

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

presents a

SENIOR RECITAL

CHRIS PETERSON, *Piano*

featuring ELIZABETH BISHOP, *Violin,*

JENNIFER JORDAN, *Violin,*

MEGAN GREEN, *Clarinet,*

DYLAN HEWETT, *Cello,*

KAI SAUNDERS, *Percussion*

and THE E22 SEXTET



SUNDAY, APRIL 24, 2022 • 2:30PM
PAUL RECITAL HALL
SCHMUCKER MEMORIAL HALL
GETTYSBURG COLLEGE

PROGRAM

Ludwig Van Beethoven

Adventure at Sea

Chris Peterson

Movement II – The Storm

Movement III – Solace

Elizabeth Bishop, *Violin*, Jennifer Jordan, *Violin*,

Dylan Hewett, *Cello*, Kai Saunders *Percussion*,

Megan Green, *Clarinet*

Yours is My Heart Alone

Franz Lehar

(Arranged by Oscar Peterson)

Dylan Hewett, *Bass*

Kai Saunders, *Drums*

Figure It Out

Chris Peterson

Andrew Buckley, *Trombone*, Will Esposito, *Trumpet*,

David Grant, *Tenor Saxophone*, Dylan Hewett, *Bass*,

Kai Saunders, *Drums*

A Set of Grooves

Chris Peterson

I. Thump

II. Steppin'

III. Vigilante

Andrew Buckley, *Trombone*, Will Esposito, *Trumpet*,

David Grant, *Tenor Saxophone*, Dylan Hewett, *Bass*,

Kai Saunders, *Drums*

Spain – Chick Corea

Andrew Buckley, *Trombone*, Will Esposito, *Trumpet*,

David Grant, *Tenor Saxophone*, Dylan Hewett, *Bass*,

Kai Saunders, *Drums*



This recital is in partial fulfillment of the requirements for the Music Bachelor of Arts. Chris is a student of Dr. Jocelyn Swigger.

PROGRAM NOTES

Piano Sonata No. 8 Op. 13 “Pathétique” – Ludwig Van Beethoven

Ludwig Van Beethoven (1770-1827) has written many masterpieces, but none of them stand out in my mind as much as Op. 13 does. This sonata was nicknamed “Pathétique” to depict the vastly passionate emotions that are imbedded in this piece. Some sorrowful, sad, angry, and even raging expressions of emotion, The C Minor Sonata’s character is drawn out first with its ‘Grave’ introduction with its dotted rhythms.¹ His *Grave* (slow) introduction adds tension and chilling diminished harmonies that twist the imagination. In his *Allegro* portion of the piece, you can feel the temper and rage Beethoven imbedded in his melodies. The trembling bass notes underneath the 16th note melodies add such drama and provoke only the most contrasting of emotions. Written between the years 1797-1799, Beethoven wrote this piece and dedicated the work to his friend and longtime supporter Karl Lichnowsky, who financially supported Beethoven throughout his career.²

This sonata holds a special place in my heart, as it was one of the first sonatas I ever listened to by Beethoven. The raw emotion Beethoven can wring out of the piano is astounding. After analyzing the piece in Music Theory III my sophomore year, I felt it was essential that I play at least the first movement for a performance before I graduate. I dedicate this piece to my Sophomore year in college, to when I had stepped up my ambition and motivation to practice and fine-tune my ability to perform. The fall semester of my Sophomore year was one of my most stressful, as I was still indecisive on my career choices. Switching Majors and auditioning for the Music Major, after having completed the audition, I finally felt I was on a path that would fulfill my desires as a musician.

Adventure at Sea – Chris Peterson

I wrote the first movement during the summer of 2018 while attending the Walden Young Musicians program. I wrote it with the intention of it being program music. Thinking about sailing in the Caribbean, I wanted to emphasize the push and the pull of the waves in the piece. The swell of the strings were supposed to illustrate the sailboat moving up and down against the water, with the wind picking up the sail. Once I had created this piece, I knew I had to make an extension of it to tell a full story. Movements two and

