THE BELHAVEN UNIVERSITY DEPARTMENT OF MUSIC
Dr. Stephen W. Sachs, Chair

presents

Skyler Bready Senior Composition Concert

assisted by Polycannon & Company

Wednesday, April 10, 2013 • 7:30 p.m.
Belhaven University Center for the Arts • Recital Room
There will be a reception after the program. Please come and greet the performers.
Please refrain from the use of all flash and still photography during the concert.
Please turn off all pagers and cell phones.

PROGRAM

Thieves’ Song

Skyler Bready, Guitar and Vocals

Skyler Bready • b. 1990

Oculoplania
Sandglasses

Polycannon

Skyler Bready, Electric Guitar & Vocals; Anna Cullnane, Violin & Vocals;
Daniel Hause, Bass Guitar; Kenneth Callahan, Drums

The Wasp Descending

Libby Roberts, Piano

Catch Dominion

Skyler Bready, Guitar and Vocals

Eleusis

Polycannon

INTERMISSION

Honeysuckle Vodka Waltz

Michael Adkins, Soprano Saxophone; Maggie McLinden, Piano

A Good Man’s Blood (for Isaac Hodges)

Skyler Bready, Guitar and Vocals

Tentative Elegy

Libby Roberts, Piano

Trio for Morning Walks

Skyler Bready, Guitar; Anna Cullnane, Violin; Jocelyn Zhu, Violin

Broken Bones

Polycannon

Skyler Bready

Anna Cullnane • b. 1989
Thieves’ Song - I wrote “Theives’ Song” as a gift to my now-wife Erin during the last part of 2012. The musical material was constructed by toying with the rapid slurring of sixths across a number of time signatures, all which flirt with and redefine the underlying rhythmic pulse. The lyrics are messages sent between two thieves in love, an image of often selfish people finding that in their lives which outweighs their self-concern.

Oculoplania - This is actually a song about being a baby. During the first instrumental section, the guitar and violin lines twist and compound, flesh wrapping around bone. By the time the first lyrics enter, the new life is born, and is faced with the appalling beauty of existence. The word “Oculoplania” refers to the action of allowing one’s eyes to wander while assessing the charms of another. In this context, the word refers more broadly to an inquisitive sense of wonder about reality.

Sandglasses - Sandglasses is about all the vitality and adventurousness (as well as confusion) of youth. As a flurry of syncopated chords floats past the listener, waves of advice, warning, and promise fly past at a breakneck pace. During the chorus, there is an answering cry, objecting to the volleys of misinformation - “You’ve got to be kidding me - this glass is filled with sand!” As if to say “But it’s so temporary! What is it really all for?” By the time the song ends, things are as they were when it began - the listener is no closer to proper action.

The Wasp Descending - The Wasp that this piece refers to may be familiar to some of the members of the audience - During an MSC performance in the fall 2012 semester, it flew down and landed in the piano! This piece was written as I visualized the wasp running, cartoon-like, from the flurry of hammers that I imagined were chasing it throughout the performance. Listen for the distinct sections - the wasp floating in, the increasingly murderous counterpoint assailing it, and finally, the wasp’s escape to freedom. (It should be noted that in reality the wasp did not, in fact, make it to freedom. He was found dead in that same piano a full three days later.)

Catch Dominion - Catch Dominion was written like much of my work these days - I chose a harmonic set by chance, played a few chords within that set on guitar, and started to respond to what I heard. Little did I know when I began that I would be putting together one of my favorite pieces to play - both a technical challenge and an engaging progression of ideas. The lyrics are a series of expressed concerns about the worth of garnering power and influence for one’s self-catching dominion. Bonus points will be awarded to any audience member who keeps count during the 11/8 chorus.

Eleusis - Eleusis was an early experiment for Polycannon, combining odd time signatures, frequent tonal modulation, a swelling instrumental section at the end, and feverish riffing from the violin and guitar. The lyrics are the dialogue from a mutiny, a sort of “Why did we leave Egypt to die in the desert?” sentiment. Be on the lookout for the modulations as they occur, as well as the sudden entry of the solos that lead to the finale.

Honeysuckle Vodka Waltz - This piece is the result of what started as a routine theory exercise in Composer’s forum. After a few short drafts, I had the phrase structure, which included distant harmonic borrowing and a staccato note cluster which struck me as having a stumbling quality. I jokingly named it the “Honeysuckle Vodka Waltz.” This idea of having the original idea stumble about, always a bit off balance, led to the completion of the piece.

A Good Man’s Blood (for Isaac Hodges) - This folk song was written in memory of a childhood friend of mine who passed away
recently. It reflects on the human desires for safety, honesty, and understanding, as well as the humbling effect of living past another person.

**Tentative Elegy** - After he put them all out, he took the child’s father and mother and the disciples who were with him, and went in where the child was. 41 He took her by the hand and said to her, “Talitha koum!” (which means “Little girl, I say to you, get up!”). 42 Immediately the girl stood up and began to walk around (she was twelve years old). At this they were completely astonished.

**Trio For Morning Walks** - This trio was written to be part of a suite, though the larger work remains largely unfinished. The piece evokes a leisurely walk through a quiet neighborhood, listening as the wind blows.

**Broken Bones** - This was the first song that Anna Cullnane and I wrote together for Polycannon. Counterpoint between the guitar and violin bookends the main body of the song, which is about Pre-Y2k paranoia.

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**DEPARTMENT OF MUSIC MISSION STATEMENT**

The Music Department seeks to produce transformational leaders in the musical arts who will have profound influence in homes, churches, private studios, educational institutions, and on the concert stage. While developing the God-bestowed musical talents of music majors, minors, and elective students, we seek to provide an integrative understanding of the musical arts from a Christian world and life view in order to equip students to influence the world of ideas. The music major degree program is designed to prepare students for graduate study while equipping them for vocational roles in performance, church music, and education. The Belhaven University Music Department exists to multiply Christian leaders who demonstrate unquestionable excellence in the musical arts and apply timeless truths in every aspect of their artistic discipline.

For a complete listing of Music Department scheduled spring semester programs, please visit our website at [http://www.belhaven.edu/music/recitals.htm](http://www.belhaven.edu/music/recitals.htm). A complete listing of major Belhaven University arts events may be found at [http://www.belhaven.edu/arts/schedule.htm](http://www.belhaven.edu/arts/schedule.htm).

*Thank you to those working behind the scenes to make today’s program a success: music faculty supervisor, Dr. Andrew Sauerwein; student workers –house manager, Christy Mohrman; usher, Daniel Bravo; sound, Stephen Craig; videographer, Daniel Nasif; photographer, Alexis Butler; page turner, Will Murphy; reception assistants, Libby Roberts & Anna Cullnane.*

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**UPCOMING EVENTS**

- **Friday, April 12, 7:30pm, Concert Hall**  
  John Mathieu Senior Voice Recital
- **Saturday, April 13, 2:30pm, Concert Hall**  
  Tianna Rogers Junior Piano Recital
- **Saturday, April 13, 7:30pm, Concert Hall**  
  Choral and Vocal Arts: Jazz Vibrations
- **Monday, April 15, 7:30pm, Concert Hall**  
  Best of Belhaven II
- **Thursday, April 25, 3:00pm, Concert Hall**  
  Rebekah Saks Senior Piano Recital
- **Friday, April 26, 7:30pm, Northminster Bapt.**  
  Joshua Nichols Senior Organ Recital