead guitar slightly out of tune.

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For months at a time all you could hear was the easy version of Eric Clapton's "Tears in Heaven" or the opening riff of "Sweet Child of Mine". It was enough to encourage anyone to become a contemporary composer! Ever the aspiring 'babe magnet' my room mate would play this passage at an incredible speed with enormous mistakes..... which sounds like a fitting motto for any romantically involved adolescent. In August then, I kept hearing my room mate's rather poor Guns and Rose impression. From that morning, I had a craving for heavily distorted Rock music. So I had to change my daily CD from "The Best of the Beach Boys" to "The best of Bachman Turner Overdrive". I began to miss my long hair. I think that this has affected Reach Out too.

So in the seven weeks that I spent writing this piece I've had some rather strange experiences in the safety and comfort of my own home. For me, the act of composing is really connected to all the events in my life, even small ones. If I had been kidnapped by Guns and Roses when I started writing this piece the whole thing could have been a scherzo (of sorts). If Tomoya had have given me his painting 3 weeks later the piece might have had a very slow atmospheric 2nd half.... or do I need to get out more?

I am wondering what my next piece will be like... hmmm very exciting!

Variations for String Quartet (1999)..... James Romig

BGSU Graduate String Quartet

Brandi Main, violin 1

Alexandria Midcalf, violin 2

Kathryn Kibbe, viola

Jon Moody, cello

"Variations" was commissioned in 1999 by the Amabile Quartet. The work comprises seven short movements lasting a total of about six minutes. The first six movements are variations of the seventh, modified by transposition, octave displacement, and various sorts of time-stretching schemes that affect--to varying degrees--only certain segments of music, resulting in non-linear motivic augmentation/diminution.

Scraps (1997)Robert Morris

Brian Alegant, piano

Amid its fragmentary and feisty moments, Scraps has an underlying narrative, which can be reified (but only if desired) into a story about the kind of individual whose depression becomes violent when provoked, up to his/her arrest and privation. The "form" of this piece is: micro-prelude, A', B, micro-interlude, A, B', micro-postlude. A' embellishes A, and B' embellishes B; A' and B are of the same structure, but their surfaces camouflage the connection. Scraps was written in July of 1997

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