

conTemplum Presents: Soundprints II

Wednesday, November 13, 2024 • 7:30 PM

Klein Recital Hall

Presser Hall

2001 North 13th Street

Philadelphia, PA 19122

Program

Take Me

Sara Eulalee

Sara Bock, clarinet
Daniel Gevorgyan, piano

Lesbian Timberdoodles

Barbara Lewandowski

Anee Reiser and Caterina Manfrin, flute
Brannon Rovins, cello
Adam Rudisill, percussion
Aria Anderson, viola
Anwar Williams, cello

Obscura (Revisited)

Addison Rider

William Czartoryski, horn

Static Extortion: Going Nowhere

Hallie Morton

Aidan Lewis, horn
Eli Wynn, guitar

Five Dollars

Barbara Lewandowski

Barbara Lewandowski, soprano
Cayden Johnson, piano

The Chase

Liam Boorse

Liam Boorse, electric bass and vocoder
May Warmouth, trumpet

Broceliande

Andrew Fick

Gav Durham, oboe
Noah Barr, clarinet
William Czartoryski, horn
Zach Spondike, bassoon

For Prepared Sax Quartet

Gabriel Meyer

Andrew Gioannetti, soprano saxophone
Gabriel Meyer, alto saxophone
Anthony Singer, tenor saxophone
Zach Spondike, baritone saxophone

Pals and Drones

Dan Virgen and Eli Wynn

Dan Virgen, double bass
Eli Wynn, digeridoo

Gigue in A Major

Greta Stiegler

Kyle Stevens, violin
Anjelo Guiguema, saxophone

Fantasy Suite

Caleb Etchison

Caleb Etchison, piano

Cloud Cover

Josiah Pervis

Kyle Stevens, violin
Brannon Rovins, cello
Dan Adarve, contrabass

The use of photographic, audio, and video recording is not permitted.

Please turn off all electronic devices.

Eightieth performance of the 2024-2025 season.

Program Notes

Take Me

Sara Eulalee

Allow yourself to submerge in the deep sea...

Lesbian Timberdoodles

Barbara Lewandowski

Look at this from a different angle:

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If you see visual gibberish, you are not being creative enough. If you do not know what it is but still appreciate it, you are being too kind. If you see a bird, you are officially a lesbian.

I see a bird.

Obscura (Revisited)

Addison Rider

“Obscura” is an ode to isolation and an attempted foray into exploring one’s internal monologue. This piece was originally written in 2023 for review and performance at the Walden School’s Creative Musicians Retreat in New Hampshire. At the time of its conception, all that I knew was that I wanted to emulate the feeling of a distant, unknown voice, that is lonely and sings to keep itself company. I have since expanded this idea to cover the ongoing conversations we have with ourselves internally on a daily basis, particularly when we are trying to process some more difficult experiences but also still trying to go about our normal lives. We push and pull through various emotions, experience random thought interjections, reach points of acceptance and then spontaneously duck away from them. “Obscura” is sitting alone in a cemetery and having a pleasant conversation with a headstone from the nineteenth century. “Obscura” is having multiple heartfelt discussions with your dog while sitting in traffic. “Obscura” is humming to yourself before remembering that you’re in public, and then tentatively continuing anyway. “Obscura” is meant to encapsulate all the little moments unseen, but treasured nonetheless.

Static Extortion: Going Nowhere

Hallie Morton

Static Extortion: Going Nowhere is a mostly somber piece that takes the listener through a journey that stems from that growing ache in your chest. Though true effort is being made, no real progress can be observed; or at least, it isn't real enough for you. Maybe it's because we're all a little too hard on ourselves or maybe it's due to a greater force we can only dream of comprehending. Nevertheless, who knows where we go from here...

Five Dollars

Barbara Lewandowski

This song displays the way purity culture can lead even the most independent of women to put themselves down. Throughout history, women have been held to a higher social standard than men to be celibate. Often, they are told that this defines their value as a romantic partner. While we as a society have come to more widely see this as an unfair imbalance, it has found ways of materializing in our current culture. In today's vast online landscape, many young men find themselves in echo chambers where misogynistic ideals of what a woman's role must be in a relationship, and society in general, are taught to them by other men who, in reality, have no real credibility. They use this to inform their personal standards for a romantic partner, which will often lead to them shaming women who do not fit this standard, even if these men are not celibate themselves. This song presents the perspective of a woman who has just called off a relationship with a man who, during the course of the relationship, ended up in one of these online echo chambers. This led him to second-guess his relationship with her, given her sexual history, and in turn make demands of her as a partner to prove she can fulfill the role of a traditional wife. She, of course, knows that his outlook is unfounded and that leaving him is the rational response. Even so, a part of her deep down cannot help but entertain his notion and regret her past actions, even if she has no good reason to.

The Chase

Liam Boorse

The Chase is a funky piece about a spy running to catch their enemy. As the chase goes on their adrenaline rises all the way up to the end of the chase. Will the spy be able to catch their foe?

