



Rodnie Vue, composition

Mystic Ocean (2019)

Citywater

Cathie Apple – flute/piccolo; Milun Doskovic – clarinet/bass clarinet
Ben Prima – vibraphone; Jennifer Reason – piano
Amy Lindsey – violin; Timothy Stanley – cello

Arbour (2020–2021)

- I. Redwood
- II. Zelkova
- IV. Liquidambar

Rodnie Vue – flute

Stellar Skies (2018)

Maria Grigoryeva – violin; Natalia Nazarova – cello

Wind Metrical (2021) *for flute, oboe, clarinet, and bassoon*

Maze (2019)

Samantha Wilbanks – soprano saxophone; Peter Merrill – alto saxophone
Michael Buckman – tenor saxophone; Andy La – baritone saxophone

Fantasy for Tuba-Euphonium Quartet (2019–2020)

- I. Daybreak
- II. Vigil's Shadow
- III. Fanfare's Culmination

Acquainted with the Night (2020) (text by Robert Frost)

loadbang

Jeffrey Gavett – baritone voice; Adrian Sandi – bass clarinet
Andy Kozar – C trumpet; William Lang – trombone

and Life is still... (2021) *for string ensemble and celesta*

*This recital is presented in partial fulfillment of the requirements
for the degree of Bachelor of Music in Theory & Composition.
Rodnie Vue is a student of Professor Chris Castro.*

PROGRAM NOTES

Mystic Ocean – The sounds of diving into the ocean, and experiencing the depths of the unknown. Written for Citywater in FeNAM 2019.

Arbour – A set of movements for solo flute. Each movement depicts a tree that's grown here in Sacramento and around the state.

Stellar Skies – Depicting stellar skies, one looks into the stars with gazing wonders. As meteor showers cover the Earth, one meteorite seems to come close enough and blazes through the atmosphere, soon causing an explosion in midair. The piece comes to an end with the reprise of the first melodic material, with a good night's end. Written as part of a class assignment for the intro to composition class.

Wind Metrical – A minimalistic-inspired piece that focuses on interplay between each of the quartet players. The beginning of the piece is a slow build-up that reaches its climactic point of a full ensemble textural sound, which soon disintegrates into a much more sporadic section, leading into the introduction of the second melodic idea. A brief interlude brings it back into a reprise of the first section. The height of the entire piece comes thereafter, with an elongation of both the repeating figure (ostinato) and melody; eventually, the ostinatos end the piece by fading away into nothingness.

Maze – Maze is a saxophone quartet piece that contains three big sections, with the final section being a culmination of the previous two. The title comes from the interlocking three-part ostinato in the beginning; it's easy to get lost in the feel, and the melody played by baritone saxophone hints of the struggle of being trapped in this maze. The second section provides a period of calmness with longer notes, but melodic fragments from the first section show that this period is fragile. Eventually, it evolves into the third section, where a short recap of the first section leads to intensity to rise and fuse the previous two sections.

Fantasy for Tuba-Euphonium Quartet – A fantasy piece written for tuba-euphonium quartet, in three movements. The first movement, "Daybreak," is in three-parts, and this concept of three-part is expanded into the entire piece as a whole with fast-slow-fast, with "Vigil's Shadow" being a slow somber movement, while "Fanfare's Culmination" finishes the piece with nimble-paced melodies and constant fanfare-ish rhythms.

Acquainted with the Night – This piece revolves around Robert Frost's poem, "Acquainted with the Night." The opening begins with a cadenza-like line with the bass clarinet, which is transmuted into the rest of the piece in bits and pieces, surrounding the baritone in a wash of the night. Written for loadbang in FeNAM 2020.

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

and Life is still... – A short variation on a theme, written for strings. It's a glimpse into my feelings about the past few years, like dealing with loss (people, time, etc.), but also shows that life is still... here, that it's okay, and that life is still going