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Senior Recital

Colin Horrocks
Chapman University

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A Man May Rot Even Here

“No further, sir. A man may rot even here” are the words spoken by Gloucester in Act 2 of Shakespeare’s *King Lear*. In this passage, after having been horrifically blinded he stops his son Edgar and in despair, states that here is as good a place to die as any. The piece is for solo electronics, combining the manipulation of recorded sounds with newly designed synthesized sounds.

- Colin Horrocks

Psychopomp

Psychopomp is from the Greek *psychopompos*, meaning “conductor of souls”. Psychopomps are mythological creatures, spirits, angels, or deities who lead the recently deceased to the afterlife. The piece is written for two flutes who continually juggle constantly transforming but strict musical materials, like a Rubik’s cube that is continually being shuffled.

- Colin Horrocks

With Nothing Diverting To Do

The title of this piece was inspired by David Foster Wallace’s novel *The Pale King* that went unfinished due to his tragic suicide in 2008. The book discusses how the information age has either created or simply provided the tools to fill a need for constant distraction. Every person walks around with a cellphone, Ipod, or other similar device that is a consistent source of numbing distraction. The Internet provides immediate access to the voices of billions and Muzak or television provide a persistent, steady soundtrack to our lives. This combines to provide enough stimulation to distract us from loneliness, and the ominous, almost ambient pain that characterizes those brief moments when everything around us is quiet and we are without distraction. When we are alone. “This terror of silence with nothing diverting to do.”

- Colin Horrocks

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Doyle, Arthur Conan. "The Greek Interpreter." *The Adventures of Sherlock Holmes & the Memoirs of Sherlock Holmes*. London: Penguin, 2001. N. pag. Print.

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*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in
Composition degree. Colin Horrocks is a student of Sean Heim.*

CHAPMAN UNIVERSITY

Hall-Musco

Conservatory of Music

presents a

Senior Recital

Colin Horrocks, composer

March 9, 2014 ■ 8:00 P.M.

Salmon Recital Hall

Program

Dark Valley In Which All Paths Meet (2012)

Matt Owensby, violin

Colin Horrocks
(b. 1992)

All This Buttoning and Unbuttoning (2013)

Chloé Tardif, violin
Michael Fleming, violin
Matt Owensby, viola
Nathaniel Cook, cello

Colin Horrocks

The Light Gleams an Instant (2013)

Andrew King, saxophone

Colin Horrocks

A Man May Rot Even Here (2014)

Intermission

Colin Horrocks

Psychopomp (2013)

Bella Staav, flute
James Hilsabeck, flute

Colin Horrocks

With Nothing Diverting To Do (2014)

Bella Staav, flute
Sam Ek, clarinet
Gloria Cho, piano
Jordan Curcuruto, percussion
Cole Castorina, percussion
Chloé Tardif, violin
Michael Fleming, violin
Nickolas Kaynor, viola
Nathaniel Cook, cello
Ethan Reed, bass

Colin Horrocks

Dark Valley In Which All Paths Meet

Dark Valley In Which All Paths Meet was my first foray into electroacoustic music and it combines live electronic processing with tape. The title is derived from *The Greek Interpreter* by Sir Arthur Conan Doyle and it describes the realm of death in which all people must eventually meet. Throughout the piece the soloist is actively participating in dual roles, being heavily involved in the creation of the background texture as well as providing the foreground melodic interest, allowing him to fade in out and of the musical environment.

-Colin Horrocks

All This Buttoning and Unbuttoning

“All this buttoning and unbuttoning” is the entire contents of a suicide note left by an 18th century English aristocrat. Although short, I was attracted to the far-reaching implications of this seemingly simple sentiment and its frightening commentary on what most often defines our lives. Although our selective perspectives mask it, our lives are dominated not by the exceptional or the noteworthy, but by the repetitious and the mundane. This man was not conquered by any great romantic crusade, but by the simple plodding through a day-to-day existence characterized by a constant war against a myriad of simple tribulations; the continual struggle to overcome boredom, meaningless routine, and petty frustration. This aspect of life is often ignored by artists, writers, and philosophers, but the restrictions it causes reflects a different oppression and a battle to overcome the felt-covered prison constructed of fineries that surround a comfortable, prosperous, and respectable life. The piece is a fugue characterized by pre-determined strict repetition of a single theme, which constantly fights to break free of its confining form.

- Colin Horrocks

The Light Gleams an Instant

The title for this piece is derived from a passage in Samuel Beckett’s *Waiting For Godot* which reads, “They give birth astride of a grave, the light gleams an instant then it’s night once more” This text discusses the constant forward march of time that forces the impermanence of every moment, every experience, and every life. Music in its very nature is a temporary art form; the ephemeral nature of sound only allowing it to exist in the moment. The piece utilizes electronic processing to manipulate the sounds produced live by the performer and as a result the piece is slightly different each time it is performed. The electronics that you hear are all being processed live and there are no previously recorded sounds.

- Colin Horrocks