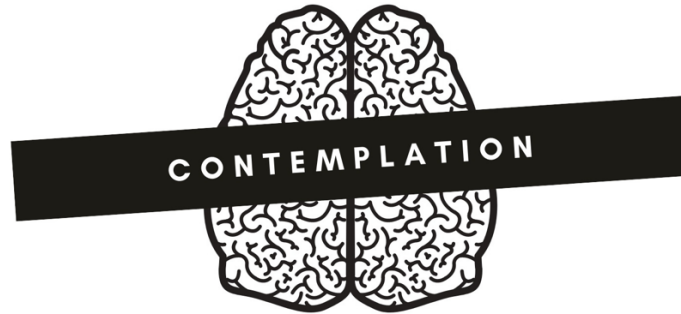


a composition recital by kolby van camp



Tuesday, November 30, 2021
7 PM
All Faiths Chapel, Kansas State University

PROGRAM

String Quintet No. 1 Kolby Van Camp

- 1. Un
- 2. Cut
- 3. Gems

Ryan Keith, 1st Violin
Bridget O'Neill, 2nd Violin
Blake Modean, Viola
Matt Iungerich, Cello
Brayden Smith, Bass

Water Box Musings..... Kolby Van Camp

- 1. Denali
- 2. Tundra

Lorenzo Butler, Tenor
Kolby Van Camp, Piano

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Songs of the Prairie Kolby Van Camp

1. Morning
2. The Thunderstorm
3. Lullaby of the Plains

Davis Roe, Baritone
Amanda Arrington, Piano

O Magnum Mysterium Kolby Van Camp

Kansas State University Concert Choir
Dr. Joshua Oppenheim, conductor

Wandrer's Nachtlid Kolby Van Camp

1. Der du von dem Himmel bist
2. Über allen Gipfeln

Ryan Hernandez, Tenor
Amanda Arrington, Piano
Johann Wolfgang von Goethe (1749-1832), Lyricist

Animalis Musicum Kolby Van Camp

1. Panthra Tigris (The Tiger)
2. Anatidaephobia
3. Gymnogyps Californianus (The Condor)
4. Vulpes Vulpes (The Fox)

Samantha Williams, Soprano & Lyricist
Amanda Arrington, Pianist

Program Notes:

String Quintet No. 1: Un-Cut-Gems

This composition is my first ever string quintet and was composed using almost exclusively the interval of the open fifth. Whether it is an open fifth being shared by different instruments, or individual instruments playing the interval of an open fifth, the relationship remains consistent throughout. Each movement is rather short but includes different harmonies and techniques such as sliding between pitches – something strings can do very well! I named the piece Un-Cut-Gems because I think each movement is just a little bit jagged in its conception, and that was a design that was purposeful – sort of like a diamond in the rough.

Water Box Musings

Water Box Musings began as a Theory IV composition project for Dr. Weston's class here at Kansas State, and as a work for the master's recital of my good friend and tenor extraordinaire, Lorenzo Butler. The idea of the class is to explore 20th century tonalities and pitch collections. So, with the abstract in mind, I concocted the second movement first and composed the words and the music for *Tundra*. Conceptually, *Denali* came last, but is first in the order of the work. While at first the piece might seem deeply introspective and contemplative, the text is actually far more entertaining than that and is one large euphemism for the act of taking a shower. The idea for the piece came to me in the shower while I was reading the back of my Old Spice shampoo, *Tundra*. To complete the work, I included a movement named after my Old Spice body wash, *Denali*.

Songs of the Prairie

This piece is an homage to my home, the great state of Kansas, and provides snapshots of the life of a western Kansas farmer. I was inspired by a great many things, but most of all, the final movement (which was composed first, like *Water Box Musings* above), *Lullaby of the Plains*, was written as a personal means to cope with the passing of my late grandfather, Dr. RV Van Camp. The rest of the work came to me after the writing of the lullaby, which is why I decided to include snapshots of a day that depicts the Kansas that I know and love: incredible sunrises over corn fields, powerful thunderstorms that excite and terrify the observer, and a gentle lullaby which encapsulates the beauty of the late summer's moon over fields of, "ashen light and grain." This piece can be heard on my album, *All American*.

