

University of Missouri School of Music

Camp Recital • 2021-2022 Series

Summer COMP Final Recital

Saturday, June 18, 2022 • 11:00 AM • Sheryl Crow Hall

Fantasy of an Adolescent.....Yoell Tewolde
(b. 2005)

'orkMila Perez
(b. 2007)

Slippery Dream.....Ishya Bhavsar
(b. 2006)

Lost in the 4th DimensionGarrett Peterman
(b. 2005)

Symfo-nator 2000..... Nathan Crutchley
(b. 2007)

I. 'oon

II. 'ife

What The Wind Carries.....Daithi Sellens
(b. 2006)

I. Turbulent Dream

II. Former Joy

III. Warring Mind

IV. Revelation Together

The 5 Stages of Grief and a Minute for My ThoughtsLucy Gray Hamilton
(b. 2007)

I. Denial

II. Anger

III. Bargaining

IV. Depression

V. Acceptance

Make This Place Your Home.....Samir Shaik
(b. 2007)

Dan Willett, oboe
Bill Kalinkos, clarinet
Wei-Han Wu, piano

Dr. Yoshiaki Onishi and Dr. Bonnie McLarty, faculty

~Brief Intermission~

Stravinski-esqueAtticus Schlegel
(b. 2002)
The Nature of Time Kayley Coney
(b. 2005)
Regression to the Mean Thomas Libbert
(b. 2003)
The Peace and The Storm..... Ve Carrender
(b. 2004)
Pride Goeth Sofia Fiorino
(b. 2003)
Journey to the 4th Dimension Jacob Assouad
(b. 2005)
Compass Cecelia Schmitz-Hoepker
(b. 2005)
Pezzo de Danza Ethan Sanders
(b. 2005)

Madison Greenstone. clarinet
John Popham, cello
Megan Arns, marimba

Dr. Stefan Freund and Dr. Carolina Heredia, faculty

Biographies and Program Notes

Yoell Tewolde, 16, is an incoming senior at Rock Bridge High School in Columbia, Missouri. He got into music through piano lessons, which he started at the age of 6. While he remembers writing down melodies as a kid, Tewolde began seriously composing at the age of 14. Tewolde earned 2nd place at the MU COMP's composition contest with his original jazz combo, titled *None of It*. Tewolde likes hanging out with friends and family, learning languages, listening to music, and composing music. Tewolde has created several unreleased songs, which he hopes to release in the future through various music streaming platforms.

Fantasy of an Adolescent depicts many of the warped perspectives that Tewolde had of various stages of his life as an adolescent. The opening section, detached yet flowy and lyrical, symbolizes a perspective that Tewolde assumes of his youth and its relative ease and simplicity amid its challenges. The middle section returns to a detached, dissonant nature, symbolizing Tewolde's view of his adolescence – as a teen, Tewolde acknowledges that the challenges he faces seem so much bigger because of their freshness. The ending section's feel consistently changes, symbolizing a quote from Holden Franklin, one of his COMP camp RA's, on moving out of adolescence; "[it's] a little scary at times, but...it's the beginning of freedom...[and] everything is gonna be ok."

Mila Perez started playing the piano in the 3rd grade. She started composing in the 5th grade and won 2nd in a composing competition in the 6th grade. Mila is going to be a Freshman at Hallsville High School. She has never notated her songs until now, plays songs from memory, and she can't read notes.

'ork is Mila's first notated piece she has ever written and it is inspired by a broken fork.

Ishya Bhavsar is a fifteen-year-old from Prairie Village, Kansas. She wrote her first song at the age of eight and has been composing music ever since. In addition to composing, Ishya plays the piano, the viola, and the harmonium. She has placed in composition contests including the National PTA Reflections Contest and Missouri COMP.

Slippery Dream commemorates all the dreams people have at night that are promptly forgotten in the morning. The song does not stick to one key, one time signature, or one motif, which is reminiscent of dreams, which are frequently nonsensical. Long chains of sixteenth notes represent ambitious dreams. *Slippery Dream* is refreshing and energizing - just like a good night's sleep.

Garett Peterman started learning piano at the age of 6. He was never really interested in writing music until about a year ago. He joined band freshman year in high school and it was a fun experience. It was somewhat difficult to learn how to be in percussion but

Garett learned very quickly. The past year he's been writing and recording orchestral pieces. He then got very interested in writing different styles of music.

