

Community College of Denver Music Department presents

FACULTY MUSIC RECITAL



STARTING: THURSDAY, APRIL 1, 2021 | 11AM

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RECITALS

Select the underlined composition to open in YouTube

Sonate Posthume

by Maurice Ravel

*Sarah Whitnah, violin
Joshua Sawicki, piano*

Ode on Solitude

by Aric Vyhmeister

*Megan Buness, soprano
Aric Vyhmeister, piano*

Frost at Midnight

by Aric Vyhmeister

*Megan Buness, soprano
Aric Vyhmeister, piano*

Waltz from The Sleeping Beauty

by Pyotr Ilyich Tchaikovsky

*arr. Cathleen Whiles
Cathleen & Alia Whiles, clarinets*

Midsummer's Day

by Gilbert Biberian (1944 -)

Roger Harmon, guitar

Into the Nighttime

from the album 'The Other Day'

by Roger Louis Harmon

*Adrienne Short & Brett Omara, violins;
Lauren Spaulding, viola &
Beth Rosbach, cello*

PROGRAM NOTES

Sonate Posthume

This one movement sonata is the first of two Violin Sonatas that Ravel composed, and was written while he was a student at the Paris Conservatory. Ravel may have had plans to write more movements, but they never came to fruition and the sonata was only published after his death. It's a wonderful piece showing the lyricism of his writing, and the wonderful use of expanded harmonies and alternative scales, that Ravel came to be so well known for.

Program notes by Sarah Whitnah

Ode on Solitude

Alexander Pope's "Ode on Solitude"—written when the author was only 12 years old—reflects on the narrator's appreciation of the various facets of life, moving from the immediate to the existential. The poem opens with expressions of gratitude for pragmatic needs being satisfied, such as land and food, then moves on to more profound gratefulness found in the peace and quiet, and ends with remarks hopeful of living a full and unregretted life.

The musical setting follows the transitions in theme with each stanza, becoming freer and more abstract with each stanza as the text drifts from literal to metaphor. The final verse, nearing the end of song and of life, features the original melody as an echo in the upper register of the piano, while the voice sings a more reflective, tranquil melody and the text bursts with optimistic nostalgia in hoping for a life well spent.

Frost at Midnight

This setting around Samuel Taylor Coleridge's "Frost at Midnight" is built on a simple syncopated rhythm that appears continuously throughout the poem, which explores how seemingly simple, small things can be combined to form larger, sophisticated structures, using frost on a windowpane as a metaphor. Ultimately the narrator begins to challenge the line between imagination and reality by describing objects sitting in a still room at midnight in such detail that these inane observations gradually are seen as omens rich with meaning.

The dramatic tonal shifts in the text are reflected in the music, with new thoughts suddenly arising out of lulling cadences as the narrator is struck with a new thought.

Program notes by Aric Vyhmeister