

**CCM**

COMPOSITION SERIES

PRESENTS

COMPOSITION  
DEPARTMENT RECITAL  
A VIEW FROM THE EDGE

**Tuesday, February 25, 2025**  
**Cohen Family Studio Theater**  
**7:30 p.m.**

# PROGRAM

## L'Esperienza Viola (2025)

Zach Graham  
(b. 2004)

- I. The Magic of the Mind*
- II. River Dance*
- III. ..Or Something far more Sinister*
- IV. Wombat Dance*
- V. The Ocean is Smoother Than Your Brain*
- VI. F*
- VII. We Only Care About Results*

Zach Graham, viola

## Simple Symmetry (2024)

Aparna Nambirajan  
(b. 2006)

Olivia Leake, oboe

## Illusions (2024)

Liam Kornoely  
(b. 2002)

Victoria Smith, soprano  
Julie Marratta, piano

## The Gospel (2024)

Valerie Dreith  
(b. 2004)

- I. Matthew*
- II. Luke*
- III. John*
- IV. Mark*

Jarod Gallenstein, trumpet  
Joshua Krovetz, trumpet  
Anna Eberwine, horn  
Jacob Forte, trombone  
Jakob Larson, bass trombone

# PROGRAM NOTES

## **L'Esperienza Viola**

This piece was written to celebrate 10 years of me playing viola, my primary instrument. The title has three possible meanings, with the literal interpretation being "The Purple Experience." The other two replace "purple" with the instrument or the flower genus. Before you ask, no, I did not know about Joan Tower's Wild Purple before writing this. The titles of each movement are mostly meaningless but do have some personal significance. All of the movements contain techniques and stylistic flair from various stages in my growth as a violist, ranging from strictly tonal and lyrical writing to atonal, timbre-focused composition using extended techniques. This work has challenged me both as a composer and a performer, and I look forward to another great decade of playing and writing for the viola and many more after that.

## **Simple Symmetry**

Indian Carnatic music employs various scales known as ragas. Simple Symmetry serves as a representation of the raga Maya Malava Gaula. This raga is considered symmetrical because it has an equal number of semitones ascending and descending between each note. The "simple" aspect stems from the fact that this is the first raga typically taught in Carnatic music, making it an accessible starting point for learners. Hence, the title Simple Symmetry. The piece also reflects the characteristic techniques and approaches Indian composers often use to craft their works.

## **Illusions**

Illusions is a piece that I took inspiration from Connie Csoros's work by the same name. A poem written about a lost love that may or may not have actually existed. The piece starts off happy and hopeful, recalling how she feels like the stars have fallen right in place, meeting the right person at the right time. Both seeming to fall in love with each other. Then suddenly a turn, perhaps her love has met someone else. The feeling of guilt and regret floods the mind. Maybe she looked too much into it, or maybe read things wrong. Things seem hopeless but then it picks up again, with more confidence and grandeur. She sees things as they really are, so she thinks. Finally She comes to terms with reality. There are others involved and perhaps they are not star crossed lovers like she thought. Perhaps it was all just an Illusion.

## **The Gospel**

"The Gospel" is the third piece of a larger collection of pieces that explore the different parts of the Anglican Church service called "The Eucharist Collection." It is the most religiously connected of the works, explicitly using the styles and interpretations of the four gospel writers to inspire each movement. Uniquely, the third movement, "John," takes the most liberty from his written material to instead feature original themes of the disturbing nature of a god in human form, a dark turn from what is known as "the gospel of love." Overall, "The Gospel" seeks to create visions of magic, grandeur, and kingliness.

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