



DEPARTMENT OF MUSIC

Presents

Original Compositions By Messiah University Students

Dr. Richard Roberson

Dr. Mike Harcrow

Dr. James Colonna

Tuesday, December 7, 2021 at 7:00 p.m.

Dream SuiteMichael Azar
(b. 2003)

- I. Dozing
- II. Dream
- III. Nightmare
- IV. Awakening

Michael Azar, piano

Mystical Greetings.....Michael Azar
(b. 2003)

Hannah Pavill, solo alto saxophone; Joseph La Marca, soprano saxophone;
Christopher Zortman and Michael Azar, alto saxophones;
Reid Buffenmyer, tenor saxophone

A Little Carnival Tune.....Joseph La Marca
(b. 2002)

Hanna Pavill and Joseph La Marca, alto saxophones;
Reid Buffenmyer, tenor saxophone; Chris Zortman, baritone saxophone

Forever HomeSarah Stoltzfus
(b. 2001)

Maira Myers, Maria Miller, Greysen Kemper, Jacob Waddell, vocals;
Abby Stewart, piano; Katie Bunch, guitar; Alison Koch, cello

String Quartet..... Abigail Chang
(b. 1998)

Paris Emerie, violin I; Abijah Zimmerman, violin II; Clara Yu, viola;
Alison Koch, cello

“Twas Christ Our God”Rodney Snyder
(b. 1993)

Maria Miller, Sammi Shuma, Trista Glace, Paris Emerie, Anna Snyder,
Annalise Yeich, Andrew Morgan, Robert Glogowski, Michael Azar,
Rodney Snyder

Prelude in a minor Kyle Chu
(b. 2001)

Kyle Chu, piano

Quips on Quail Hollow Laura Shuey
(b. 2000)

Jimmy Beverly, trumpet; Derek Shockley, guitar; Laura Shuey, vibraphone;
Abigail Stewart, piano; Joseph LaMarca, bass; Josh Davis, drumset

I Know I’ve Been Changed Josiah Provan
(b. 2001)

Jaden Collado, Josh Davis, Greysen Kemper, Josiah Provan; tenor
Christ Messinger, Andrew Hutchinson, Rodney Snyder; baritone
Larry Fausnight, Jacob Fleury; bass

The Dream Suite is composed of simple melodies and harmonies but with the intent of introducing less frequently encountered key signatures to newer piano students. *The Dream Suite* programs different stages of sleep in four

asleep. The second movement describes the dream phase with its mystical elements. The third movement depicts a nightmare, where things appear at

the movement ends with a waking scream, then a slow return to sleep. The

consciousness, and it concludes with the sound of a gentle alarm.

Mystical Greetings

and the second serving as the vehicle for a solo in an improvisatory style. The
Ya

Tareshi.

maqams (scales) known, respectively, as *rast* and *hijaz*. The second theme is an original theme based on the maqam called *seba*. Saxophones were chosen for this piece because maqams are not tempered, requiring music to be set for fretless instruments. Saxophones also have a similarity to Arabic instruments since these are generally more limited in range and do not deal with extremely high- or low-pitched sounds.

Forever Home

When I wrote the lyrics to this song, I was in a season of pondering what it means to have an eternal perspective. As Christians, we know that our temporary home on earth is to be followed by a glorious eternal home; a home

who loved to the death so that He could redeem broken humans into holy harmony with Himself. Though it can be easy to become desensitized to the beauty of this simple gospel message, it is central to living with an eternal mindset. If it were possible to live every moment in the light of this truth, then neither the world's most lavish temptations nor the harshest trials could unhinge us. We would confess as King David did that our deepest desire is to be with God forever:

One *thing*