SPRING FESTIVAL 2021
Virtual Recital of Student Compositions
From the Creating Music students of Mary Medrick

Sow
for Flute, Marimba, Vibraphone, Contrabass and Drum
Andrew Clark

Sow was inspired by Ayano Kaneko's Haru No Yoru E, particularly her use of non-harmonic tones. Written in rondo form, this composition has an introduction, three sections in A-B-A-C-A form with Coda. The flutist has the most prevalent part during the main theme, which is largely polyphonic. The texture of the latter half of the first and final A section allows the listener to both anticipate and reflect on the piece, and the gradual build-up from the C section into the modulated final A section both gives the piece a fresh sound and signals the ending.

Andrew Clark will graduate with a BS in applied mathematics and a minor in music in spring of 2022. He is interested in writing contemporary works for small ensembles, particularly in the rock genre. While working towards his minor, he has taken such classes as Piano I and II, Jazz Ensemble, Percussion Ensemble, Music in Western Civilization, Music Theory 1, and Topics in Music. Clark is an active percussionist in the UTD Jazz Ensemble where he plays vibraphone, and the Anime Orchestra Ensemble, a student organization, where he plays timpani.

Epitafio para un Poeta
for oboe, clarinet, marimba, cello and percussion
Daniel Byle

Epitafio para un Poeta comes from a double influence of classical western music and an infusion of southern Spanish roots. The song starts very calmly a melody in the wind instruments. Following a livelier section, there is a dramatic clarinet cadenza before the closing.
Daniel Byle will complete his Marketing Degree with Music Minor in 2022. At UTD, he has been active in the Guitar Ensemble and has given solo recitals for a variety of campus events. Byle brings a Spanish heritage and years of study and performance as a classical guitarist to his original compositions.

**Waltz for While the Earth Turns**

*for violin and viola*

_Briana Evans_

Waltz for While the Earth Turns is a composition for violin and cello. It is written in ternary form, and modulates from the key of F minor to G major in the B section. In the A section, the violin and cello converse with melodic fragments, sometimes imitating each other and sometimes playing in contrast. They often switch between the roles of melody and support. The violin and cello join together in harmony going into the B section. They have moments of counterpoint, but ultimately finish the section playing in unison. The A section returns with a transposed melodic line. In this final section, the instrumentation is sometimes reversed, and there is more variety in pitch. This waltz was accidently inspired by the use of Strauss’s The Blue Danube in 2001: A Spacetime Odyssey.

**Waddle in G minor**

*for oboe, clarinet, marimba, cello and percussion*

_Briana Evans_

Waddle in G minor is written in AABA form with a short introduction. The texture is continually shifting as the instruments combine in various ways throughout the piece. As the instruments take turns playing the melody, dovetailing is sometimes used to smooth the phrases together. The fragmented style of the A sections contrasts with the more continuous motive of the B section. The piece ends powerfully with a tutti section.

_Briana Evans has just completed a major in physics and a minor in music, while enjoying studying piano and participating in choirs at UTD. Briana’s compositional inspirations include video game and_
movie soundtracks such as those from Celeste and Interstellar. Future plans include learning more about acoustic instruments, outside of Musescore.

Passing the Bridge
for piano, harp and cello
Nima Mohseninejad

Passing the Bridge is a gentle waltz in D minor that blends sadness and hope. The inspiration for this piece comes from hearing a violinist playing the theme from Shindler's List on a snowy day in Central Park. The combination of piano, harp and cello creates a delicate landscape with a poignant haunting tune.

Nima Mohseninejad will graduate in Fall 21 with Bachelor of Psychology. During his time at UTD, he has studied guitar, piano and, now that he has discovered composition, he plans to continue writing. In future works, Nima will incorporate his expertise in Persian instruments.

Paris for a Mass
for Three French Horns
Ethan Pawl

In 1593, King Henry IV of France converted from Protestantism to Catholicism in order to end the Wars of Religion and unite the bitterly divided country. In response, his Protestant allies, his Catholic enemies, and the common people alike chose to accept him as their proper king, and he ushered in an era of peace and prosperity. What would have happened if Henry’s conversion had not been accepted as legitimate? What if the people of France had decided Henry was not to be trusted? What if they had decided to betray him? “Paris for a Mass” depicts the suspicions and betrayal that might have ensued. The piece begins peacefully, with legato, sustained phrases and consonant counterpoint. The power struggle is depicted by dissonance, strong accents, and staccato notes.

