

Spring 4-10-2009

Marshall University Music Department Presents Masters Recital Esin Gunduz, composition

Alanna Cushing

Callie Huff

Chris Clark

Clark Littlepage

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Recommended Citation

Cushing, Alanna; Huff, Callie; Clark, Chris; and Littlepage, Clark, "Marshall University Music Department Presents Masters Recital Esin Gunduz, composition" (2009). *All Performances*. Book 585.

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DEPARTMENT of MUSIC

presents a

Masters Recital
Esin Gunduz, composition

accompanied by

Alanna Cushing, piano

Callie Huff, flute

Chris Clark, alto saxophone

Clark Littlepage, marimba

and the

MU Woodwind Quintet

Friday, April 10, 2009

Jomie Jazz Ensemble Room

4:00 p.m.

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.

Program

Five Movements for Piano

2006

Alanna Cushing, piano

With different characteristics in each but salient way of gestural elements unifying all, "Five movements for piano" are about different ways of experiencing things: flying on, streaming, swaying, touching or just gazing. The gestural elements stand for the movements of an existence during its experience.

The composer sees these five movements as a picture of fingers at one hand reflecting a universe which enables experiences other than human's earthly capabilities.

Before the gates to nowhere

2008

Callie Huff, flute

I created the theme of the piece during the summer of 2007. After working on it, my perception about the material has expanded. I'd interpret this theme as more of a question rather than a statement.

I hear the wanderings of the flute as inner conversations before a colossal gate which creates a kind of expectation that entices uniqueness and offers a difference, by hiding something behind it. The music is going to recreate the moment before the gate and question whether the mystery hidden behind the gate or the inner-conversations of expectation in front of it, are more important.

Sound-wrap

2008

Chris Clark, alto saxophone
Fixed Media

Sound-wrap is a piece for one live and four recorded alto saxophones. The sounds of the 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 sandwich-wraps the same day. I wanted the solo sax to be the sound that is wrapped by the others that have been previously recorded by the same performer. The use of 'retrograde' as a form actually worked well with the 'wrapping' idea: because in retrograde the second half of the material mirrors the first half. With the sandwich-wrap idea, everything is wrapped up in a particular order, but when it's unwrapped, the order is reversed, just like in retrograde.

Also, it is always faster and naturally more energetic when a wrapped item (for example a mat) is rolled out. The second part of the piece evolves quicker and has more energetic (even fiery) parts because of this.

Doesn't it all begin with the shaping of that first cylindrical figure?

Mix and Enjoy!

2008

Clark Littlepage, marimba

'Mix and Enjoy!' consists of 33 small fragments which the performer -depending on some rules- puts in order and play. Those fragments are grouped in three. Group 'a' includes rubato rhythm and dynamic variety, group 'b' has variations of a constant rhythmic structure with a middle range dynamic, and group 'c' has forte attacks on a couple variations of a chord.

The idea of the title came to me in a school break when I had to eat microwave food all the time, therefore had the

chance to explore what's on as microwave food for a vegetarian in the supermarket. The presentation of that one product, Chinese 'Udon Soup' attracted me in a different way. This traditional soup with noodles was packaged in the same way as all microwave products are packaged and had those words on it: 'mix and enjoy with your sticks!'. I associated these words "mix and enjoy with your sticks!" with conventional ways of consuming traditional food, not this product presented to the world in a plastic bowl, as tasteless as all other micro-wave food. I was amazed by the contradiction that this soup was still advertised in a way suggesting a so traditional way of consuming.

My marimba piece had been all over my table at the time and I was mixing the order of its fragments and imagining how the player will enjoy the music with his/her mallets (sticks). So, from such a connotation the piece got its name.

Sarcasm Diaries

2009

MU Wind Quintet

Callie Huff, flute

Laura Johnson- Mullins, oboe

Allie Hughes, clarinet

Nick Amis, horn

Adam Stephenson, bassoon

Written for wind quintet and voice, *Sarcasm Diaries* are the songs sung by a witty, urban character. This character mocks daily issues and relationships or asks philosophical questions about life while bringing the most "absurd" answers to them. Responding with the unexpected or saying one thing and meaning another, surprises or perplexes the listener.

Applause in between the parts is allowed ~