O Magnum Mysterium

During my time at Kansas State, it has been my distinct pleasure to sing with some of the finest choirs in the country through an outstanding program built by Dr. Yu and Dr. Oppenheim. For some time, I have been bouncing ideas off of Dr. Oppenheim to see what kind of piece would fit into his ideal program. We were able to agree on a setting of the Christmas themed sacred text, *O Magnum Mysterium* (O Great Mystery), which details the birth of Christ. The piece utilizes the layering of different chords, creating a “crunchy” texture at the beginning of the piece. About midway through, the Soprano 1s and the Alto 2s share a duet in parallel octaves – moving in the same direction and exploring a chant like atmosphere, reminiscent to the medieval time which the text originated from. Lastly, the piece finishes with an intimate reiteration of the words, “...whose womb was worthy to carry the Lord...” and a soaring but emphatic declaration of the word, “Alleluia!”

Wandrer's Nachtlied

This piece originated from my own personal performance of Charles Ives's setting of Goethe's famous poem. I so loved the poem *Über allen Gipfeln* (*Over all the treetops*), that I decided to create my own setting of the texts. They utilize different time signatures to accent the German words in as natural a way as possible, while also providing unique, 21st century interpretations of the well-known poems by the celebrated poet, Johann Wolfgang von Goethe.

Animalis Musicum

Finishing off the recital, it is my distinct pleasure to share with you the world premiere of a piece that has waited since 2018 to see the stage. My good friend Samantha Williams, who is one of the finest sopranos I've ever met, commissioned me to write art songs regarding four poems she had written about animals. Three of the poems detailed specific creatures: the Tiger, the Condor, and the Fox. The fourth poem is a funny interpretation of the experiences a person might have should they be afflicted with the extremely rare anatidaephobia – that is, the irrational fear that a duck is always watching you. Each piece utilizes a range of tonal and atonal concepts, abstract performance ideas like aleatoric piano sections (when the piano is told to play a certain collection of pitches in random orders and for random amounts of time), and demands virtuosic range and musicianship from the soprano vocalist – demands that are uniquely designed for Samantha's powerful voice.

Translations:

Wandrer's Nachtlied

Der du von dem Himmal bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt elend ist,
Doppelt mit Erquickung füllest;
Ach, ich bin des Treivens müde!
Was soll all der Schmerz und Lust?
Süßer Friede,
Komm, ach komm in meine Brust!

Thou that from the heavens art,
Every pain and sorrow stillest,
And the doubly wretched heart
Doubly with refreshment fillest,
I am weary with contending
Why this rapture and unrest?
Peace descending
Come, ah, come into my breast!

Über allen Gipfeln
Ist Ruh,
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

O'er all the hilltops
Is quiet now,
In all the treetops
Hearest thou
Hardly a breath;
The birds are asleep in the trees:
Wait, soon like these
Thou too shalt rest.

O Magnum Mysterium

O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum natum,
iacentem in praesepio!
Beata Virgo, cujus viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia!

O great mystery,
and wonderful sacrament,
that animals should see the newborn
Lord,
lying in a manger!
Blessed is the virgin whose womb
was worthy to bear
the Lord, Jesus Christ.
Alleluia!

Special Thanks:

I'd like to take a moment to thank my incredible composition teacher, Dr. Craig Weston, as well as Dr. Bryan Pinkall, my voice teacher, and Dr. Joshua Oppenheim and Dr. Julie Yu, the directors K-State Choirs, for all you have done for me during my undergraduate tenure. You have all mentored me in specific ways over the last five years and I have garnished special experiences and knowledge from each of you. Thank you, thank you, thank you!

To my parents, thank you for always believing in me, challenging me to do what I love, and helping me to set myself up for success in the future. Your undying support has meant more than you will ever know!

To my fiancée, thank you for always being willing to hear out my newest and craziest idea, and being my #1 fan. I can't wait to continue on with our lives together this June!

To my friends, colleagues, and performers, Samantha, Lorenzo, Davis, Ryan H., Amanda, Ryan K., Bridget, Blake, Matt, Brayden, and all of my friends in Concert Choir, thank you for making this recital of my music a reality. I am very blessed to know each and every one of you and am looking forward to further collaborations in the future!

Lastly, thank YOU, the audience, for making the drive to hear my crazy, nutty music!

Most sincerely,

Kolby Van Camp

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