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### Senior Recital

Scott Stedman

*Chapman University*

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usually write. The entire piece is written as a cello sonata in a non-traditional form, with the cello and piano alternating solos throughout four divisions of the piece which stand more as markers than movements. The first, second, and third sections are contrasting in character and convey the emotions I was feeling, while the fourth is somewhat hopeful and less downtrodden than the previous three, but still maintains some semblance of the mood of the rest of the piece. It's worth noting that this piece was written throughout the process of therapy, so every movement was written as I was feeling the particular emotion it conveys. The title itself is a reference to the fever/flu/satan devil sickness that made my junior year finals week just that much more enjoyable.

Concerto

As the largest and longest piece I've written thus far, the Concerto is what I consider to be a more mature reflection on the same emotions that I was experiencing when I wrote Virion, as I had had a few months to appropriately digest what I was feeling when I started work on it. I also knew that I wanted to end my recital program with a large scale work, and out of that came the idea for a piano concerto. The choir serves to punctuate moments of orchestral intensity with Latin text derived from a variety of sources including the Catholic Mass, Gregorian chants, and ancient Latin poetry (among others), as well as to thicken the texture of the piece during *tutti* moments, particularly in the last movement. The piano itself alternates with the orchestra in a fragmented structure; there is no underlying "story" to be told, but rather the entire piece can be viewed as a collection of emotions compiled together loosely and told in unrestricted and somewhat chronological order.

Movement I presents the main melody in its initial form first in the winds and brass along with a series of fleeting melodic fragments that become lost amidst a wash of other motives, melodies, and harmonies. All of these portions are briefly stated before being cut off by a new development, until they are all pieced together to make up the main theme which is first stated and lightly developed in the piano cadenza at the end of the movement. The movement ends with a chaotic and dark melody that is eventually restated and developed through the second and third movements.

Movement II is a direct representation of the aforementioned "fragmented" structure, with a variety of different tones, orchestrations, and textures presented within a relatively short movement. The melodies presented in the first movement are fragmented and developed, especially the chaotic bassline motive that punctuates the end of the cadenza.

Movement III, the Danse Macabre, is a manifestation of anger and frustration. The piano runs through a relentless toccata in the lower register while a march in the celli and bass is accompanied by the full and final development of the fugue started in movement I by the woodwinds and strings. A favorite composer of mine is Sergei Rachmaninov; this movement pays homage to that fact in several direct quotes of Rachmaninov's piano concertos 2 and 3, both of which are pieces I listened to extensively for inspiration while writing. As the movement progresses, the choir joins in and begins a crescendo that builds to a thunderous climax until the piano silences the entire orchestra with a furious arpeggio that culminates in a direct segue to the fourth movement, which restates the main theme finally in its full orchestration. Following this, the orchestra progressively fades out until all that is left is the piano and choir, cadencing quietly back into the minor as the rest of the strings slowly die away.

-Scott Stedman

WORKS CITED

1 Boyd, S. Lecture 3: The Laplace Transform. *Stanford University*. 26 Mar. 2013. Web. <https://www.stanford.edu/~boyd/ee102/laplace.pdf>

2 Miller, Catherine B. and Veenstra, Tamara. *Fibonacci: Beautiful Patterns, Beautiful Mathematics*. Mathematics Teaching In the Middle School 7.5 (2002). 299. Print.

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

CHAPMAN UNIVERSITY

*Hall-Musco*  
*Conservatory of Music*

*presents a*

Senior Recital

Scott Stedman, composer

March 9, 2014 ■ 2:00 P.M.

Salmon Recital Hall

## Program

$$\mathcal{L}\{f(t)\}$$

42-236

Scott Stedman  
(b. 1992)

Connor Bogenreif and Nathaniel Cook, cello

2 Fugue 318-421

318-421

Scott Stedman

Michael Fleming, violin  
Chloe Tardif, violin  
Matthew Owensby, viola  
Connor Bogenreif, cello

3 Rondo 5 10 20 30

5000

Kristi McKinley, piano

Scott Stedman

## Virion

Movement I 748-

## Movement II

### Movement III

## Movement IV

- 1149

Alayne Hsieh, piano  
Connor Bogenreif, cello

Scott Stedman

~Intermission~

# Concerto for Piano, Choir, and Orchestra

I. Overture 1201-~~1512~~

## II. Fragments

### III. Danse Macabr

#### IV. Ascension

-1612

encore 1937-2130

Scott Stedman

Scott Stedman, piano  
Matt Owensby, conductor  
Casey Dye, flute  
Emilia Lopez-Yanez, oboe  
Kristin Yu, clarinet  
Emily Prather, bassoon  
Matt Bond, horn  
Jonathan Ballard, trumpet  
Joey Haeck, trombone  
Nolan Delmer, trombone  
Jonny Kimbro, tuba  
Joy Liu, percussion  
Jordan Curcuruto, percussion  
Brietta Gregor, percussion

