

4-5-2009

Timothy Harenda, Senior Composition Recital

Timothy Harenda
Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC, ART, & WORSHIP

PRESENTS THE

SENIOR COMPOSITION RECITAL
OF

TIMOTHY HARENDA

SUNDAY, APRIL 5, 2009
7:30 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

Program

Sonata for Viola

I.

Jonathan Storch, viola; Timothy Harenda, piano

Job

I. Sorrow

II. Unrest

III. Restoration

Joshua Griffith, baritone; Timothy Harenda, piano

Prism

Daniel Lewis, trumpet; Timothy Harenda, piano

Nucleus

David Szymanski, violin; Catherine Hernandez, xylophone;
Timothy Harenda, piano

Intermission

Fugue Suite for Woodwinds

I.

III.

V.

Jessica Kolody, Piccolo; Emily VanDette, flute;
Stacey Russell, alto flute;
Timothy Harenda, conductor

Oneiros

I. Submerged

II. Lost

III. Balanced

IV. Pursued

Timothy Harenda, conductor

Timothy is a student of Steven Winteregg.

All of the works on this program are the original compositions of the recitalist, Timothy Harenda, and are presented in partial fulfillment of the Bachelor of Music in Composition degree.

No flash photography, please.

Please turn off all cell phones.

Recital Chamber Orchestra

Timothy Harenda, Conductor

Violin I

Emily Powell
Sara Craig
Jamie Whitmore*

Violin II

Pamela Evans*
Heman Shum
Victoria Whitmore*

Viola

Jonathan Storch
Hannah Cathers

Cello

Audrey iHebson

Bass

John Evans*

Flute

Emily VanDette
Jessica Kolody

Oboe

Stephanie Haines

Clarinet

Kim Rayder

Bass Clarinet

Shelley Johnson*

Trumpet

Daniel Lewis

French Horn

Kristen Mansker

Trombone

Andrew Price

Tuba

Phil Coates*

Piano

Joel Moody

Timpani

Brent Fugate

Percussion

Catherine Hernandez
John Carey

* indicates guest

Program Notes

The text for *Job* was taken from the biblical book of Job, the American Standard Version. *Sorrow* comes from chapter 3, where Job, who has lost much, begins to voice his grief to his friends. The tone is very somber and melancholy. As time passes, Job becomes more and more restless, leading to the second movement. *Unrest* is taken from chapters 17 and 19, where Job takes on a harsher tone and begins to question God. By the time we come to *Restoration*, Job has arrived at his wits' end. It is only after God speaks to him, as shown by loud, bombastic chords on the piano, that Job realizes his wrong and repents. While Job's repentance is first more of a reaction to God's speaking, he arrives at a peace that only comes from God. God then restores to him his family, wealth, and health. Since chapter 42 records little of Job's actual words regarding his restoration, we are forced to "deduce" Job's thoughts and words by changing the text from third to first person.

Oneiros was written as a chamber symphony consisting of four movements. *Oneiros*, Latin, means “dream.” Each of the movements is a different “dream” that the listener experiences. The first, *Submerged*, is a dream of an underwater adventure. The music allows the listener to “see” the light reflecting through the water, “feel” the moving current of the ocean, and imagine the various undersea life. The second, *Lost*, is a dream of confusion. It is intended with its “random” sounds to give the impression of being unsure of one’s constantly changing surroundings, just as if in a dream. The third, *Balanced*, is a type of parody on the traditional third movement of a classical symphony, which is normally in three-four time. This dream allows the listener to walk an imaginary “tightrope” in a circus, as he tries to balance his weight to avoid certain doom from falling. There are constant surprises as the tightrope walker struggles to find his balance. *Pursued*, the last dream, is a common dream to many of us, that of an intense chase from an unknown antagonist. The listener dodges in and out of many precarious situations, finds a brief moment of repose, but is forced to resume his running until the dream ends as he is suddenly awoken at the climax of the pursuit.