

Student Recital

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SENIOR RECITAL

Daniel Bartley, composition

1:00 p.m., Sunday, November 17, 2024
Faulkner Performing Arts Center
University of Arkansas

PROGRAM

Spirit of Ambition

Daniel Bartley (b. 2002)

For Those Yet To Be

Daniel Bartley (b. 2002)

Daniel Bartley, euphonium

Hannah Laws, piano

Rise

Daniel Bartley (b. 2002)

I. Breakthrough

II. Stain

III. Pride

Mold

Daniel Bartley (b. 2002)

Samantha Ellis, clarinet

Tyler Trickey, alto saxophone

Tears Against the Glass

Daniel Bartley (b. 2002)

Matthew Bartley, vibraphone

The Flame For Which We Hope

Daniel Bartley (b. 2002)

I. Waltz in a Garden of Burning Roses

II. Ash in the Pale, Still Moonlight

III. Solar Eclipse

IV. What We Hold the Closest...

Daniel Bartley is a student of Dr. Robert Mueller

This recital is given in partial fulfillment of the Bachelor of Music in Composition degree.

PROGRAM NOTES

Spirit of Ambition

To set a goal, large or small, requires a motivating factor. Whether through personal aspirations or external pressure, goals don't form by themselves. Motivating factors drive goals to become achievements, through a process with exciting highs and discouraging lows. This brass fanfare seeks to capture the journey of working towards something and all the feelings that come with that journey including inspiration, excitement, discouragement, persistence, passion, and satisfaction.

For Those Yet To Be

For many people, religion serves as a guide on how life should be lived as well as a belief for what lies beyond life. Strong faith in religion yields peace and comfort to many. I have personally found great solace throughout my life through a strong faith in Christianity. This solo for euphonium is meant to capture my feeling of peace and comfort while also reflecting my hope that all people will find what brings peace to their lives.

Rise

This piece was inspired by the book of Revelation, taking the listener on an aural journey through the events the book describes. The first movement, Breakthrough, reflects the rapid advancement of man leading to the start of a period of mass chaos. Optimism and determination are high despite the events to come. Next, Stain represents the great tragedies that occur relentlessly, foreshadowing more to come. The final movement, Pride, portrays the conclusion of the book, where the arrogance of man is at its highest. Throughout history, humans have always fought persistently for what they believe in, just as shown at the end of the book of Revelation.

Mold

The inspiration for this duet with electronic accompaniment is twofold. The primary goal I set to achieve with this piece was to get outside my comfort zone. It was to do something I had never done before, requiring me to learn a completely new skill set while improving another. That process encouraged me to “break the mold” of my typical compositional style. Subsequently, “Mold” is about becoming the person you want to be, breaking the mold that others force you into. The second meaning of the piece is more literal, referring to mold the fungal species. To the disgust of many, mold takes many sizes, colors, and shapes. Different patches of mold, or the same patches at separate times, grow into something unique and distinct, leaving observers wondering what happened to cause such growth and change. This piece strives to portray the grossness, complexity, and weirdness of this constantly evolving organism.

Tears Against the Glass

Mental health has become a much greater issue in recent years. Today, more than ever, it is easy for people to gain insecurities and see weaknesses or deficiencies in themselves, primarily due to social media. Discussing the negative emotions that bottle up inside of one’s self is rarely easy to do, although once those emotions are expressed, anxiety and despair typically melt away. This vibraphone solo aims to reflect the pain of harboring emotions and the calmness that follows expression.

The Flame For Which We Hope

Tragedy, pain, depression, loss, betrayal, division. These things have become all too commonplace in the world we live in. While many healthy and effective methods for dealing with such negativity have emerged, many people instead choose harmful coping mechanisms. In the naming of the piece, flame is used as a metaphor for those harmful coping mechanisms. The first movement, *Waltz in a Garden of Burning Roses*, illustrates how people continue to harm themselves through refusal to change their actions or sheer obliviousness to the consequences of those ac-

tions. Next, *Ash in the Pale, Still Moonlight* depicts the regret and shame one may feel from the harm they have inflicted upon themselves in a moment of weakness. The third movement, *Solar Eclipse*, communicates the almost irresistible craving to fall back into old habits after the removal of a coping mechanism, even if it is unhealthy. Lastly, the final movement of the piece, *What We Hold the Closest...*, concludes with a warning about what we choose to value in our lives. If our lives are built on objects of self-harm, then what we hold the closest... burns the worst.

PERSONNEL

Spirit of Ambition

Sophie Jaquez, trumpet
Jack Lockhart, trumpet
Joseph McGee, trumpet
Nathan Steinmuller, trumpet
Chris Dorner, horn
Jubilee Killian, horn
Austin Rushing, horn
Drew Schulz, horn
Kizer Brown, trombone
Mac Dishman, trombone
Jake Sasser, trombone
Nathan Dunlap, euphonium
Sebastian Miranda-Morales, euphonium
Robert Anderson, tuba
Henry Sargent, tuba
Roxee Jo Boyd, percussion
Isabelle Pennick, percussion
Nicholas Soderquist, percussion
William Sulliban, percussion

Rise

Daniel Bartley, euphonium
Nathan Dunlap, euphonium
Robert Anderson, tuba
Henry Sargent, tuba

The Flame For Which We Hope

Sterling LeDoux, oboe
Samantha Ellis, clarinet
Drew Schulz, horn
Dayton Strick, violin
Nicole Patrao, cello