Ethan Pawl will complete his BSc in Data Science at UTD in May 2023. His interest in music has included studies in trumpet, French horn, percussion, digital music production, and classes in Music Theory I, Music Cultures of the World, Guitar I, and Guitar Ensemble III. As a composer, he is primarily interested in exploring world music in order to incorporate elements of diverse musical traditions into his works.
Winds of Time Suite

I. Sinister Moments, II. Forgotten Waltz, III. Stalag Might
Trio for clarinet, bass clarinet, and baritone saxophone

Maria Kiesewetter

This suite for wind trio grew out of the first of three short pieces, "Sinister Moments," which was first inspired by rhythmic motifs in the piece "Serious Moments" by Cornelius Gurlitt. This piece also draws inspiration from "The Hut on Fowl's Legs" and "The Gnome" from Mussorgsky's "Pictures at an Exhibition," employing chromatic motion and tied notes to inspire a sneaking, ominous mood. The second piece in the suite, "Forgotten Waltz," was originally composed with a music box in mind. It serves as a more nostalgic interlude; written in e minor, it has less dissonance than the other two pieces. The last of the three, "Stalag Might," is tonally inspired by composer Prokofiev. The motifs for this piece were originally composed digitally as part of the video-game-inspired EP "Wonderer," for an imagined setting of a system of caves. It features a syncopated ostinato in the baritone sax, which is layered with looping, interweaving melodies from the clarinets.

Maria Kiesewetter will graduate with a B.S. in Neuroscience and a minor in Music in spring of 2022. She has been playing the violin for the past 13 years and has performed in several orchestras, including the Seattle Youth Symphony Orchestra and Evergreen Philharmonic. At UTD, she has been concertmaster of University and String Orchestras, and has performed with chamber group Musica Nova. Her favorite music class taken at UTD outside of Creating Music has been Music Theory I. In addition to classical music, Maria draws inspiration from a wide variety of musical influences, including film and video game soundtracks. In the future, she hopes to attend medical school and to continue creating music on the side. More of Maria's digital compositions are published on Bandcamp under the pseudonym Squareby.

Walk in the Woods
for Piccolo, Flute, and Trombone

Anna Rasmussen

This piece emulates a walk in the woods on a breezy day: leaves are swirling in the breeze, animals are peeking out or hopping across the path, and sometimes an ominous cold wind rushes through the trees. The primary motive winds its way through the piece, showing up in each section in slightly different forms. Through repetition, change of voices, and fragmentation, the theme develops through the first section. The second section begins with an augmented version of the primary motif played by the flute and evolves as the trombone and piccolo take over the melody. The third and final section is
reminiscent of the first but with a more ominous tone. Yet as the piece comes to a close, listeners can finally feel that they’ve made it “out of the woods.”

**Slow Night on the Piazza**  
for Violin, Viola, and Cello  
Anna Rasmussen

Imagine an evening walk through a city plaza in Italy, accompanied by a string trio playing a mournful tune. The initial motives wind together between voices in the first section with fragmentation and interpolation as the sound intensifies and builds to an unresolved B minor chord. Then, the trio’s final section is played in A major as the motive returns in a lighter tone to finish the piece.

Anna Rasmussen is a senior graduating this semester with a Mathematics major and Music minor. After taking classical piano lessons for 14 years and voice lessons for five years before college, Anna continued her musical training at UTD by singing in the Chamber Singers ensemble for six semesters and taking various music theory, performance, and composition classes. Most recently, she completed a capstone paper about the connections between mathematics and music. Anna has begun working full-time as the Traveling Day Camp Director at a Christian camp and conference center in Kansas City, Missouri, and hopes to continue playing the piano, singing, and composing after she graduates.

**A Dance of Time**  
for flute, oboe, glockenspiel, vibraphone and percussion  
Kyle Diel

At the opening of the piece, the windchimes, glockenspiel, and vibraphone establish an ethereal, dream-like tone for the piece. The flute and oboe play a quiet descending note pattern, as if they’re sighing. After the glockenspiel introduces the main melodic idea from which the rest of the piece is built, it hands the melody to the flute, receding into the ensemble to support the flute with a countermelody built from fragments of the main melody. The oboe carries the same sighing motif from the introduction through the
first half of the A section, while the vibraphone drives the motion with a triplet rhythm overlaid against the duple rhythm of the rest of the instruments. The metric push and pull of duple vs. triple is central to the movement of the piece. Melodic ideas and fragments seem to dance with each other, as they are traded throughout the piece.

