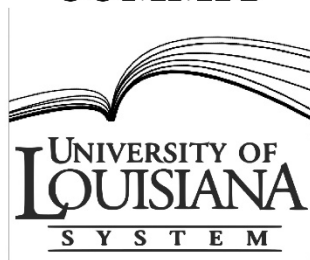


# ACADEMIC SUMMIT



## Performing Arts Showcase

8:30 am

Friday, April 21, 2023

Magale Recital Hall

Creative & Performing Arts Center

Northwestern State University

of Louisiana

---

### Performance Notes

(in order of appearance)

#### Northwestern State University of Louisiana

*NSU Dance Company: Jaeda Barrett, Jillian Duggan, Gabrielle Marino, Carleigh Murphy,  
Makenzie Scroggs, & Kerrie Spillman*

Winter Solstice

Choreography, Prof. Kirstin I. Riehl  
Music, Julia Kent

*Winter Solstice* is an original choreographed work by Professor of Dance Kirstin Riehl. Music is composed by Zoe Keating. "This piece signifies the longest night of the year. The pagan winter celebration is guided by the wisdom, energy, and spirit of these young women".

#### Louisiana Tech University

*James Roberts, piano*

Ballade No. 1 in G minor, Op. 23

Frederic Chopin (1810-1849)

Chopin's first ballade begins with a haunting Neapolitan chord, which sets the stage for this passionate love story. The heartbroken first theme returns several times, in a formal structure using three themes following a flexible sonata-allegro form. The work closes with a technically and musically challenging coda. Final quick scales have been associated with the ripping of a love letter. Resignation at the close is illustrated with fast octave descending scales.

#### Nicholls State University

*Abraham Ruiz, violin*

Violin Partita No. 3

Johann Sebastian Bach (1685-1750)

II. Loure

III. Gavotte en rondeau

I find learning the whole Bach repertoire very difficult, especially his solo violin sonatas and partitas. I have learned some sonatas and partitas before, and even the one that is considered the "easiest" of

them all has presented many challenges. Style is one of the aspects that has to be discussed when talking about Bach. Some violinists in the 20th century played Bach in a very romantic way, which today is considered outdated. The use of excessive vibrato and glissandos are “not allowed” today, and a more historically informed performance is expected nowadays. Bach is considered to be fundamental in violin playing, it teaches chords, sound production, phrasing and how to properly place the fingers on the fingerboard, as well as many bow techniques. The partita number three is considered to be one of the simplest ones, and sometimes is given as a starting point for violinists in terms of Bach repertoire; this makes some people believe it's easier, but that is far from the truth. I personally believe that sometimes is easier to perform romantic repertoire than Bach because the use of vibrato and glissandos as well as rubatos and long phrasings can hide some of the technical mistakes, but this is not the case in Bach's music, I would say that playing Bach exposes the violinist in a whole different level.

## **McNeese State University**

*Jaylan Jones, flute*

*Dr. HaeJu Choi, piano*

Suite for Flute and Piano, Op. 34 #1 (Movement I. Moderato)

Charles Marie Widor (1844-1937)

Charles-Marie Widor (1844-1937) is one of the most influential French organists of the Late Romantic period. He focused his entire life on the enrichment of organ music, and his creative approach to composition combined modern and traditional aesthetics. Suite for Flute and Piano, Op. 34 was a masterpiece completed in 1877, and was dedicated to the well-known flutist Paul Taffanel (1844-1908). This piece is as beautiful to listen to as it is challenging for the performer. Suite for Flute and Piano, Op. 34 has been an important addition to the flute repertory since the 19th century.

## **University of Louisiana at Lafayette**

*Alex Pipkins, alto saxophone*

*Benjamin Bourg, tenor saxophone*

Sounds From Space

Hunter Wallace

1. Pillars of Creation
2. Olympus Mons
3. Pluto

This piece is my homage to the saxophone. In this piece, you'll hear the smooth, lyrical textures of the two saxophones, while also hearing the monumentality that each portrays in each work. These three movements represent the three objects I have chosen from space, and what each makes me feel when I see them. In the Pillars of Creation, you'll hear the monumental nature of thousands of light years worth of gas that form elephant-like trunks in space. In Olympus Mons, you'll feel the height of a volcano that is thrice as tall as Mount Everest. In Pluto, you'll hear the lonely, but calm nature of the distant planet.

Hunter Wallace is a first year master's Theory/Composition student at the University of Louisiana at Lafayette, where he also earned his bachelor's degree in Music Theory/Composition in Spring of 2022. His primary instrument is euphonium, which he plays in the university's wind ensemble, but he plays trombone in the university's symphony orchestra, as well as in the jazz ensemble. In his undergraduate degree, he took composition lessons from Dr. Quincy Hilliard, composer in residence, and continues to study with Dr. Welsey Bradford, Coordinator of Music Theory. His research focuses on the role of film music and its role in enhancing storytelling through on-screen media, particularly through textural layering and the role of timbre choices by the composer which combine in telling a cinematic story.

## **Grambling State University**

*Destiny Berry*

*Miracle Wright-Lindo*

*Jaeda Garner*

Dollhouse Falling

Destiny Berry

*Dollhouse Falling* is an award-winning play Ms. Berry wrote for the Black Seed Project sponsored by The National Academy of Black Arts and Letters. The play tells the story of a young woman struggling to find her place in the world whose journey becomes the catalyst for healing her dysfunctional family. We will present a 5-minute scene from the play in the form of a staged reading.

## **University of Louisiana at Monroe**

*Katherine Phillip, horn*

*Taylor Hunter, tuba*

*Clayton Moses, trombone*

*Noah Rampmaier, trumpet*

*Daniel Simons, trumpet*

Vuelta del Fuego

Kevin McKee (b. 1980)

*The idea for Vuelta del Fuego came from a love of that Mexican "Zorro" sound that mixes over-the-top romance with unabashed flair and swagger. I wrote this piece for a group that I played in at the time, the Continuum Brass Quintet, which was made up of some of the best musicians with whom I've ever played. – Note by the composer.*

Kevin McKee is an award-winning composer who has written numerous works for brass instruments in solo and chamber music settings. His compositions are staples of the contemporary repertoire and have been recorded and performed extensively.

## **Southeastern Louisiana University**

*Joshua Gaudin, tenor saxophone*

*Joshua Seymour, bass*

*Aaron Levy, drums*

*Jared Brown, piano*

Just Friends

John Klenner (1899-1955)  
and Sam M. Lewis (1885-1959)

"Just Friends" is a classic jazz standard by John Klenner and Sam M. Lewis that was first recorded in 1931 by Red McKenzie and his Orchestra. Although well received from its inception, the song's popularity has continued to the present day, having been recorded by a wide range of jazz musicians, including Charlie Parker, Stan Getz, and Chet Baker. The song is typically performed in a moderate tempo and utilizes a 32-bar standard song form.