Lost in the 4th Dimension is composed of mysterious/dark music with a flair of intensity. Jacob's *Journey to the 4th Dimension* (the prequel to this piece, performed later in the concert) is epic and bizarre, but finally comes the arrival. The c minor and f minor keys bring dark tones to this piece. The fourth dimension is intense/mysterious and might be impossible to get to. Once arrived, there is no turning back.

Nathan Crutchley is from Fenton, Missouri and attends Fox Senior High School. He has been playing piano since 1st grade and guitar since 4th grade. He recently joined his school's band as a percussionist. He wrote his first composition in 7th grade as an entry into the Mizzou Creating Original Music Project contest and received an honorable mention. His second composition, also entered into the COMP contest, won 1st place.

Symfo-nator 2000 has 2 movements, " 'oon" and " 'ife." The name of the piece was inspired by Dr. Doofenshmirtz's -inators. Nathan struggles with naming his pieces, but he was inspired by a fellow composer for the name of the two movements.

Daithi Sellens has been an active composer for 2 years, beginning in the spring of 7th grade year with the quarantine. A clarinetist and member of the Golden Regiment, he is very passionate about music.

The four movements of ***What The Wind Carries*** each represent memory and the shifting wind between. For every change in the wind, the story is furthered. In "Turbulent Dream," the listener is caught in a reluctant dream. As the piano fades into the background, the clarinet takes center and begins a haunting, fearful song. "Former Joy" begins as the wind changes and a happy yet wistful tune from the oboe gradually turns sour with the fading memory. Piano takes over in "Warring Mind" with a fast, metallic baseline, before the dark oboe faces off against the hopeful, optimistic clarinet. Finally, in "Revelation Together", returning melodies combine to form a complete, resolved storyline, before the piece fades with the wind.

Growing up in a family of art and music, **Lucy Hamilton** was inspired at a young age to start playing. She started violin at the age of seven, and started writing songs even younger. Along with music she really enjoys volleyball and painting. When she got her ukulele at the age of 9 her songwriting blossomed.

The 5 Stages of Grief and a Minute For My Thoughts takes you through the feelings of grief we've all been through. The piece first takes you through "Denial." You'll hear happy notes upon sad chords representing the denial. Abruptly, you'll hear denial quickly change into "Anger." Loud and unsatisfied, the piano clearly shows you its indignation. After what

feels like forever, but really after only a few seconds, the anger dies down into “Bargaining.” “Depression” sets in subtly, but grows out of control. My thoughts during “Acceptance” seep in and leave you unsatisfied.

Atticus Schlegel is a composer, tubist, and pianist (the tuba being the primary instrument). He has attended Mizzou’s composition camp in previous years, this being his third time participating in this camp. His father (a talented musician) is inspiration to his own musical pursuits, including his pursuit of composition at Mizzou.

As the title of ***Stravinsky-esque*** suggests, the music of Igor Stravinsky has a considerable influence on this composition. The piece contains many compositional techniques and aesthetics Stravinsky himself employed and innovated in his music. An example of this includes the use of “blocks of sound,” musical phrases which heavily contrast each other in texture and mood. Exploration of texture was an important motivation for this piece, primarily explored using harmonics in the cello (a method of playing that creates pitches with a ghostly texture), which frequently appear.

Samir Shaik didn’t come from a family of musicians, but rather a family that loves music. He learned to play the piano at age eight and has harbored a love for composition ever since then. Samir loves to incorporate stories and journeys into his music, and he also likes to convey complex feelings and emotions with them. He frequently takes inspiration from scores for film and TV, particularly from the works of Hans Zimmer, John Williams, Hildur Gudnadottir, and Ludwig Goransson. He is also an avid enjoyer of the Romantic period of classical music and its composers, with special emphasis on Chopin, Mendelssohn, and Tchaikovsky. Outside of music, Samir loves to play tennis, run, and spend quality time with friends and family.

Make This Place Your Home

Change can be the scariest thing in the world, if we choose to let it do so.

Kayley Coney is a senior (age 17) at Grain Valley High School. She started her musical journey around the age of 9 when she began learning piano, which later transitioned into percussion beginning in 5th grade (age 11). Kayley has been greatly involved in percussion, specifically marimba for 7 years and won State Champion with the marimba solo, Pure Imagination. Her first time fully putting music to paper was at the age of 15, about two and a half years ago. Kayley’s drive for performance and music in general comes from the ideal of bringing light into the lives of others, and sharing the happiness that music has made her feel through performing and writing different pieces of music.

