



**SOUNDS NEW XXVI**  
**First Glimpse**  
Music by Stetson Student Composers

Tuesday, October 27, 2020 | 7:30 p.m.

October 27, 2020 | Lee Chapel

# SOUNDS NEW XXVI

---

*The White Manor* (2020)

Gracie Caggiano

Gracie Caggiano, mezzo-soprano and composer  
Karina Miranda, cello  
Luis Quiroz, piano

*The White Manor* reflects the folk-like prosody and imagery of this text by Harrison Richardson. The poet (and friend) expressed the influence of Nick Drake on his poetry, leading me to include elements reminiscent of the 1970s singer-songwriter movement. With distinct rhythms, the vocal melody tends to float around the persistent drive of the piano, embodying a dreamy quality in its modality. While the vocalist communicates themes of heartbreak, introspection, and growth, the instruments create colorful harmonic environments. After experiencing an emotional journey, the vocalist emerges from a cascading texture to proclaim the most affirming line of the text: "I will be forever."

*From Gloomy to Cloudless* (2020)

Halimah Muhammad

Zaria Graves, viola  
Elené Okruashvili, piano

*From Gloomy to Cloudless* is a solo piece for viola with piano accompaniment. The piece contains an emotional sound throughout and the mood starts off sad and dark but later, becomes bright and happy. Furthermore, the piece is an illustration of a gloomy sky (indicated by a minor key), that gradually becomes fully sunny (indicated by a major key). The F major key heard in the first return of the main theme illustrates the middle ground between gray skies and sunny skies.

*The Roaring Frost* (2020)

Lilly Conley

Gracie Caggiano, mezzo-soprano  
Abbey Brodnick, piano

*The Roaring Frost*, for mezzo-soprano and piano, offers a programmatic reading of Alice Christina Thompson Meynell's eponymous text, which chronicles the journey of a flock of migrating birds. While the piece opens with a harmonically wandering ostinato in the piano, not unlike the constant flapping of wings, the voice joins shortly afterward, further establishing the narrative and offering stability. This stability, however, transitions into the climax of the piece, after which a long period of somber reflection begins. Riddled with questions, the text and music invite the listener to ponder the answers, although the unresolved and anticlimactic ending leaves the air thick with lingering doubts.

*Trio No. I* (2020)

Brandon Connors-Morrison

Rachel Nolasco, piccolo I  
Aston Demko, piccolo II  
Pedro Mujica Useche, piccolo III

*Trio No. I* is a piece that reflects the struggles society faces today, both human conflicts and environmental problems. Movement I reflects the uncomfortable uncertainty each day brings by starting off with a slow pace and dissonant harmonies. The slow pace is then unexpectedly interrupted by fast flickers and even more dissonant harmony. Movement II expresses the violence, rage and fury that has built up over the recent years. Movement III opens with "The dead winds," which represent a silence one might hear after a long war, where the only noise you would hear is the silence of the blowing winds. A gloomy chorale is introduced, which then turns into a yearning chorale that represents possible hope, despite all that has happened. Movement IV brings back the feeling of uncertainty similar to Movement I, and acts as the final question to the piece: Will we strive for a better future for all, or will we simply let our differences diminish the good in everyone and watch as this world slowly burns alive?