Composition Studio Recital

Students of
Dr. Ed Martin and Dr. John Mayrose

Program

Home, 2am
Mack Booth, cello
Joseph Vande Hey, piano

Lock Jaw
Chandler Sumner-Gehrig, tuba
Dane Slinger

Theme and Variations
Megan Gagnon, clarinet
Marcus Wakefield, piano
Leah Tollefson

French Horn and Piano Duet No. 1
Kate Rothschild
Kate Rothschild, horn
Marcus Wakefield, piano

Ivaran Helara
Josh Roberts, flute
Jake Bolwerk, acoustic guitar
Sydney Stankowski, Jarrod Koepke, Micah Gehring, cello
Dane Slinger, Owen Vihos-Hoover, percussion
Mack Booth

A Suite for a Seasick Sconnie Sailing on the Seven Seas
Joseph Vande Hey
I. Shores of Bago
IV. Isle of Kau'kau'na
Rebecca Briesemeister, Greyson Cox, violin
Hope Schaefer Kemps, viola
Mack Booth, cello

Aveolus
Joshua Roberts, baritone saxophone
Dane Slinger, drum set

Thursday, November 4, 2021
Arts & Communication Center
7:00 PM
Music Hall

As a courtesy to the artists and to those in attendance, please silence all electronic devices,
Joe Vande Hey is a fourth-year student in the composition program. He has studied under both Dr. Martin and Dr. Mayrose and won first prize in the 2020 Wisconsin Alliance for Composers Student Composition Competition.

Home, 2am was the second project of the Fall semester of 2019. The impetus for writing the piece came from the requirement for a certain number of minutes of music to be filled by the end of the semester, hence the 8+ minute runtime. The piece brings forth memories experienced by many of the late nights stolen away by anxiety. The beginning is soft but dissonant, simply stray thoughts in a nearly sleeping mind. Soon, the cello begins some melody, some thoughts leading away from rest and into the darkness of the inner mind. The piano plays a muddy ostinato low in the register while the cello soars above, the anxious mind gliding over all the miserable thoughts and emotions lurking below it. The cello rises higher and higher throughout, trying to escape the darkness. Glissandos and slides are abundant as the cello cries out. A nearly triumphant climax leads to nothing: to more dissonance and the cello crying out again and again until the piano crashes and holds, the mind finally saying enough is enough. The main theme returns; this time not so unsettling. The cello and piano finish out together, quiet at last.

Dane Slinger is a senior at UWO studying music composition and percussion. He spends his time on the drum set and making music with his colleagues. He is greatly influenced by heavy metal, hip hop, and electronic music. In 2019 he won the World's Fastest Feet Award at the Percussive Arts Society International Convention in Indianapolis. He hopes to continue his drumming and composing career after graduating.

Lockjaw was written specifically for my friend Chandler Sumner-Gehrig. The piece begins with a central rhythmic motive and goes on to explore the full range of the instrument. After moving to a complex and jarring bridge, it returns to the original motive.

Leah Tollefson is a junior from Rochester, MN studying composition. She is also studying voice with Dr. Hersey.

My song is a clarinet and piano duet titled after its form: **Theme and Variations**. This is when you start with a simple melody and then vary it. My song includes seven variations of my original melody.

Kate Rothschadl is a second year music composition major at UW Oshkosh. She has written pieces for piano, horn, and other winds, and has plans to write for strings as well.

French Horn and Piano Duet No. 1 was written in the spring of 2021. The form is based on a theme and its variations, with the theme starting in the horn and varying a few times before moving to the piano. The theme goes through a tempo change and style change. The piece then ends with a nearly identical reiteration of the original theme in the original tempo.

Mack Booth is a cellist and composition student from Burlington, Wisconsin pursuing a Bachelor of Music degree with an emphasis in Composition, as well as minors in both Music Industry and Radio/TV/Film. She also participates in Sounds Like Now, an experimental musical ensemble at UW Oshkosh, and frequently does vocal percussion for contemporary a cappella works/groups.

Ivaran Helara is my attempt at writing modern/contemporary Nordic folk music, inspired by/in the style of bands like Wardruna, Forndom, and Heilung, juxtaposed with brief sections of epic fantasy music. The trickiest, but also most fun part about composing this piece, was finding the right percussion instruments to produce the sounds I wanted, and the final result was that I ended up building one of the instruments myself.

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A Suite for a Seasick Sconnie Sailing on the Seven Seas (Vande Hey)

I was inspired last fall to write a sea shanty for string quartet, resulting in the fourth movement, *Isle of Kau'kau'na*. I wanted to finish out a suite of shanties so over break I worked on writing the other three, and I polished them in the Spring semester. All of the movements are named after different places or cultural icons in Wisconsin; Lake Winnebago, Two Rivers, Brandy Old-fashioned, and my hometown of Kaukauna. The first movement, *Shores of Bago*, deals heavily with pizzicato and an uneven feeling to it as if it’s a story told by a drunken pirate in a seedy tavern. The second movement, *Goats of Trivers*, is much more of a jig than a shanty, but still felt like it fit in with the feel of the suite. The third movement, *Hey! Hey! A Brandy Old-fashioned!* is the most historically accurate shanty with eliding phrases evoking the work songs of the sailing ships. The final movement, *Isle of Kau'kau'na*, took the most inspiration from sea shanties made popular at the end of 2020.

The title *Alveolus* (Slinger) refers to one of the tiny sacs of air in the lungs. This piece is influenced by contemporary funk, heavy metal, and hip hop. The baritone saxophone and drum set combine to create a violent, symbiotic machine.

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