



School of Music

SENIOR COMPOSITION RECITAL

DANIEL WOLFERT '16

SATURDAY, MARCH 26, 2016
SCHNEEBECK CONCERT HALL
7:30 P.M.

Good Enough to Eat: An Opera in Miniature Daniel Wolfert
b. 1994

Lexa Hospenthal, soprano
Lindsey Long, soprano
Lauren Eliason, soprano
Bailey White, tenor
Wyatt Jackson, bass-baritone
Jenna Tatiyatirong, clarinet
Davis Hampton, bass clarinet
Brenda Miller, piano

Babbling in Three Movements

- I. Agitato
- II. Misterioso
- III. Ritmico

Minna Stelzner, alto saxophone
Hayden Harper, tenor saxophone
Tim Flock, baritone saxophone

Grandiloquence for Cello and Piano

- I. Twee – (adj.) excessively sweet and endearing to the point of being repulsive
- II. Rapacious – (adj.) exceedingly greedy and grasping in nature
- III. Espérance – (Middle French, n.) the hope that feeds the soul

Bronwyn Hagerty, cello
Brenda Miller, piano

Ruckus

Megan Reich, flute
Clark Nichols, percussion
Bronwyn Hagerty, cello

The Horizon Is Ours

Underground Sound
Lexa Hospenthal, soprano
Charlotte Parker , soprano
Kaylene Barber, soprano
Lisa Hawkins, alto
Polina Davydov, alto
Bailey White, tenor
Daniel Wolfert, tenor
Walker Hewitt, bass
Anand Landon, vocal percussion

***A reception will follow the recital
in School of Music, Room 106.***

COMPOSER

DANIEL WOLFERT '16, has had compositions performed in three states in the U.S. and in the city of London. He has composed music for Burning Coal Theater's 2014 production of David Edgar's *The Iron Curtain Trilogy*, as well as Puget Sound's 2014 production of Caryl Churchill's *The Skriker*. While abroad in Milan during summer 2015, Daniel studied under Roberto Andreoni, professor at Piccinni Conservatory in Bari, Italy. Currently a student of Robert Hutchinson, Daniel is completing a B.A. degree in music with an emphasis in composition and will pursue careers in composition and music journalism.

ACKNOWLEDGMENTS

Of the endless number of people to thank, here are a few: Thank you to my parents for fun things like making omelets and giving me life. Thank you to my sisters, Sarah and Hannah, for sitting on my head and buying me cereal. Thank you to my voice professor, Steven Zopfi, and composition professor, Robert Hutchinson, for dealing with the catastrophe that is my existence. Thank you to my brothers in Beta Theta Pi for your endless support and 2 a.m. trips to Memo's. And thank you, dear reader, for getting to the end of this paragraph.

GUEST PERFORMERS

(in alphabetical order)

Kaylene Barber '16, soprano, is majoring in computer science.

Polina Davydov '19, alto, student of Kathryn Lehmann, is majoring in IPE and international relations with a minor in music and philosophy.

Lauren Eliason '16, soprano, student of Kathryn Lehmann, is majoring in vocal performance.

Tim Flock '17, baritone saxophone, student of Fred Winkler, is majoring in music education.

Bronwyn Hagerty '15, cello, graduated with a Bachelor of Music degree in cello performance.

Davis Hampton '18, bass clarinet, student of Jennifer Nelson, is majoring in music education.

Hayden Harper '17, tenor saxophone, student of Fred Winkler, is double-majoring in mathematics and music.

Lisa Hawkins '16, alto, student of Christina Kowalski-Holien, is majoring in Japanese with a minor in music.

Walker Hewitt '18, bass, student of Steven Zopfi, is undeclared.

Lexa Hospenthal 16, soprano, student of Christina Kowalski-Holien, is majoring in vocal performance.

Wyatt Jackson '19, bass-baritone, student of Dawn Padula, is undeclared.

Anand Landon '18, vocal percussion, is majoring in music.

Lindsey Long 16, soprano, student of Christina Kowalski-Holien, is majoring in music business with a minor in Spanish.

Brenda Miller '15, graduated with a double major in biology and music.

Clark Nichols '18, percussion, student of Jeffery Lund, is majoring in music.

Charlotte Parker '18, soprano, is double-majoring in sociology and anthropology and Chinese.

Megan Reich '17, flute, student of Karla Flygare, is majoring in flute performance and biology.

Minna Stelzner '16, alto saxophone, student of Fred Winkler, is majoring in music education.

Jenna Tatiyatirong '16, clarinet, student of Jennifer Nelson, is double-majoring in clarinet performance and mathematics.

Bailey White '18, tenor, student of Kathryn Lehmann, is majoring in music education.

PROGRAM NOTES/TEXTS

Good Enough to Eat: An Opera in Miniature

With the storyline, libretto, and music all of my own creation, **Good Enough to Eat: An Opera in Miniature** is a culmination of my love for storytelling, fairy tales, ostentatious opera, horror films, the culinary arts, and truly terrible puns. The piece tells the story of Isabella Bramble, a young princess living with her insane father, King Gideon Bramble, who discovers her mysterious fairy godmother, Mama Marrow, to deliciously gruesome results.

