

MUS 33C FINAL RECORDING

June 7, 2016 4:00PM

Conrad Prebys Music Center Recital Hall

Dolphin Ossicle Brendon Paulson
Brendon Paulson, vibraphone & electronics

Letter Albert Nguyen
Albert Nguyen, baritone
Rachel Huang, piano
Austin Eamnarangkool, laptop

Shutdown Jimmy Cong
Leanne Chin, violin
Jimmy Cong, piano

Persevere Elliot Han
Jane Duan, violin
Rachel Huang, piano

Inflections Brad Edwards
Brad Edwards, electric guitar
Alex Vargas, electric bass
Dana Marie Chan, keyboard

Climbing Beyond the Clouds Michel Chen
Evan Caplinger, cello
Michel Chen, piano

Terra Alberto Alejandro Vargas
Brendon Paulson, clarinet
Dana Marie Chan, piano
Marc Olsher, double bass

The Voyager Henry Thomas
Brendon Paulson, clarinet
Elliot Han, piano

Eddy Michael Rosenbaum
Vivienne Wang, flute
Sallie Lu, cello

Odin's Last Stand Shawn Huang
Jeff Lim, piano

proditio mens Varun Rangaswamy
Evan Caplinger, cello
Alek Mansouri, bass trombone
Iisak Niemela, alto saxophone
Varun Rangaswamy, Emily Lazernik, & William Propp, bassoons

In Atlantis David Dong
Zemei Zeng, violin
Sara Ye, violin
Denise Lam, viola
Sallie Lu, cello
Dana Marie Chan, piano

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An exploration into inducing a state of meditation through inducing regular breathing. Electronic timbres are used explored for this effect.

– Brandon Paulson

How do you say goodbye when your memories overwhelm you with wistful nostalgia?

– Albert Nguyen

The Odin I am referring to is from Final Fantasy VI. In this story, he is an esper, mystical beings with magical powers, and also the guardian of a castle under attack. He engaged the enemy and felled many soldiers, but was eventually defeated and petrified. The queen of the castle was also petrified, but not before she documented their story in her diary. In it, the queen speaks of her love for Odin, but societal laws frowned upon esper and human relations. This piece aims to capture not only the ferocity of Odin and war, but also the forbidden love, and ending with an arguably peaceful conclusion since being petrified doesn't necessarily mean it's the end.

– Shawn Huang

“proditio mens” is a musical and theatrical representation of a personal metaphor. In the piece, the six instruments are separated into three groups (2-2- 2), one group on stage and the other two groups off stage on either side (on-stage being bassoon/cello, off-stage being bassoon/bass trombone & bassoon/alto saxophone). Ideally, the on-stage group would represent the consciousness or awareness of a person, and the off-stage groups would represent that person's thoughts, constantly acting as misguiding or disturbing entities. This metaphor was a means of informing the musical and theatrical decisions I have made in the piece, but the resulting product that will be presented can mean whatever the listener/viewer obtains from it.

Although the metaphor was inspired by my personal experience with mental illness, the piece itself is intended to be a testament to what I understand to be a universal human experience. The title, “proditio mens,” is derived from the Latin translation for “betrayal”(proditio) of the “mind” (mens).

– Varun Rangaswamy

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