Lauren Arasim, harp  
Chloe Tardif, violin  
Michael Fleming, violin  
Stephanie Calascione, violin  
Kimmi Levin, violin  
Rachelle Schouten, violin  
Alayne Hsieh, violin  
Javier Chacon, viola  
Priscilla Peraza, viola  
Connor Bogenreif, cello  
Nathaniel Cook, cello  
Lizzy Murtough, cello  
Devin Marcus, cello  
Ethan Reed, double bass

Kevin Baker, double bass  
Tiana Franzetti, soprano  
Mikayla Feldman, soprano  
Savannah Wade, soprano  
Laura Miller, alto  
Ashley Shahbazi, alto  
Carolyn Schmahl, alto  
Mason Hock, tenor  
Tyler Johnson, tenor  
Elliott Wulff, tenor  
Mathew Grifka, baritone  
Marqis Griffith, bass  
Mark Peng, bass  
Ben Finer, bass

$$\underline{\text{Lt}\{f(t)\}}$$

Part of experimentation in composing involves looking for sources of interest and inspiration outside of emotions and feelings. This piece has no formal title, and is instead titled after the Laplace transform, a mathematical model which was the inspiration for the piece. Wikipedia gives the following explanation for the Laplace transform: “In mathematics the **Laplace operator** or **Laplacian** is a differential operator given by the divergence of the gradient of a function on Euclidean space”. Essentially, what this function describes is harmonic oscillation when applied to sound; or in other words, the intense vibrations ones hears between two pitches that are extremely close together; this is caused by the different frequencies of each note phasing intensely against each other in space.<sup>1</sup>

Fugue

The Fugue for string quartet is an example of process based music in which nearly the entire main section of the piece is left to mathematical models and formulas to determine rhythm, pitch, and duration. Specifically, the mathematical model in question involves the Fibonacci sequence, which is an ascending series of numbers compiled by adding the preceding two numbers together, starting with 1-1 (1, 1, 2, 3, 5, 8, 13, 21, 35, etc.2). From there, the entire piece builds up based on this pattern; the first entry of the fugue is at bar 1, the second at bar 3, the third at bar 5, the fourth at bar 8, and the culmination of all parts together at bar 13. The intervals in between instruments are determined by Fibonacci numbers as well, with the starting intervals of the fugue transposed by half-steps corresponding to Fibonacci numbers. At precisely bar 35, the fugue breaks down into a lyrical section which is a combination of process and lyrical writing to give the structure variety and harmonic interest. In the middle of this section, the entire piece flips on itself and presents the preceding material exactly backwards, all the way through to the end, making the entire piece a perfect arch form.

## Rondo

Written as a final composition project for Theory III, the Rondo was originally written for piano solo despite the fact that the project required a chamber ensemble of some sort (more than a solo instrument). As a result, I added an admittedly rather rushed violin part to satisfy the requirements of the assignment, but the piano solo always felt more “complete” to me. Suffice to say, I was never good at following instructions. This piece is presented here in its original form with just the piano. The texture throughout is romantic and lush, with inspiration from composers such as Claude Debussy, Alexander Scriabin, Maurice Ravel, and Sergei Rachmaninov (surprise), and it harmonically follows the norms set during that time period, where functional tonality was still in place but saw modulations to increasingly daring keys and chords. As a rondo, the opening bars return throughout the piece in an “A-B-A-C-A-D-A” form.

Virion

My second semester junior year through to first semester senior year of college were some of the most emotionally trying years of my life to date. Following a final two weeks of classes that can only be described as “hellish” and compounded by the fact that I spent the majority of it with an unabating 104-degree fever, I broke my wrist while mountain biking and managed to crush nearly all of my summer plans in less than four hours. Following a summer of sitting in a room and doing mostly nothing except learning how to crack eggs with one hand, I started my senior year with a fairly heavy course load and sank into depression and anxiety. After a few weeks of starting school I started seeing a therapist who helped me get a grip on what I was feeling, and who helped me realize that it was normal for college students to be homesick, anxious, and depressed at some point during university work. She helped me to realize that the source of a lot of my issues was the fact that I was away from my family and that school was ramping up in difficulty, and with that help I was able to get out of the rut I had been stranded in for a while and move on with my life emotionally and physically.

At any rate, the purpose of all of that is not to gain sympathy points, but to give an impression of the headspace I was in when I wrote the piece, and why the music within is rather dark compared to what I