

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 Scrumptious
- 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 Burghardt; Tenors: John Wright, CJ Jeffrey, Cody Laun; Basses: Stuart Dameron, Todd Resseguie*

## 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.