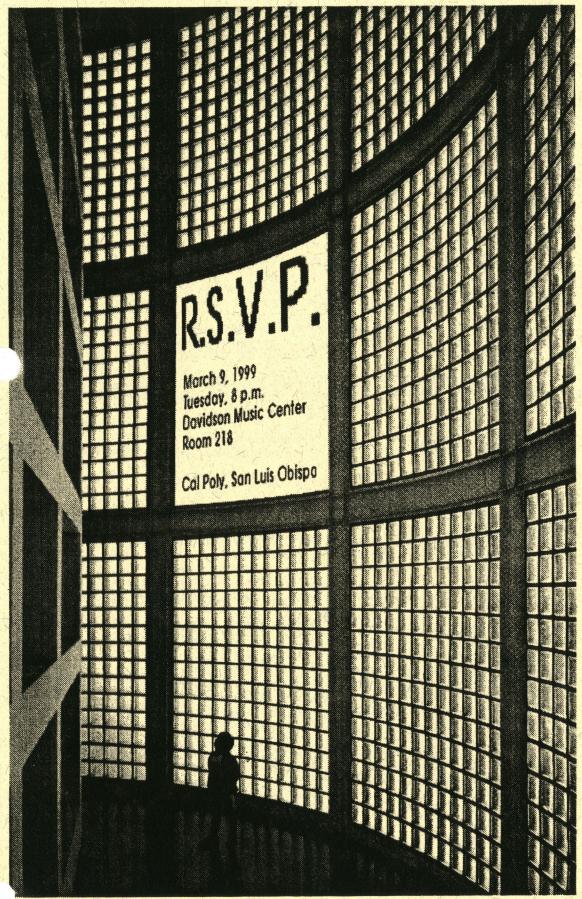
a concert celebrating new works by student composers



sponsored by the Cal Poly Music Department & College of Liberal Arts



RSVP PROGRAM

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				***		33		1/		2 2
Benjamin Winter, acoustic guitar			1		1	***		1		1
Derek Paulo, acoustic guitar			****		****					mir.
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Justin Rose, bass guitar	CV.							.4.,		
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Jordana Manley, piano		411		-	e V	4	1			1
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PETITONIC	•••••			M	A	00	- 6	IE	CE	1
REFLECTIONS		•••	•	VI,	V.	,,			GE	
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Oliver Caldeniah avitan	1			-		150		1		1
Oliver Goldsmith, guitar	1 1			0000			AP P			10
Marc Siegel, guitar			****	****	77		M		//	
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This composition was developed by converting a poem into its							10,4			
musical equivalents, having the sound of the chords match the emotion	2			-		4	4			
		Š.					-//			
of the poem.				***	***	***				**
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MORNING GLORY	•	П	7	A	VÀ	JA	1	GE	AR	Y
MORNING GLORI										
		١.	100			3				
Suzanna Geary, flute	•		-	***		**		***	1	
Suzanna Geary, nute	<u> </u>						<u>.</u>	<u>~</u>		mi.
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This composition reflects the peaceful opening of the Morning Glory	1									
			1							71 1
flower. The events in the blossom's life are conveyed musically, its		/						1		7 7
blooming with the rising sun, the visiting bees and butterflies, and the	1		-			****	-	****		**
closing of its petals with the setting sun. This work is in rondo form.	•		****			····			<u> </u>	
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LIFE	••••	•••	K);	SF	U	A	D	/II	Y
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	••••				***	····		·	<u>funj</u>	
As the title implies, this composition musically symbolizes the ups	····						<u>i</u>		!	
and downs of life, including moments of happiness, sadness, anger,										
and peace. It begins with a melancholy piano solo. The drums and										14
용도 이번 등록 사용하면 보고 있는 것으로 보고 있다. 그런 그는 사용을 보고 있다면 하면 이번 사용을 보고 있다. 이번 등에 보고 있는 것이다. 그런 그는 사용을 보고 있는 것이다. 그는 사용을 보고 있는 사용을 보고 있다. 그는 사용을 보고 있는 것이다.					1/2					410
guitar follow in succession. The melody introduced by the guitar is		181				***		71		***
countered by another in the trombone, culminating in a section	·						*****		j	mile.
intended to convey sadness. The next section is full of anger,									<u> </u>	
introduced by a crescendo, and driven rhythmically. Gradually the	<u></u>						/		!!	1
	1	24			1	1		1	-	1
anger dissolves back into sadness with a diminuendo leading to the		3	196			-1		-		1
next section. The melody in this section is carried entirely by the					1	***	····			1
piano. Though this section portrays happiness, the musical elements	-								h	***
of sadness never seem too far away. Eventually, the sadness is	·			,		1	·		ļ	
		1					1	1	1.	*:
overcome. In a rhythmic sense the final section recapitulates the	7	8		1			1	-	-	320 /
opening section. A noticeable switch from the minor to the major	-									
mode, however, turns the musical affection in a completely different	·		16			***		-	1	***
성입하는 1000 NGC 1000 N	į						-			
direction.	L					4			1	
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DAY DREAMLEC	N	AR	D	O	R	EN	1C	VA	MO	12.
I. MORNING			-	7/2	4		17		action of the	
II. AFTERNOON	(t	17	-	19	100	1				200
III. EVENING	4.0						1/			
								*	, N/	1
	1		-		Ĭ.					1
Deneal Frandsen, flute					J.F.					1
Alissa Aune, clarinet					12					
Andrea Besenfelder, horn								21		. (
Leonardo Renovato, guitar		//			1					
								2.4.		
Dave Simpson, piano				4						
Frank Marino, string bass			-	1	+-					-
Justin Jones, percussion) 		1	+	-	!				
		7			1					4
	77		7		1	-	riano		+	
Have you ever noticed that some hours seem to take longer than			1							
others? How much can you get done on a given day? Is time really							1	2	/	
relative? These rather rhetorical questions are musically addressed in			-							-
Day Dream. Just like a typical day, the piece is divided into three	1		-	1	1					1
main sections (morning, afternoon, evening), while providing a sense	×		-	4			-			1
of continuity characteristic of the daily experience.					ļ					
Morning begins with a short introduction with each instrument	2.4.		-							. 30
starting at different times. The use of pentatonic scales resembles			-	- 12					11.	
he hesitation of every new beginning, the uncertainty and	- my			-	•					
idecisiveness of an early rising.			-	+	-			-		1
Afternoon brings rhythmic color and syncopated melodies to			-					X	77	
suggest the unexpected changes in life as the day wears on. The			- Contract	J.Y			-			1
expressiveness of a Bossa Nova swing guides the listener through a few modulations.					1	Ž	1	E C		
			1					A		1
Evening closes with the return of the pentatonic scale, recapping the day's accomplishments and uncertainties.			-	1	1/30		1	17	21	

