



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

presents

*Reach for the... impossible –
Senior Composition Recital*

Skye Reynolds

April 16 , 2021

5:10 p.m.

Bryan Hall

music.wsu.edu



Step Out

Program

Program Notes

Nebula I – Acknowledgment

Skye Reynolds (1996)

WSU Concert Choir Directed by Dean Luethi

Autobiography

Song For Flute

Stasia Kulsa, Flute

Skye Reynolds

Skye Reynolds (b. February 12th, 1996) is from Spokane, Washington and is completing their Bachelors in Music Composition at Washington State University. They have participated in activities involving the voice since they were young. Skye found an interest in songwriting around the third grade, sharing composition ideas and performing for teachers and their mom. Starting by singing rounds on car trips with their mom and two older sisters, they have consistently been engaged in choir since elementary school and began voice lessons in the seventh grade. The richness of chordal harmony that Skye has experienced in choir has influenced their music to be very harmony-oriented. Many themes found in their works are based on their practice of Buddhist Humanism as an SGI (Soka Gakkai International) member as well as people that have played a large role in their life such as family and close friends. Skye's ultimate determination in composition is to create music that builds bridges over cultural barriers and breaks down walls within the human psyche.

Trio

MIDI Realization By Hudson Somerlott

Skye Reynolds

Bliss

Sophia Tegart, Flute; Jacqueline Wilson, Bassoon

Skye Reynolds

Message

Sophia Tegart, Flute; Jacqueline Wilson, Bassoon

Skye Reynolds

Pillar

Fabio Menchetti, Piano

Skye Reynolds

Message – Expansion

Jacqueline Wilson, Bassoon; Christopher Wilson, Marimba

Skye Reynolds

Nebula I – Acknowledgment

Acknowledgment is the first of four movements of a choir piece called Nebula. At this point in time, this work has the most influence from Buddhist principles. The four individual movements are symbolic to the four higher worlds: learning, realization, Bodhisattva, and Buddhahood. The pulse of the first movement also reflects the entirety of the ten worlds, each measure containing the equivalent of ten eighth notes. The one lyric in this piece is the word “nam,” which can be translated as devotion. The purpose of this movement is to introduce the idea of what it means to just simply exist and our devotion to the awareness of our own actions that are demonstrated through voice.

Song For Flute

A Song For Flute was the first composition that I wrote at WSU as a composition student, and it was also my first time writing for a woodwind instrument. I thought of my older sister, a flutist, when I wrote this piece, and because of that, it loosely reflects my relationship with her. I consider this piece to be fluffy and meandering. The formation of it is flighty, but I found this to be a beautiful aspect of the work. Family doesn't always need fine lines.

Trio

Originally written for a string trio, this piece is(was) the most traditional sounding piece, involving counterpoint and contrasting sections. This piece was more for exploring normalcy in string instruments and expanding my knowledge of this style of writing. A classmate of mine, Hudson Somerlott, reinterpreted the piece into something quite far from the classic string trio sound. The entertaining and creative twist of the MIDI realization adds a whole new layer of fun in this piece.

Bliss

Bliss was written to introduce myself into the world of modal music. I used a non-traditional mode, a mode that cannot be built on just white keys. The intention of this duet is to be easy enough to sight read, so it should be easy on the ears and not straining for the performers to play.

Message

Similar to Bliss, Message was written to be sight read. Each instrument follows its own pitch class set using passcodes that unlock my and a friend's phone. The name, Message, comes from that idea of texting each other on said phones.

Pillar

Pillar is piano composition written with graphic notation. The idea for this piece sprouted from harmonic transformation through Parallel, Leading tone, and Relative motion, or PLR harmonic transformation. That's how the title developed- PiLlaR. The transformation that occurred was decided through rolling dice, and to give myself an idea of how to shape this piece, I wrote a poem. When all of that was said and done, I ended up with a bit of a storybook. There is text on each page that the performer can see as the story unfolds, and the sketched notation illustrates what is occurring in the story. Although the story isn't available for the audience in this performance, the interpretation of the work by the performer is a vital feature of the work. The story describes the experience of a person climbing a massive pillar and the realization of self when they reach the top. The performer acts as this character who is on this journey, so each performance is unique to each player.

Message – Expansion

This piece was built on the same principles as Message. The expansion, originally written for marimba and oboe, represents me and my dearest friend. The pitch class sets used for this were developed from using our birthdays and the marimba plays a support as the oboe does its own thing. By the end of it, they come together, awkward, genuine, and in tune with each other.

This concert was presented via livestream in accordance with restrictions related to the containment of COVID-19. No audience was present at the time of this performance.

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