Broceliande is a six-movement composition (four of which will be played) inspired by an original extension of the Arthurian legend, where the renowned wizard Merlin finds himself ensnared in a spell cast by his ambitious student, Vivian. As King Arthur embarks on a quest to rescue his mentor, the enchanting yet treacherous forest of Broceliande serves as the backdrop for the unfolding narrative. The first four movements of this piece explore the complex emotions and interactions that arise in this mythical tale.

Movement 1: The Spell The journey begins with *The Spell*, a melancholy reflection on Merlin's plight. The woodwinds craft a narrative, capturing the essence of Merlin's introspection as he contemplates his life while trapped in a spell set by his former apprentice Vivian. The melodies evoke a sense of longing and regret, emphasizing the wizard's isolation and the weight of his magical burdens.

Movement 2: Arthur's Search In *Arthur's Search*, the scene shifts to the courageous king as he seeks answers about Merlin's disappearance. This movement portrays a dialogue between Arthur and the fairies who serve Vivian, who attempt to reassure him that Merlin is safe. The interplay of the woodwinds creates a lively conversation, but Arthur's skepticism and determination to find the truth underpin the music. The contrasting motifs represent the tension between belief and doubt, as Arthur grapples with the fairies' persuasive yet deceptive words.

Movement 3: Fairies' Warning *Fairies' Warning* bursts forth with chaotic energy as the fairies, sensing Arthur's relentless pursuit, scramble to inform Vivian of the impending danger. This movement is marked by frenetic rhythms and swirling harmonies, reflecting the urgency and anxiety of the fairies as they convey their message. The music captures the essence of their magical nature, oscillating between playful mischief and genuine concern, ultimately heightening the tension in the narrative.

Movement 4: Enchantment The final movement of the set, *Enchantment*, introduces Vivian's theme, characterized by alluring melodies that convey her cunning and ambition. Here, she hatches a plan to ensnare Arthur in her web of enchantment, paralleling the spell that binds Merlin. The woodwinds dance with a sense of intrigue, as Vivian's motives unfold and the plot thickens. This movement encapsulates her duality as both a student and a manipulator, leaving the audience on the precipice of uncertainty as the story deepens. Through these four movements, *Broceliande* invites listeners into a world of magic, emotion, and intrigue, where the lines between loyalty and betrayal blur, and the fate of beloved characters hangs in the balance.

Pals and Drones

Dan Virgen and Eli Wynn

Pals and Drones is a reflection on the current culture of constant distraction. Through improvisational figures and abstract forms the performers are actively listening, and commutating with intention.

Gigue in A Major

Greta Stiegler

This Gigue is a 2 part invention in 9/8 where the 2nd voice enters in the tritone key, which is Eb Major.

Fantasy Suite

Caleb Etchison

Fantasy Suite is a multimovement work for the piano in which I challenged myself to write without an overarching plan for the work. The only plan that I had for the piece was to end where I started, but all the details in between would be determined through improvisation and experimentation until I discovered the musical ideas that I wanted next and determined how I wanted to develop those ideas, all while keeping a little motivic connection to the beginning. The end result is a piece that is defined more by the next step than the end goal, and it goes to vastly contrasting places while remaining connected to what came before.

Cloud Cover

Josiah Pervis

Cloud Cover explores three musical areas that build additively in substance and energy. An independent pathway of synthesized rhythm accompanies below the violin, cello, and contrabass trio, providing a place over and against which the trio grows and plays. The title reflects the shape and changes that the music of the trio creates above the path of rhythm.

About the Composers

SARA EULALEE is a composer and vocalist residing in Bucks County, PA. Being a musician was a dream for them from an early age, initially with guitar. Then, at the age of 10, Eulalee had a strong ambition to become a singer. Sara began writing original music with guitar at the age of 15, and pursued voice their first few years at Cairn University. After much thought and deliberation, they chose to claim a slow longing to compose and changed majors to Music Composition. They are currently continuing their studies at Temple University. Eulalee aspires to illustrate several aspects of life and nature through a variety of styles.

BARBARA LEWANDOWSKI is a sophomore at Temple with a focus in writing for musical theatre.

ADDISON RIDER is a composer and musician in Philadelphia, PA. Beginning her musical journey as a self-taught musician in pop and rock bands, Rider worked most notably as the primary songwriter, booking agent, creative director, and overall management behind Indiana alt. rock group For The Fire (2015-2019) and as bassist and contributing songwriter for Philadelphia underground rock trio Johnny Football Hero (2020-2023). Since returning to college to study composition in 2022, Rider has obtained her A.A. in music performance from the Community College of Philadelphia, and has attended composition intensives such as the Walden School's Creative Musicians Retreat with Amy Beth Kirsten (June 2023), and the New York New Music Intensive with Alyssa Weinberg and Gabriel Cabezas (July 2023). Her string quartet, "Nodus Tollens" was awarded the 2023 Libby Larsen Prize from the International Association of Women in Music (IAWM), and was commercially released and premiered by the Fairmount String Quartet in 2023. She is currently pursuing a B.M. in music composition at Temple University's Boyer College of Music and Dance.