recapping the day's accompasiments and uncertainties.	/						- Constant	_	1	
recapping the day's accomplishments and uncertainties.	/ <u></u>						-			
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INTERMISSION										
INTERMISSION	/									
			A	LE	X -	ΓR	U	BE	RG	
INTERMISSION			A	LE	X	ΓR	U	BE	RG	
ONE FOURTEEN			A	LE	×	ΓR	Ü	BE	RG	
ONE FOURTEEN			A	LE	X	ΓR	Ü	BE	RG	
INTERMISSION ONE FOURTEEN This composition is written for electroacoustic instruments. The main idea was to combine a slow, melodic piano-like part with a fast, complex rhythmic accompaniment. Certain "avant garde" elements			A	LE	X	ΓR		BE	RG	
ONE FOURTEEN			A	LE	X	ΓR	ייי	BE	RG	
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AMORE			LA	L	JR	A	SI	LA	NI	A
I. Pursuit	******								+	-
II. Intimacy	•	4 /					-	-		
III. Heartbreak			***			M				7
III. Fleatibleak					34					
							Ž į			
Suzanna Geary, flute	7									
Laura Slania, flute			V.							
						1				
The two flutes in this composition depict the two members in a	(4	h	1				1		
romantic relationship. The movements give a rough outline of the										
phases of a romantic relationship. The first movement, "Pursuit",			1						1	
describes courtship. the theme focuses on a heartbeat rhythm. The	U			-						
second movement, "Intimacy", musically portrays the closeness	1		1						1	
and contentedness of such a relationship. The third and final	1-2								1	
movement, "Heartbreak", musically depicts the turmoil of a									ļ	4
relationship breaking up, ending with a lack of interaction between			-			4		-	-	
the instrumental parts and a slowing heartbeat rhythm.					-					
the matumental parts and a slowing healtheat mythin.			-					-		
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SONATINE IN A MINOR	••••	•••	•••		DA	11	11	WE	H	N
All the second of the second o	-		-		-	-		-	-	
Dan Wehn, piano			-	-	-			-		
The second secon			-	-	2	×				
	1	***	*					+	17	
This composition for piano attempts to capture the style of a Classical	****		7	-	***	*	****	+	*	
sonatine. The one movement work is in quadruple meter, the theme			-			**				
plays upon the typical resolution of the dominant to the tonic.					1					
There are a few modulations predictably returning to a minor in the		4	7	_		X	7	1		
end. The work is influenced by Mozarts many small works for piano,				_				7		
but if there is anything to be learned in going through the process of					V	T				
composing something like this, it's the fact that Mozart's music might			-			3				7
be characatured but not easily copied!					1		1			1.
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be characatured but not easily copied! MILONGA FOR "FOUR"		ST	Ε\	N	AR	Ł T		ΙΥΙ	ED	A
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MILONGA FOR "FOUR"		ST	ΕÌ	~	AR	27		ΙΥΊ	ED	A
MILONGA FOR "FOUR"		ST	Ε\	~	AR	2 1		ΥI	ED	A
MILONGA FOR "FOUR" Jessica Getman, oboe Sam Estes, bassoon		ST	ΕV	N	AR	27	•	ΙΥΙ	ED	A
MILONGA FOR "FOUR"		ST	Ε\	N	AR	k T		ΥI	ED	A
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MILONGA FOR "FOUR" Jessica Getman, oboe Sam Estes, bassoon Stewart Uyeda, piano		8 T	Ε\	\	AR	XT		YI	ED	A
MILONGA FOR "FOUR" Jessica Getman, oboe Sam Estes, bassoon Stewart Uyeda, piano A milonga is a slower variant of an Argentinean tango. This piece is		3T ,	ΕV	\	AR	RT.		YI	ED	A
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