

## BERGAMOT QUARTET PERFORMS STUDENT WORKS

Christopher Ciampoli (MM '14, DMA '21, *Composition*), violin, guest artist  
Sarah Thomas (BM '17, MM '19 *Violin*), violin  
Amy Tan (GPD '20, *Viola*), viola  
Irène Han (MM '18, *Cello*), cello



Wednesday, June 29, 2022 · 7:30 pm  
Leith Symington Griswold Hall

Obadiah Baker (b. 1981)

### **String Quartet No. 1, "Ukraine"**

- I. Kyiv
- II. Lviv

Payam Yousefi (b. 1991)

### ***Time and Disquietude***

Cameron Brown (b. 1988)

### ***In the Key of Chaos***

Richard Drehoff Jr. (b. 1991)

### ***That has such people in it.***

- I. utopia
- II. squalid with the over-compensations for misery

Cameron Walters (b. 1998)

### ***the things i tell myself***

Alison Wahl (b. 1986)

### ***Four Kids In A Trench Coat***

## PROGRAM NOTES

### **String Quartet No. 1 “Ukraine” (2022)**

**Obadiah Baker**

String Quartet No. 1, “Ukraine,” centers on the Russo-Ukrainian War. It explores the sounds of Ukrainian folk and national music using the Phrygian dominant or freygish scale to capture the lived experiences of Eastern Europeans and the ongoing conflict. A musical reveille to the fog of war, it takes the listener on a tour of four battleground cities: Kyiv, Lviv, Odessa, and Kharkiv.

The first movement Kyiv introduces the two presidents: Volodymyr Oleksandrovykh Zelenskyy (Ukraine) and Vladimir Vladimirovich Putin. The opening horn-like call in Violin I represents Zelenskyy’s triumphant pose and optimism for victory against the Russian invasion. The second theme symbolizes Putin’s desire to return his country to the glory days of the Soviet Union superpower through its “oopa oopa” rhythm.

The second movement Lviv honors the fallen Ukrainian soldiers of the war, particularly those buried in the Lyczakowski Cemetery. Ukraine buried more than sixty Ukrainian soldiers killed in action against the Russians in the oldest cemetery in Lviv. The old Lyczakowski Cemetery sits on a picturesque hill in eastern Lviv. This theme and variations on the State Anthem of Ukraine *Shche ne vmerla Ukrainy i slava, i volia* also pays homage to its author Mykhailo Mykhailovych Verbitsky, a Ukrainian Greek Catholic priest and composer, who in 1833 entered the Theological Seminary in Lviv. Therefore, this movement is a musical prayer to those soldiers buried in Lviv. Extended versions of this movement also feature empathic instruments such as the harp and bandura.

The third Odessa and fourth Kharkiv movements are incomplete but will explore Klezmer music and reflect on various battles in the finale. These movements will also incorporate the accordion for additional color.

### **Time and Disquietude (2022)**

**Payam Yousefi**

*Time and Disquietude* captures a mild uneasiness that is greatly exacerbated by the passage of time. A short melodic gesture presents in fragments that grow, slowly become more cohesive, and eventually manifest themselves in one complete state. A simple and seemingly unimportant anxiety has festered and wields complete control.

### **In the Key of Chaos (2022)**

**Cameron Brown**

After creating pieces that favored a more traditional structure such as that of the Sonata, Fugue, or Minuet, I remember my studio professor challenging me to writing something out of my comfort zone. I started playing with a repetitive chromatic bass chord progression. I became fixated on it. Simple, it started out as a short piece of about 30 seconds. Then I started to experiment with varying the bottom voices and stretching the piece adding other techniques in all the instruments such as the pizzicato conversation amongst the strings and the staccato notes. The string instruments interact with each other in combinations as if they are talking to each other as dialog or all at the same time. Without a true form, it sounds like chaos, but organized to reflect my mind during the writing process.

### **That has such people in it. (2018–2019)**

**Richard Drehoff Jr.**

I. utopia

The Greek word “outopos,” from which Sir Thomas More coined “utopia” in his 1516 book of the same name, translates literally as “no place” (as opposed to “eutopos,” as “good place”). In this movement the quartet realizes a sonic landscape which fractures the edges between harmony and timbre. By existing within a field of fragile extended techniques with less-defined pitch, the sonorities develop a gestural realm akin to More’s imaginary republic.

II. squalid with the over-compensations for misery

Taken from a line of Aldous Huxley’s *Brave New World*, this movement fixates on a melody from Bach’s *Jesu, Meine Freude* motet (BWV227), exploring microtonal shadings between major and minor sonorities to develop harmonic ambiguity. Juxtapositions of harsh sonorities with much sweeter harmonies are meant to unsettle the listener, gradually revealing the choral melody amidst clouds of dissonance and blurred harmonics.

### **the things i tell myself (2022)**

**Cameron Walters**

*the things i tell myself* explores the cognitive dissonance that I face on a daily basis. Different days I feel like I must accept conflicting ideas as truth just to get through the day. The juxtaposition of those ideas is what I attempt to explore in this piece. Two movements will be performed tonight but the piece is still a work in progress and more movements are being written. In each movement I explore different tunings and micro tonality that are meant to convey juxtaposing ideas. Life can be difficult and messy, but in that we also find simplicity and beauty.

### **Four Kids In A Trench Coat (2022)**

**Alison Wahl**

We balance on one another; we need the people around us. Like four kids in a trench coat, or like a tree whose leaves and branches depend on a central trunk, this music asks the players to lean on each other and pass energy back and forth.

Support and exchange happens intergenerationally as parents and children switch caregiving and helping roles throughout their relationships and lives together. We are all of us children, no matter what age we are, and we are constantly balancing on and needing one another.

As I wrote this piece I processed feelings about my Dad’s death from cancer four years ago. The music illustrates the rebalancing that my sister, mother, grandmother, and I have felt in our family since he passed.