Kyle Diel enrolled in UTD in Fall 2018 to pursue a Bachelor of Science in Applied Mathematics. After having taken band for seven years by the time he graduated high school, he felt satisfied with being “sufficiently mediocre” at the trumpet and decided there wasn’t any need for him to join a college band and that knowing how to play the piano was enough. However, after taking Understanding Music his freshman year, he felt a renewed interest in music. Just as his high school band directors warned him, he found himself missing being in band. Since his sophomore year he’s participated in the UTD Brass Ensemble every semester, enrolled in numerous music theory and other music-related courses, and will graduate in 2022 with a minor in Music. He plans to come back to the various directors and professors he’s had to thank them for enriching his life with the beauty of music. Kyle hopes to one day take his place at a conductor’s podium.

**Invention #1: Reflection Pools**
for oboe and clarinet in Bb
Chirag Gokani

The primary theme heard in the first few measures of this piece was inspired by a scenic walk by the magnolia-lined reflection pools at UTD. To capture the elegance and peacefulness of this part of campus, the piece was written in the style of a two-part invention, heavily employing the contrapuntal vocabulary associated with Baroque-era composers like Bach and Handel. As is typical of music from this era, the tonal center shifts rapidly, often around the circle of fifths, but reliably leads the listener back to the original tonal center by the piece’s end. While this invention suits any two melodic instruments of a similar range, oboe and clarinet were used to evoke a synesthetic response that the composer associates with the pleasant sound of water.
Chirag Gokani will receive a BS in physics with a minor in music this spring. While at UTD, Chirag has enjoyed participating in several music classes and ensembles, including the UTD Guitar Ensemble, Digital Music I/II, Jazz History, and Music Theory I. Although he is primarily an improvising musician, Chirag plans to incorporate more composition in his future musical projects. Chirag will attend the University of Texas at Austin to pursue an MS/PhD in acoustics starting in Fall of 2021.

Broken You
for String Trio
Demi Cartwright

Broken You was inspired by a lyric Cartwright wrote that she hopes to add to the composition. “You thought ‘Oh how I’ve broken you,’ but really I feel sorry for ‘broken you.’” The rhythm of the melody comes the words on a voicemail. She chose a C Major key to keep the song in a happier space. The accompanying harmonies help to establish more depth of emotions with the song by adding parallel rhythms and writing out chords. “Broken You” is currently a string trio that Cartwright plans to turn into a pop song with classical elements.

Demi Cartwright will receive a BA in Visual and Performing Arts in fall 2021 with concentration in Interdisciplinary Arts: Film and Music. Before transferring to UTD, Cartwright attended the Los Angeles campus of New York Film Academy for 2 years. She has enjoyed being able to study the two things she is most passionate about at UTD. Demi took Sound Design 1 and 2 at NYFA and at UTD, she has taken Music in Film and Games, University Choir, Guitar 1, Music Theory 1, Topics in Music, Vocal Instruction 2, and Creating Music. Primarily a vocalist, Demi hopes to continue to study piano, guitar, digital music, and composition. After graduation, she plans to return to her alma mater of Milton High School in Florida to teach film and photography.

November
for Guitar and Voice
Conner Redden
This song was inspired the feeling of finally coming to a halt amidst a busy day, and taking in the colors of the Autumn leaves, evoking a sense of peacefulness and melancholy sense of loss. The melody is built on the pentatonic scale. The structure of the song was inspired by 60s and 70s pop ballads and modern indie rock.

Conner Redden will be receiving a BA in Communication and Music in Spring of 2022. While at UTD, he has studied Piano, Digital Music, and Music Theory. Conner’s current focus is pursuing a career in the music industry with his five-piece indie rock band, Flight By Nothing, while continuing to study music theory and composition.

Our Last Night
for violin, piano, acoustic guitar and vibraphone
Nicholas Aranda

Our Last Night is composed with the principal goal of expressing the timbre of each unique instrument, demonstrating a variety in texture and structure change. At times, pairs of instruments adopt each other’s motives, piano and violin providing contrast to guitar and vibes.

Nicholas Aranda completed his BA in ATEC (Design and Production) and Music Minor in Spring of 2021. His musical studies have included theory, history, piano, guitar and composition. He plans to continue his music training and to integrate music into the field of sound design and audio production.

Oak Phoenix
for orchestra
Dean Phillips

Oak Phoenix was written about the idea of a large tree that dies but births new life in a forest. Written for a concert orchestra, the melody is introduced by the bassoon and cello before being joined by the french horns. The theme is carried through the entire piece.

Dean Phillips is a senior at the University of Texas at Dallas studying Arts, Technology, and Emerging Communication. He has played the
bassoon for the past 10 years and has performed in esteemed locations such as Carnegie Hall. He currently plays for the UTD Wind Ensemble and will graduate in December 2021.