Text:

Come close and I shall tell you a secret
About a maiden ever Honeywine sweet
Come close so I can whisper and I shall (seek a spindlespine to) speak it
Good enough to mince mangle eat.

Once upon a thyme and rosemary
Through the thick and the thickets lived the Mad King of the Hill
In a spiraling palace less lace iron corset
And casket and basket of lore.
Sitting on a throne made of skull bone
Did Gideon Bramble
To rave and to ramble
Did Gideon Bramble
Mad King of the Hill.
So this he'd tell Isabella (his only his lonely)
Who looked like her mother
Dead so long ago:

"My treasure, ah my Honeywine maiden,
I'll shield you from a world you shan't see.
With playthings and with wonders shall you be laden;
Never shall you need to be free."

Once upon a thyme cloven ev'ning
Through the wind and the window climbed our young Honeywine Sweet
With her nimble Jack feet
She went trippety trapped by the King, Isabella said...

"Well, well, well, what have we here?
What wish of the well could I make?
There's only one thing I would take.

I wish upon my father's throne
To have a mother of my own."

And wish the first went down the well;
The witching pot, the watching spell.

And lo, from the deep deep and the sweet rot
Came a voice so wond'rous clear, so thund'rous fear:

"Isabella! Isabella!
How long I have waited;
How I knew you would come!"

She leaned in close t'ward Honeywine
Her scent the sweet decay of pine.

"What Beast are you?" asked baby maiden,
Heart all fear and awestruck laden.

"Silly girl!" cired the spindlespine crone,
"So tasty pastry pasty pale,
Your well-wishing wond'rous;
Your sweet from the deep deep!
You asked for a mother, so here I am;
Your fairy godmother, sweet as a lamb!"
"Oh, truly? Oh, truly?" Isabella cried in delight.

"Each princess must have one you see,
And our well wish the first was for me,
So I'll be
Be your Sweet Mama Marrow."

So that night, amid flitflying leaves and the chanterelles,
Mama Marrow took the hand of the Honeywine Maid.
Ah! To revel! Ah to revel unravel to rebel!
To ramble to rumble

To rumble to tumble
In fairyflight singsong
Fairyflight ringwrong.

You cannot imagine
You can never know
How they dance prinklepranced
Where sweet maidens rarely go.

"I wish upon the heaven's light
That we could revel every night!"

Went wish the second down the well
A toll a till a tale a tell.

But lo! The babe came one day
With blood on her face and tears in her eyes,
And Mama said:

"Who could have struck you so?"

"Twas the King!
Twas the King in his rage when he saw me
Slip back through my bedroom window.
Mama! Mama!
I just want to love you,
Forever and Always."

"Forever and Always?"

"Always."

And wish the third went down the well
A fool a fall a foal a fell.

Flying fleet foot farrow and morrow
Mama flew t'wards the
King of the Hill
And the guards of the palace were matchstick twig splinter
And blood behind.

"Mama don't!" cried the well-wisher
Not quite fleetfoot enough
As in the Hall of the Palace,
Monster descended on Mad King at last.

And there in the rubble
Sat Sweet Mama Marrow,
The Mad King all mincle mangled
Bloodlumps and skullbone.

"Isabella ringing, my Honeywine Sweet,
The Mad Sad Bad
Bad Sad Mad
King of the Hill
Was no naughty, no nasty,
No ghostly, no ghastly.

How dingding ringwrong we were!
Sing we were;
Song we were.
Dingdong ringwrong
Wrong
Wrong

So supple, so sweet
Just ripe for the plucking;
He was good enough to eat
Just good enough to eat."

Beware the hungry heart
That preys upon the sweet
Or else, find that a terrible
Fate your heart shall meet;
Or else, find that your heart may be
Good enough to eat,
Isabella.

Babbling in Three Movements

- I. Agitato**
- II. Misterioso**
- III. Ritmico**

Atonal in design, **Babbling in Three Movements** is so named for two reasons. First, it makes use of the 12-tone musical language invented by Arnold Schoenberg (1874–1951), which to most ears seems nonsensical, random and highly unmelodic. Secondly, it makes use of the saxophone's distinctive registration, which, when combined with the rapid and angular nature of this music, sounds a bit like three humans having an impassioned conversation in gibberish.

Grandiloquence for Cello and Piano

- I. Twee – (adj.) excessively sweet and endearing to the point of being repulsive**
- II. Rapacious – (adj.) exceedingly greedy and grasping in nature**
- III. Espérance – (Middle French, n.) the hope that feeds the soul**

Grandiloquence for Cello and Piano arose from my lifelong love for language, and more specifically, grandiloquence—unusual words used for the purpose of sounding intelligent. Each of the three movements is meant to musically illustrate the definition of its title. The **first movement** demonstrates repulsive cuteness through its dainty, baroque-style counterpoint unraveling into grating bitonality. The **second movement**

represents greed through the presentation of a gentle lullaby melody that arises from an atonal texture, only to be swallowed up by the monstrous atonality again. The **final movement** expresses profound hope through its use of yearning church modes and sweeping melodic lines.

