

music (which reminded me of California), while quoting a theme from Haydn's Farewell Symphony as a leitmotif. The piece was written initially for the new music ensemble and composer collective *pulsoptional*, and was heavily influenced in a variety of directions over the months that I spent writing it. The version heard here was recently revised with some slight alterations to instrumentation (switching out oboe for trombone), and expanding and entirely rewriting some sections that had been rushed in the original version. It is my longest and most ambitious work, at over 10 minutes, and over 50 pages, with many tempo changes, and I am quite proud of the results of labor in revising it.

Samples used in **A City at Night I:**

Megumi Hinata - Catch You, Catch Me

Zoinks! - Ten Cent Stamps

Kid Koala - Page 298

Yuki Kajiura - Kiss

Frank Zappa - The Black Page Drum Solo

Nobuo Uematsu - The Meeting

Frederic Chopin - Etude Op. 10 No. 1 in C Major, perf. **Maurizio Pollini**

Nobuo Uematsu - Lurking in the Darkness

Anton Webern - Concerto for Nine Instruments, **Robert Craft w/**

Twentieth Century Classics Ensemble

Charles Ives - Piano Sonata No. 2, perf. **Alexei Lubimov**

Biography

Spencer Scullion is an American composer and multi-instrumentalist, and student at Indiana University, South Bend. Born in California on November 12, 1990, he developed an intense passion for music, and post-high school began pursuing more serious musical study. He has written a variety of music for various instruments and with diverse stylistic influences, reflecting his own eclectic interests in music, including pieces for solo piano, electronic works, and pieces for various chamber ensembles, including the saxophone quartet *Sunset* which won a composition contest at Riverside City College, and a sprawling work combining as disparate material as quotations from a Haydn symphony and elements of '90s ska-punk music and impressionism, *Far From Home*. Spencer currently resides in Indiana, and intends to make composition his profession.

Student Recital Spencer Scullion, composer

6:00 PM Tuesday, April 8, 2014

Louise E. Addicott and Yatish J. Joshi Performance Hall

Three Abstract Preludes Spencer Scullion (2012)

I. "Les Murs"

II. "Hikari o Henbō ni Okeru Ai to Shi"

III. "Der Herzog von Krähen"

Joo Hee Jeong, piano

Alec Radecki, page turner

Wastelands: Loneliness Spencer Scullion (2011)

Robert Bishop, electric clarinet

The Ghost of Hip-Hop Spencer Scullion (2013)

Has Shitty Rhythm

electronic/fixed media

A City at Night, I. "Awakening" Spencer Scullion (2012)

electronic/fixed media

Chamber Music: Three Love Songs Spencer Scullion (2012-13)

I. "Strings in the Earth and Air"

text by James Joyce

II. "Twilight"

III. "At that Hour"

Lauren Desrosiers, soprano

Joo Hee Jeong, piano

Alec Radecki, page turner

Far From Home Spencer Scullion (2011, revised 2014)

Dr. Jorge Muñiz, conductor; Brooke Janowski, alto saxophone;

Reginald Greenlee, trombone; Dr. Thom Limbert, vibraphone

and timpani; Zack Spaulding, drum kit;

Dimitri Zhgenti, piano; Andrew Sellers, electric guitar;

Spencer Scullion, electric bass guitar

Presented in partial fulfillment of requirements for the degree Bachelor's of Music, composition, Recital Course MUS-1412.

Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IU South Bend. Eating and drinking in the Campus Auditorium, Recital Hall, and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend. Audience members are asked to turn off cell phones and pagers during the program.

Program Notes

Three Abstract Preludes are a set of three pieces for solo piano meant to portray abstract concepts through visual metaphors that are depicted through music. *Les Murs* evokes images of a massive stone wall, that stretches seemingly endlessly into both horizons and up into the heavens, seemingly impenetrable and insurmountable. *Hikari o Henbō ni Okeru Ai to Shi* portrays two figures, spirits of love and death, dancing through an ethereal realm of light and darkness that transfigures their image as they dance. *Der Herzog von Krähen*, the final prelude, evokes a tall, grim, fearsome figure in black, cloaked in shadows and clad in ornate black armor, with a crow perched on his shoulder.

Wastelands: Loneliness was a piece inspired by imagery of bleak, scarred landscapes, and the feeling of being alone. I felt that a lone clarinet could achieve this effectively, with its wide range of colors, and I combined it with electronic effects that give the impression of being in a large, empty place.

The Ghost of Hip-Hop Has Shitty Rhythm came about in a very spontaneous way. I was practicing recording techniques, recording myself beatboxing (producing percussion effects with sound from the mouth and voice) when on a whim I decided to experiment with manipulating the audio I had recorded. Over the course of my experimentation, a form began to emerge in what became my second piece of musique concrete. It is in a similar vein to the early concrete pieces of composers like Pierre Schaeffer and Pierre Henry, as well as a nod to more recent harsh noise artists like Merzbow.

A City at Night, I. "Awakening" was my first work of purely electronic music, and my first work of musique concrete. The genesis of the work involved several artist goals: first was the desire to compose a piece entirely from samples of other music, as I was inspired by the collage pieces of artists like DJ Shadow, and the second was to create a piece evocative of a nighttime cityscape, being inspired by the beautiful imagery of a city in various times of night in the animated series *The Legend of Korra*. The piece was created using samples from a wide variety of music, most being very small fragments, ranging from single notes to an entire piece (the Chopin Etude, played backwards). The result is a highly atmospheric piece, evocative of the sounds and ambience and tension of a big city in the night.

Chamber Music: Three Love Songs are three sweet love songs, based on poems from the book of poems "Chamber Music" by James Joyce. Over the course of their composition, I envisioned them as a section of a drama (the song set may one day be expanded into a full story and song cycle, this being the first arc/act). The romance that I imagined for this set of songs was of a woman singer falling in love with a woman pianist upon hearing her play the piano, and the over the course of these three songs she is thinking about confessing her feelings. During the final song, *At that Hour*, she wrestles with the fear of rejection, but decides in the end to confess her feelings, with a sense of unrest as the song concludes with the feeling of love that first appeared in the first song. On a more serious note, I feel that fiction and art needs more (and better) LGBT representation, and so this set of love songs shall be my first, and hopefully far from last, contribution.

Far From Home was a piece that I wrote out of a need to express a feeling. Upon my moving to Indiana from California, I was already feeling deeply homesick, and at the same time I was fascinated by this very different place and all the new people I was meeting, and a growing sense of personal independence. The idea came to me to compose a piece that could capture all the way I felt, this complex state of mind. The piece started out as sketches on the piano, while thinking about things I could experiment with, things that I associated with California, and this feeling of longing. Thus came my initial concept: a piece that combined impressionistic harmonic language with elements of ska-punk