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2020-21 Digital Programs

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New director takes reins of **Pendulum New Music**

By Olivia Lerwick

Creating room for the unknown, inviting people into places they never thought they could go, using music as a way to create new possibilities for all. These things are imperative for music, especially classical music, to survive. They also happen to be things that Annika Socolofsky, the College of Music's newest composition faculty member, does very well.

An avant-folk vocalist and distinguished composer, Socolofsky has composed and performed with ensembles such as Eighth Blackbird, the Knoxville Symphony, the Mizzou New Music Ensemble and the Carnegie Mellon Contemporary Ensemble. She looks forward to bringing what she has learned in these collaborations to her students as the director of pendulum new music.

Socolofsky is also occupied by current events and the needs of her community, and she is constantly looking for ways to strengthen and enrich her students. She remarks that “...[she is] excited to play a part in helping Pendulum grow in a way that expands its support for students of all musical backgrounds on campus.”

Socolofsky’s music draws from many genres and often seeks to re-imagine old traditions in a new light. She loves collaborating with musicians on her projects, giving them creative license with what’s written, as she believes that a piece is reimagined every time it’s performed. Each piece balances the tension between her ideas, the musician’s interpretations, and the desires of whomever requested the work.

“Even if a piece is commissioned, like most of mine now are, I still need to find a way to make it my own,” Socolofsky says. “Physical activities like walking, running and especially singing help me to think through what purpose I want for the piece within the parameters of the project.”

Although her voice is perhaps her main instrument, Socolofsky plays the fiddle, accordion and hardanger d’amore (a scandinavian fiddle with 10 strings). She also played the violin in her high school orchestra, and it was in high school that she was first exposed to the idea of composing. As their final project, her orchestra director, Mr. Greene, asked that all of the seniors either play a concerto, conduct a piece, or write a piece for orchestra.

“I had never even thought about composing as being a possibility for me,” Socolofsky remembers. “That opportunity inspired me to apply for composition in my undergrad and eventually make it my vocation. It’s also a big part of why I want to teach, so that I can mentor students in the way that Mr. Greene mentored me.”

[Click here to read more about Annika Socolofsky.](#)

Junior Recital

Justin Slaman, clarinet

Angela Schmitt, piano

With:

Ariel Flach, flute

Caroyln VanderWerf, clarinet

2:00 p.m., Saturday, October 17, 2020

Homage a J. S. Bach

Béla Kovács (1937)

Duos For Flute and Clarinet

Robert Muczynski (1929- 2010)

I. Andante Sostenuto

II. Allegro Risoluto

III. Moderato

IV. Allegro Ma Non Troppo

V. Andante Molto

VI. Allegro

Ariel Flach, Flute

Solo De Concours

Andre Messenger (1853- 1929)

Angela Schmitt, Piano

Pastorale Cevanole

Louis Cahuzac (1880- 1960)

Angela Schmitt, piano

Concert Piece NO.1

Felix Mendelssohn (1809- 1847)

Carolyn VanderWerf, clarinet

Angela Schmitt, piano

Justin Slaman presents this recital in partial fulfillment of the requirements for the Bachelor of Music Education degree. Mr. Slaman is a student of Daniel Silver.

Program notes

Béla Kovács is a Hungarian clarinetist and composer. He is best known for his Homages, each of which was written in the style of a certain composer. *Homage a J.S. Bach* is the first in the collection and is very reminiscent of Bach prelude and fugues.

Robert Muczynski was a Polish American composer, pianist, and teacher. The Duos were originally written for two flutes in 1974. They were republished for flute

and clarinet in 1990 and feature a variety of styles and characters.

Solo de Concours was written in 1899 for the Paris Conservatory. The Conservatory commissioned a new competition piece every year for each instrument. Students would compete at the end of the year on the same piece. This is one of such pieces. *Solo de Concours* sounds very melodic and passionate, typical of 19th century French solo compositions.

Pastorale Cevanole is a musical depiction of the mountain range and cultural region of Cevennes in south-central France. The area has been inhabited since 400,000 B.C. The Cevennes region is known for heavy autumnal downpours which lead to floods. This can be heard in the music through the cascading runs of the clarinet. Throughout the piece and especially in the cadenza, there are multiple moments where musical ideas are echoed, as if they were released into the mountains and the mountains are giving their response.

Felix Mendelssohn wrote *Concert Piece no. 1* for his friends and Munich court musician clarinetists,

Heinrich Joseph Baermann and his son Carl. The piece was originally written for clarinet and basset horn. The Father Son duo wanted a piece they could take on tour with them. Mendelssohn agreed for the price of ample amounts of Dampfnudeln (Steamed Dumplings) and *Rahmstrudel* (Sweet-Cheese Strudel). These Austro-Bavarian delicacies, which the composer became rather fond of, were not available in Berlin, his place of residence. Inspiration comes in many forms.

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