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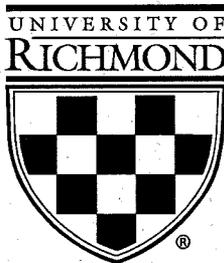


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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Nick Yeutter
composer

Friday, April 17, 2015
8:00 p.m.
Camp Concert Hall



Program

Thomas Dorsworth Academy Overture

Nick Yeutter, piano

Adagio for Solo Violin & Orchestra

Leslie Kinnas, violin

Nick Yeutter, piano

Variations on a Theme by Copland

eight blackbird:

Tim Munro, flute

Michael Maccaferri, clarinet

Yvonne Lam, violin

Nicholas Photinos, cello

Lisa Kaplan, piano

Matthew Duvall, percussion

Elven Workshop

eight blackbird

Arrival (acoustic)

Katherine Cook, flute

Leslie Kinnas, violin

Nick Yeutter, piano

Richuan Hu, percussion

Please silence all cell phones, pagers, and digital watches during the performance.

Stunna (acoustic)

Britta Loftus, voice
Christian Park, voice and acoustic guitar
Leslie Kinnas, violin
Nick Yeutter, piano
Richuan Hu, percussion

Crave (acoustic)

Britta Loftus, voice
Leslie Kinnas, violin
Christian Park, acoustic guitar
Nick Yeutter, piano
Richuan Hu, percussion

Thomas Dorsworth Academy Overture

Thomas Dorsworth Academy (TDA) is a fictitious boarding school that functions as the primary setting in my *TDA Trilogy*, a series of young adult science fiction novels I began writing in high school. The first installation of the series, *TDA Awakening*, was published and distributed worldwide in November 2011. The pivotal second book, *TDA Beckoning*, will be released Spring 2015.

As a whole, the *Thomas Dorsworth Academy Overture* consists of themes and textures that aim to evoke a range of emotions that many readers of the *TDA Trilogy* experience. As it is with most fictional book series, readers tend to grow closer to the characters over the course of the series. They form emotional attachments to certain ideas or things that the characters experience. I hope to take this reader-character bonding experience to the next level with my *TDA Overture*. My thematic approach to the piece is similar to Richard Wagner's melodic development in his operas, but unique in the ways I overlap and develop those themes during the overture, just as my

(cont'd.)

TDA Trilogy characters change and mature during their time at Thomas Dorsworth Academy.

Adagio for Solo Violin & Orchestra

When I started studying composition with Dr. Benjamin Broening, one of my first projects was an orchestral piece showcasing a solo violin. What began as a violin concerto evolved into a lyrical, one-movement *Adagio for Solo Violin & Orchestra*. Accomplished violinists such as Hilary Hahn inspired the virtuosic solo part, which presents technically challenging cadenzas alongside romanticized elaborations of the melody first heard in the orchestra.

For this evening's performance, I will accompany my good friend Leslie Kinnas, concertmaster of the University of Richmond Symphony Orchestra. We will perform an abridged version of the *Adagio* for solo violin and piano accompaniment.

Variations on a Theme by Copland (dedicated to eighth black-bird)

Aaron Copland's Clarinet Concerto has resonated with me ever since I heard the brilliant clarinetist Ricardo Morales perform it with the Omaha Symphony in 2010. As a clarinetist, I was thrilled to learn the piece that Copland dedicated to the jazz legend Benny Goodman. Little did I know that the concerto – particularly, the three-note theme from the third movement – would further inspire me to compose a set of five variations. Though the theme is not nearly as famous as Copland's other orchestral works, such as *Rodeo* or *Fanfare for the Common Man*, my *Variations on a Theme by Copland* sheds new light on this melody.

The piece introduces the theme amidst a simple, almost pop-like chord progression. The introduction also foreshadows what I like to call the "derivative" theme, a five-note scalar melody that reappears throughout each variation. The first and second variations expand this melody across more classically tonal harmonies, a nod to my early training in music theory.

The third movement is an homage to the 19th-century piano virtuoso and composer Franz Liszt; I develop Copland's three-note theme with more chromatic harmonies, rolled piano chords, arpeggios that span many registers, and other conventions of romantic pianism. The fourth variation presents the theme with a sort of yin and yang, both bright and dark textures that accompany different musical modes. The fifth and final variation is the climax of the piece, as my "derivative" theme is fully fleshed out, while Copland's original theme reappears in different instruments of the sextet.

Elven Workshop

Elven Workshop was first inspired by a vision I had of elves building toys at the North Pole. The percussive elements of the piece are meant to illustrate the elves' hammers and other tools. The melody, which is first heard on a toy piano, follows the life of one elf through a busy day at the workshop to a calm evening with his family when he comes home from work. But just before the elf and his family fall asleep, he is alarmed when some devious elves break into the workshop. Havoc ensues as the elf protagonist fights to protect his family and workshop from his scheming coworkers.

As a composer, it was a thrill for me to write to this striking narrative. I hope that *Elven Workshop* conveys the essence of this story so that one day a visual portrayal of this narrative may accompany the music.

Yites Acoustic Set:

1. Arrival

"Arrival," an upbeat melodic house track, was the first song I ever wrote as Yites. I remember finishing the first mixdown of the tune in only two days. The song was a fun project that allowed me to showcase my lyrical writing in the context of thumping, bass-heavy electronic dance music. "Arrival" also motivated me to learn the basics of Ableton Live, a digital audio workstation that I still use to this day.

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This version of "Arrival" takes the lyrical melody from the original mix and places it in an acoustic setting. This transformation enabled me to experiment with different textures, including more traditional, instrumental textures – all while maintaining and complementing the energy from the original dance tune.

2. *Stunna* (featuring Britta Loftus and Christian Park)

"Stunna" is the title track of my forthcoming debut EP as Yites. Filled with blues-like chromaticism and R&B textures, the song is an ode to young love and passion. These concepts occur at the beginning of the narrative inspired by the *Stunna EP*, which follows two adolescents whose worlds overlap in the most unexpected and life-changing of circumstances.

"Stunna" is a collaboration with my friend and fraternity brother Pierre Galloway, also a member of the Richmond Octaves. Tonight's performance will feature an acoustic version of "Stunna" sung live.

3. *Crave* (featuring Britta Loftus)

My friend and fellow music major Britta Loftus first wrote "Crave" in November 2014 and asked me to help produce the track. The upbeat dance song has since become a staple in all of my live performances and DJ sets as Yites. The lyrics focus on a young lover eagerly awaiting her next encounter with her man. The music video, directed by my friend, theatre major Sparkman Clark, will premiere in May 2015.



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