

11-2-2014

## Senior Recital

Mason Hock  
*Chapman University*

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CHAPMAN UNIVERSITY

*Hall-Musco*  
*Conservatory of Music*

*presents a*

Senior Recital

Mason Hock, composer

November 2, 2014 ▪ 5:00 P.M.

Salmon Recital Hall

## Program

*Formation from Fog* (2014)

Michael Fleming, violin  
Nathaniel Cook, cello  
Elliott Wulff, piano

Mason Hock

*Alien Forms* (2012)

Joshua Roberson, flute  
Kristen Yu, clarinet  
Elliott Wulff, violin  
Kristi McKinley, piano

Mason Hock

*The Space Between Walls* (2013)

Connor Bogenreif, cello  
Gloria Cho, piano

Mason Hock

~Intermission~

*non sumus vasculis* (2014)

Savannah Wade, mezzo-soprano

Mason Hock

*Crypsis* (2014)

Daniel Wachs, conductor

Mason Hock

Joshua Roberson, flute  
Emilia Lopez-Yañez, oboe  
Sam Ek, clarinet  
Matthew Bond, horn  
Matthew LaBelle, trumpet  
Nolan Delmer, trombone  
Elliott Wulff - piano

Cole Castorina, percussion  
Katie Eikam, percussion  
Michael Fleming, violin  
Rachelle Schouten, violin  
Priscilla Peraza, viola  
Nathaniel Cook, cello  
Ethan Reed, bass

## Program Notes

*Formation from Fog* depicts the attainment of clarity amid the chaos of emotional disconnect. The piece begins with a hollow and arhythmic texture, from which more ordered elements slowly emerge in fragments. It culminates in a more coherent and lyrical union of the scattered materials.

*Alien Forms* presents an emotionally detached perspective of other people. The first note of the theme is initially expanded to a static drone. It is then compressed, shifting from the background to the foreground. It undergoes further transformations throughout the piece, accompanied by variation in other musical elements, resulting in a sequence of contrasting textures. These textures are intended to capture a set of reactions to an inability to connect with other people, including frustration, terror, and complacency.

In *The Space Between Walls*, the range between the left and right hand piano parts gradually expands and contracts, varying the amount of registral space. The cello part, contained in this space, reacts to the alternately claustrophobic and desolate environments.

Lucretius' epic poem, *de rerum natura*, describes and advocates an Epicurean perspective of the universe. The text used in *non sumus vasculis* is a fragment of the third book of Lucretius' poem, describing the dissolution of the soul upon death, consistent with the Epicurean view that no life exists beyond the material. The singer personifies the corporeal body, while the electronics embody the abstract nature of the decaying soul.

*At last, unable to endure the severing of its soul, the body decays with a foul stench. Gathering from deep within, the force of the soul scatters abroad like smoke. The body falls, crumbling in ruin, as the soul trickles forth through its limbs and pores. The soul's essence is divided from the limbs, and within the body it is torn into pieces, before it slips forth and swims out into the breezes of air. As one dies, he feels his soul neither flowing forth whole from all his body, nor rising up through the throat, but failing in its place, motionless. Each in its own place, the other senses are dissolved. But if our mind were immortal, it would not at its death lament that it was dissolved, but rather that it went forth and left its skin, as does a snake.*

*Crypsis* is about the realization that one's weaknesses have not been overcome, but that they have instead manifested in a new way. Similarly, the initial musical themes, once established, gradually dissolve until they are unrecognizable. They are reintroduced as camouflaged mutations, which then gradually transition back to their original form.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Composition degree. Mason Hock is a student of Dr. Dominique Schafer.*