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# Marshall University Music Department Presents, SCI Student Composers Concert, Esin Günduz, SCI Chapter President Dr. Mark Zanter, advisor

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**Personal Name**

Mark Zanter, David Schoening, Esin Günduz, Matthew Pritt, Zack Merrit, and Chris Miller



DEPARTMENT OF MUSIC

Presents

# SCI STUDENT COMPOSERS CONCERT

Esin Günduz, SCI Chapter President  
Dr. Mark Zanter, advisor

Monday, November 11, 2008  
Jomie Rehearsal Room  
9:00 PM

## PROGRAM

*Single Piece for Two Alto Saxophones* David Schoening (2006)

Sara Vorac  
Beau Cayton  
alto saxophone

*Sound Wrap* Esin Günduz (2008)

Chris Clark, alto saxophone  
*Electro-acoustic music* (recorded by Chris Clark)

*Deep Sea* Matthew Pritt (2008)

Abby Holmes, violin  
Dilek Engin, viola  
Dean Pauley, cello

*Ah Soo Lo* Matthew Pritt (2008)  
*Electro-acoustic*

*3 Pieces from the "Tibetan Book of the Dead"* Zack Merrit (2008)

1. Body of Emanation
2. I take refuge in the compassionate ones.
3. ...draw near to me at this very moment.

Adam Stephenson, tenor  
Mark Smith, piano

*'On the sweet summer wind its purpled wings'* Chris Miller (2008)

Aaron Sowards - Flute  
Alyssa Hughes - Clarinet  
Isaac Winland - Trumpet  
TK Lombardo - Piano

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This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music)

## NOTES:

### *Single piece for two saxophones*

This piece is written with the express concerns of sonority and space. Using two instruments of the same timbre grants the ability for the performers to blend sound into one instrument, isolating pitch space, time space, and even certain elements of timbre. Conceptually, it is exploratory in nature with most elements arranged in way to attempt to probe the possibilities of musical breadth. ds

### *Sound Wrap*

Sound-wrap is a piece for one live and four recorded alto saxophones. The sound of four saxophones are designed to wrap around the sound of the solo saxophone.

The idea came to me while rolling my yoga-mat after my yoga class and then watching the cafeteria workers rolling the food wraps in the sandwiches section the same day. I decided the solo sax to be the sound that is wrapped by the others that have been recorded by the same performer.

The use of the 'retrograde' as form actually worked well with the 'wrapping' idea: because in retrograde everything goes back in the same -but reverse- order. That is the same as in opening (rolling out) a rolled or a wrapped item: you will always see the things in the same -the one that once you've seen- but reversed order. Also it is always faster and naturally more energetic while a wrapped item (for example a mat) is let roll out! The second part of the piece evolves more quickly and has more energetic (even fiery) parts because of that.

Don't all start with forming that very first little cylindrical shape? eg

### *Deep Sea*

Deep Sea is a string trio that has images associated with the ocean. The opening theme has a quality of stillness, but is paired with a pedal tone that provides tension. The second part introduces slight motion and change. The third section represents the variety of life in the deepest parts of the ocean, as is shown in the extreme number of tonal areas it touches. The final section features an extension of the opening theme with different rhythm to return to the stillness of the beginning. mp

### *Ah Soo Lo*

This piece is based on a church camp game called "Ah Soo Lo." In the game, players are in a circle and have to say the words, "Ah, Soo, and Lo" in that order. If someone says the wrong word or does the wrong motion associated with the word, they lose and become a "heckler." The hecklers try and mess up the players still in the game. Ah Soo Lo plays exactly like the game and there are twelve different players, which are all electronic manipulations of the same voice recording. The hecklers become more aggressive as the game goes on. The piece is a representation of the anxiety caused by the game for those playing it. mp

### *3 Pieces from the Tibetan Book of the Dead*

The "Tibetan Book of the Dead" is a book that acts as a guide for the deceased during the state of the soul that intervenes death and the next rebirth. Three passages were taken from the book to be used as the text during the songs. The tenor is restricted to four pitches per song. Each song has a specific set of pitches and by the end of the piece all twelve pitches in the chromatic scale are heard. The tenor will either chant on the pitches or use them in a melodic way. zm

### *'On the sweet summer wind its purpled wings'*

This piece explores the development of a work through the addition and subtraction of layers of instruments. It is not primarily concerned with melody, rather the growing texture of the voices upon one another. The arching figure was prominent, as each instrument plays a repeating arching phrase of increasing lengths, and the scope of the piece as a whole makes a similar figure through the entrance and exit of instruments. cm