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- 1 Bonn, B.-H. (n.d.). *Sonata for Piano no. 8 C minor op. 13 sonata Patatique*. Beethoven Archives. Retrieved April 2022, from <https://www.beethoven.de/en/work/view/6166636289589248/Sonata%2Bfor%2Bpiano%2B%2528C%2Bminor%2529%2B%2Bop.%2B13%2B%2528Sonata%2Bpat%2B%2529?fromArchive=6299845270700032>
 - 2 Schwarm, B. (2015). *Pathétique Sonata*. Encyclopedia Britannica. Retrieved April 2022, from <https://www.britannica.com/topic/Pathetique-Sonata>

three are supposed to tell more of a story than to just give a singular image. My main idea for writing this music was to compose it for a film. Before adding film to the music for the audience to watch and enjoy, I then decided to let the audience produce the film in their own heads while the music directs that context. Movement II expresses conflict, uncertainty and ominous danger, while movement III gives closure on the story. The story goes as follows:

Movement I – Adventure

A young sailor dreams of a life beyond his own; one with explorations of the world he does not know. Hoping to escape his unfulfilling existence, he is prepared to throw away his past life in search for a new one. He sets course on his wooden sailboat in search of uncharted lands where he can start over.

Movement II – The Storm

Our young sailor, devoted to his mission, feels a change in the winds. He faces his greatest threat yet. A dark and menacing storm approaches from the East, and he must find a way to maneuver through the waters without capsizing. He is nervous, but confident in his ability. Fueled by his great ambitions, he senses his best chance at survival is to face the storm head on.

Movement III – Solace

Battered, exhausted, and with low morale, our sailor is finally through the storm. After days of sitting patiently, in the distance, he spots an undiscovered land. He heads for the beach of the vast island that awaits him. In this moment of discovery, he finally feels the relief of his success.

I dedicate this piece to my family, for pushing me to test my writing ability. Initially, I was hesitant to seek out further education on composition outside of high school and college, but my family pushed me to attend the Walden Young Musicians program in 2018. Since then, I have been willing to test my limits creatively, and have been thankful I was given the opportunity to create music and have it performed live on stage.

Yours Is My Heart Alone – Franz Lehar (Arranged by Oscar Peterson)

Franz Lehar wrote the Operetta *The Land of Smiles* in 1929.³ This romantic piece in particular, *Yours is My Heart Alone*, was taken by Oscar Peterson (1925-2007) and rearranged into a jazz standard for his Trio in his 1962 album *Affinity*.⁴ Peterson was a prolific jazz pianist who was classically trained when

3 The Editors of Encyclopedia Britannica. (2021). *Franz Lehar*. Encyclopedia Britannica. Retrieved April 10, 2022, from <https://www.britannica.com/biography/Franz-Lehar>

4 Peterson, Oscar. 1962. On Affinity. Retrieved on April, 2022 from <https://open.spotify.com/track/3dRlnPiKLZZPUkZ21ZDU3v?si=87f017f150b444a8>

he was young, learning classical piano starting at the age of 5 being taught by his sister Daisy, and eventually being taught by Paul De Marky, who had a direct teaching lineage to Franz Liszt.⁵ Living through the age of swing, other dominant artists in jazz like Duke Ellington claimed him as the “Maharaja of the piano”.⁶ Peterson was unbelievably facile on the piano, as he could move up and down on different scales with the slightest turn of his wrist. This arrangement of the aria displays the brilliance of Peterson’s ability to improvise at an astounding speed. I wanted to give tribute to Peterson, as his musical background and training inspires me as a performer, listener, and creator. The main recording of this tune I enjoy the most to play alongside with is from the Oscar Peterson Trio’s 1992 album *Last Call At the Blue Note*.⁷

I dedicate this tune to my senior year in College, as I wanted to push myself creatively in Jazz performance. Considering his background, Oscar Peterson is one of my biggest inspirations as a pianist. Listening to his style and improvisation as he adapts different scales to produce unique phrases has always been a joy for me.

Figure It Out – Chris Peterson

When writing this sing-and-play song, I was inspired by the grooves of Stevie Wonder, such as his love and romance tunes such as *Isn’t She Lovely*. I also listened to the heartbreak tunes of modern pop and EDM, such as *Friends* by Flume. When combining the possibilities of these ideas, I fused together the funk and grooves from the 80s that Wonder inspired me with, as well as the heartbreak tunes that lead the charge of modern pop and EDM. *Figure It Out* was written with the grooves inspired by Stevie Wonder and the lyricisms of a heartbreak. The ways that Stevie would utilize horns for his harmonies in songs like *Sir Duke* inspire me in my writing. I wanted to complement the vocal harmonies in this tune by using the horns as supplement.