Ruckus

Although freely atonal in nature, **Ruckus** has the form of a rondo—a form wherein a musical idea is presented repeatedly, with a contrasting musical idea presented between each iteration—to be more accessible and understandable. Like many of my works, and most of my atonal ones, this piece is ultimately humorous, drawing upon the compositional tendencies of Hungarian composer Béla Bartók (1881–1945) to create impish mischievousness, like three naughty children planning something delightfully malicious.

The Horizon Is Ours

In spite of my love for learning and writing Western art music, I continue to hold deep affection for popular music, which has had, and continues to have, a deep impact on the person I am. My outlet for this during college has been Underground Sound, the mixed voice a cappella group I direct alongside Lisa Hawkins. Spending the last four semesters working with Lisa to develop Underground Sound into a contemporary a cappella ensemble has been a hugely transformative experience, and **The Horizon Is Ours** is my best attempt at putting all I've learned about contemporary a cappella into action.

Text:

Hear my words, you said
Hear the tale I tell before you let me go
Open hands, you said,
Open hands can hold much more than you can know

All we are, you said,
All we've ever been is sailors on the shore
But the sea, you said,
But the sea was made to make horizons yours

The horizon is ours
The horizon is ours
I'm gonna make it mine
I'll leave this shore behind
The horizon is ours

I'm on my way to you
I'm on my way to you

Be the roar, I said,
Be the endless tide and shake the very earth
Make them see, I said
Make them hear the song until they know your worth
Give me wind, I said,
Give me open sails and seas of endless blue

And I swear, I said,
I won't fail you now I'm on my way to you

The horizon is ours
The horizon is ours
I'm gonna make it mine
I'll leave this shore behind
The horizon is ours

Through the dark
I can see the dawn I'm running to
Through the dark
I am sailing on my way to you

Hear my words, you said
Hear the tale I tell before you let me go
Open hands, you said,
Open hands can hold much more than you can know

Let my words be light
Let them guide you through the wind and wave and brine
And the world is yours
All the world if you can leave this shore behind

I'm gonna make it mine.

UPCOMING ARTS AND LECTURES

All events free unless noted otherwise.

Ticketed = contact Wheelock Information Center, 253.879.3100,
or online at tickets.pugetsound.edu

E = exhibit F = film L = lecture M = music T = theater O = other

MARCH

F MONDAY, MARCH 28

Farewell Baghdad from Kiryat-Motzkin, Israel

Part of the Sister Cities International Film Festival

Rasmussen Rotunda, Wheelock Student Center, 7 p.m.

L TUESDAY, MARCH 29

The Books That Made Me Write Books

Guest Lecture by Marlon James, award-winning novelist and educator

Susan Resneck Pierce Lectures in Public Affairs and the Arts

Schneebeck Concert Hall, 8 p.m., ticketed

M WEDNESDAY, MARCH 30

Jazz Combo Concert

Tahoma Room, Commencement Hall, 7:30 p.m.

L THURSDAY, MARCH 31

Keisha Carlson, biology, University of Puget Sound

Part of the Thompson Hall Science and Mathematics Seminars series

Thompson Hall, Room 175, 4 p.m.

F THURSDAY, MARCH 31

Cobra Verde (1987)

Part of the Werner Herzog: The Man Against the System film festival

Rausch Auditorium, McIntyre Hall, Room 003, 6:30 p.m.

L THURSDAY, MARCH 31

"Intimus Interruptus: An Exploration of How Black Men Negotiate Ruptures in Their Political and Personal Intimacy"

Lisa Corrigan, communication and gender studies, University of Arkansas

Ebony Utley, communication studies, California State University, Long Beach

Part of the Race, Rhetoric, and Media Symposium

Commencement Hall, Tahoma Room, 6 p.m.

APRIL

M FRIDAY, APRIL 1

Jacobsen Series: Finisterra Piano Trio

Schneebeck Concert Hall, 7:30 p.m., ticketed

M SATURDAY, APRIL 2

Senior Recital: Brandi Main, violin

Schneebeck Concert Hall, 2 p.m.

Puget Sound is committed to being accessible to all people.

If you have questions about event accessibility, please contact 253.879.3236
accessibility@pugetsound.edu, or pugetsound.edu/accessibility

The School of Music at University of Puget Sound is dedicated to training musicians for successful music careers and to the study of music as a liberal art. Known for its diverse and rigorous educational program, personalized attention to students, the stature of its faculty, and the superior achievements in scholarship, musicianship, and solo and ensemble performance, the school maintains the highest professional standards while providing academic and performance opportunities to all university students. Through faculty, student, and guest artist colloquia, workshops, performances, and a vibrant Community Music Department, the School of Music enriches the cultural life of the campus and community.

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