HALLIE MORTON is a composer and multi-instrumentalist from Northern Virginia. They are currently a student at Temple University's Boyer College of Music and Dance, majoring in music technology and composition. Morton previously studied with Dr. Matthew Greenbaum and is currently studying with Dr. Erin Busch. Inspired by a wide range of genres, she has created numerous pieces that analyze and express the complexities that exist within every conceivable aspect of 'being.' Their pieces have been performed during various conTemplum SoundPrints programs as well as by Temple's New Music Ensemble. As she continues to experiment with new sounds and skills, Morton hopes to reflect all angles of the human experience.

I'm **LIAM BOORSE**, and I've been writing and arranging music for about 2 or 3 years now. I'm really excited to show my pieces here at Temple, and I hope you enjoy.

ANDREW FICK is a dedicated and versatile composer currently studying jazz piano and composition at Temple University. With a deep-rooted passion for music that spans across all genres, Fick has developed a unique voice that reflects a rich tapestry of influences. From a young age, he has been captivated by the world of film music, finding inspiration in the power of sound to tell compelling stories. This fascination has led him to compose for various ensembles, including jazz groups and woodwind ensembles, as well as creating scores for film projects. An active performer, Fick has showcased his talents throughout the greater Central Pennsylvania area and in numerous venues across Philadelphia. With a commitment to storytelling through music, he continues to explore new creative avenues, driven by the belief that every piece of music should convey a narrative that resonates with its audience. As he progresses in his studies, Fick remains eager to collaborate with other musicians and filmmakers, further honing his craft while contributing to the vibrant musical landscape of the region.

GABRIEL MEYER is a forward thinking composer and student of Philadelphia's Norman David. He takes inspiration from a wide range of sources to create innovative and boundary pushing music.

DAN VIRGEN is a composer and multi-instrumentalist from Weehawken New Jersey. His music aims to create a sonic amalgamation of classical traditions, and contemporary ideals.

ELI WYNN is a second year composition major from Pittsburgh, PA studying under Dr. Busch. She is a composer and multi-instrumentalist versed in piano, guitar, saxophone, and didgeridoo. Wynn is not restricted to any genre, writing and performing folk, ambient, brash atonal, among various other experiments; each different from the last and each uniquely Wynn. Aside from music, they seek out good views, rock climb, and meditate.

First, **GRETA STIEGLER** (b.2000) trained at Circus Harmony at the City Museum in St Louis since she was 12, where she has performed contortion hula hoops as her main act for audiences in the City Museum throughout her teenage years. Stiegler has also performed Lyra, Trapeze, Acrobatic, and Wire acts. When Stiegler choreographed her acts, she was always very keen in coordinating her tricks to the music. Stiegler's interest in integrating music and movement eventually lead to her starting to compose her own music at 19 years old. Stiegler's written over 40 pieces including a short Symphony that's called a Symphonina, lot's of fugues, and electronic music to her circus acts. Greta has attended the Sewanee, Wintergreen, Mostly Modern, Brevard, and Atlantic Summer Music Festivals and has studied composition at Western Michigan University, The Wizarding School for Composer's, The Indiana University Jacobs School of Music Online Composition Academy, and the Kaboom Collective. Stiegler's Advertisement Score to the RingCentral Caesar Ad was recorded by the Kaboom Collective Orchestra. Stiegler attended the Sofia Symphonic in July 2024. There, the Sofia Philharmonic premiered Symphonina in G Major, a short 10 minute symphony, which was exciting because this is the first time a professional orchestra performed her work! Stiegler is currently studying composition at Temple University and continues to put on performances combining her circus and music skills, most recently a double fugue to her double lyra act at Philadelphia School of Circus Arts Halloween Show. Back at Circus Harmony, her Pirates Prelude and Fugue was featured in the 2023 show SwashBuckle in April.

CALEB ETCHISON, 23, is an aspiring composer from North Carolina. He has received several commissions and multiple awards for his compositions and musicianship, including one of two Edwin W. Gaston Jr. Scholarships awarded at Alpha Chi's national conference in 2022. In May of 2023, he graduated with the Bachelor of Music Composition from Gardner-Webb University in NC, having studied composition from Dr. Bruce Moser and Dr. Matt Whitfield. He is now pursuing a masters in composition at Temple University under the instruction of Dr. Maurice Wright. Etchison has composed works for many different instruments and ensembles, including Gateway to the Mountains, commissioned by the Symphony of Rutherford County, and The Rise of Cthulhu, commissioned by the Gardner-Webb University Concert Choir.

JOSIAH PERVIS studies composition at Boyer pursuing a master of music in composition. He loves exploring new places in and out of the music he writes. He and his wife Hannah are currently enjoying the colors of fall in the greater Philly area.