The Nature of Time is about how nature changes over time and the effects that surroundings have on nature, whether that be people, animals, plants, buildings, etc. Throughout the piece, there are a variety of instrumentations and notations that represent the sound of rain, the ocean, birds, and many other sounds to create the feel of

being attached to and in nature. Overall, there is a happier and brighter tone that builds into a futuristic and bold section, showing the intense moment where nature takes over and breaks through all the dark parts of life.

Three years ago, **Thomas Libbert** purchased recording equipment, turned his tiny room into a studio, and started building his discography. He has recorded two full albums, with his newest alternative album, *Fire Falls*, having dropped in April. His musical influences include bands like Green Day, twenty-one pilots, the Strokes, and Dirty Nil, and he loves playing guitar. He has also placed first in the MOCOP competition for his first ever choir piece, a notated version of his song *Fire Doesn't Always Have to Burn*.

Regression to the Mean drew inspiration from several sources. Aspects such as the low cello notes and cello/clarinet riffs come from Polyphia's "O.D.," while the chords at the end were inspired by Dirty Nil's "Evil Side." The clarinet solo, described as "nasty like Kenny G's sax," is one of the focal points of the piece. The various quick sections are meant to reflect the composer's indifference, dismay, or even acceptance about falling into averageness.

Ve Carrender (18) is a composer, musician, and semi-songwriter from Blue Springs, Missouri. They primarily play trumpet and French horn, but also dabble in piano and guitar. Music plays a large part in their life, with no genre, symphony or mixtape going unappreciated. With their music taste being extremely eclectic, several sounds and stylings appear in their own writing. They would like to thank the performers, faculty, and sponsors that made this amazing experience possible.

The Peace and The Storm

The storm approaches with its dark afflicting shadow,
Scratching and begging at your brightest days,
Advancing towards to swallow.
With a fleeting moment of peace,
Once more unto the breach,
Prepared or unprepared for the destruction that follows.

Sofia Fiorino has been creating original music since she was old enough to know the difference between speech and song, but she composed her first legible score in her early teens. Her senior year (2021) was spent in four hours daily of fine arts classes, and the following gap year was spent convincing herself she should not study music. Miraculously, her nature won out and Sofia applied for the Sinquefeld Scholarship at the University of Missouri in Columbia—and was accepted! She looks forward to studying composition at Mizzou this fall.

"Pride Goeth before a fall." The piece divides into three sections: "pride goeth," "before," and a "fall." The first section features the clarinet swaggering around the staff, epitomizing the "goings" of pride. In the second section, the marimba drives the piece into a percussive tension, the expectant pressure of "before." The final section is marked by a sweeping glissando as the cello "falls" and mourns the tragedy of failure.

Jacob Assouad started playing piano at 5. After 4 years of lessons, he stopped taking lessons and started learning on his own. When faced with the choice of which instrument to play in the band, he decided to play percussion because of his background with piano. He has been learning piano and playing percussion since, but only started writing music in 2020. Jacob mainly writes for piano and voice but enjoys composing for ensembles as well.

Journey to the 4th Dimension was inspired by a bus ride conversation of what the 4th dimension would be like. It is the prequel to Garrett's *Lost in the 4th Dimension*. After a peaceful departure, venturing into the unknown becomes more and more tense. The switch to 6/8 time represents crossing the boundary, which is amazing at first, but the ending represents the realization that there is no way back.

Cecelia Schmitz-Hoepker is a composer, percussionist, and pianist currently attending Blue Springs Highschool in Blue Springs, Missouri. They have been composing for five years, their pieces being swayed by an assortment of different musical influences, including genres like jazz, rock, and classical, and their close friends and family, who are all involved in the music scene. Throughout their time of learning and listening to music, they have been inspired by listening to and performing with a variety of instruments.

Starting patiently with a cello solo, ***Compass*** opens with an introspective visage of being lost at sea. As a direction is found, doubt slips away and is replaced by excitement and action, finding the way through the waves and reaching land.

Ethan Sanders only began to take interest in music at a relatively later age, around 12 or 13. Around two years later, he began composing music for fun. Over the next few years, he began to listen to more music and develop his own post-romantic and modernist style.

Pezzo de Danza ('dance piece' in Italian) contains many elements of Ethan's compositional style. Although the piece is without strict form, themes and motives do appear multiple times in many different contexts. The relatively simple title masks the sometimes frantic energy of the music, which seeks to express how someone feels as they dance through the difficulties that life may present.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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