I dedicate this piece to my Junior year of college. It was a time I truly started experimenting with different varieties of music creation, and started pushing myself to sing. Finding niche genres and styles I enjoyed singing in was an exciting process for me, and gaining the support of my friends and colleagues to continue to push myself inspired me to set my goals higher than before.

5 AllMusic. (n.d.). *Oscar Peterson biography, Songs, & Albums*. AllMusic. Retrieved April, 2022, from <https://www.allmusic.com/artist/oscar-peterson-mn0000489316/biography?1649638188948>

6 Remarks by Herbie Hancock, Quincy Jones and Bob Rae, Oscar Peterson Tribute - Simply The Best. Concerts On Demand. CBC Radio Two (January 12, 2008). Retrieved on April 2022.

7 Peterson, O. 1992. *On Last Call At the Blue Note*

A Set of Grooves – Chris Peterson

These three tunes are a tribute to my colleagues and friends. I wrote these as inspiration from the jam sessions I would have with Will Esposito and Andrew Buckley. We made a tradition in the spring of Junior year by playing and jamming after our sessions with Jazz Dispatch on Wednesday nights. We went from messing around to writing original tunes, all meanwhile fine-tuning our performance chemistry. David Grant, Dylan Hewett and Kai Saunders would soon join the group for jam sessions. For me personally, improvising on original songs and progressions is a liberating experience. Once we knew what the boundaries and rules were to improvisation and structured performance, we learned how to break those rules, such as when one performer can solo with another, giving a subject melody and an answer melody to produce musical conversation. I wanted to display that on stage with these three tunes.

Thump is an inspired 12-bar blues that culminates the bassline we put together in a jam session Junior year. *Steppin'* was inspired from a piece of melody derived from the blues tune *Tenor Madness* by Sonny Rollins.⁸ After assembling a melody, the entire group chipped in musical ideas to cement the right groove. The last tune, *Vigilante*, was inspired by the digital synthesizer used for the piece, as the electric guitar synth drove the groove that inspired solos and a profound energy that I've had a great joy of experiencing when playing with my colleagues. These songs are dedicated to Andrew, Will, Kai, Dylan, and David.

Spain – Chick Corea

Chick Corea (1941-2021) was one of the greatest genre-fusing pianists of the 20th century. Incorporating jazz, rock, funk, and Latin music into his album *Light as a Feather* (1972), he recorded one of the most iconic modern jazz standards in three hours in a New York recording studio.⁹ Rhythmically eccentric, the flare of *Spain* and its melody became infectious to the public. Chick Corea is a great inspiration for me musically and creatively. His artistry represents a culmination of cultures and creativity. He was constantly pushing the boundaries of what he could write and what genres he would represent as an artist. I couldn't think of a better way to end this performance than to end with a tribute to Chick Corea.

8 Rollins, S. (1956). *Tenor Madness*. On *Tenor Madness*. Retrieved April 2022, from <https://open.spotify.com/track/4rKs17epMsVajhUTsUWEml?si=a8236d3d78304c89>

9 Hoyt, A. (2011, November 24). *How Chick Corea wrote 'Spain'*. The Atlantic. Retrieved April 2022, from <https://www.theatlantic.com/entertainment/archive/2011/11/how-chick-corea-wrote-spain/248948/>



Cameras and recording devices often cause major distractions for musicians and audience members alike. Moreover, there are copyright issues to be considered. We ask that you not take pictures or record any concerts. An exception is made for family members of students performing a senior recital.

Always turn off your cell phone and refrain from talking during a performance. Food and drink are not permitted in Paul Recital Hall.

*Thank you for attending a Sunderman Conservatory of Music event.
We hope you return again and again to support Gettysburg College students,
Conservatory faculty, and visiting professional artists.*

UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 25 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 29 • 4:30pm *Gamelan Gita Semara Concert*, Musselman Library Steps

April 29 • 7:30pm *Conservatory Chamber Music Showcase*, Paul Recital Hall



For Information 717.337.6815

www.gettysburg.edu/sunderman or www.gettysburgmajestic.org