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Concert and Recital Programs

4-10-2021

Landon Cina, Senior Composition Recital

Landon K. Cina

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR COMPOSITION RECITAL
OF
LONDON CINA

SATURDAY, APRIL 10, 2021
11 A.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

All Creatures of Our God and King Traditional
arr. L. K. Cina (b. 1998)

Assisted by Mary Jo Johnson, Elise Camillone,
Megan Gorog, Autumn Kuntz, and Sarah Talmage, violins;
Ian Steptoe, viola; Andrew Dunlap, violoncello

Morning by Morning William M. Runyan (1870–1957)
and L. K. Cina

Assisted by Jacy Stahlhut and Joanna Lauer, harps

Of Wheat and Weeds L. K. Cina
Assisted by Autumn Kuntz and Elise Camillone, violins

Colors L. K. Cina
Assisted by Annamarie Wells, mezzo-soprano;
Elizabeth Dunkel, piano

The Road not Taken L. K. Cina
Assisted by Joshua Gore, baritone;
Kyle Semmelroth, trumpet;
Elizabeth Dunkel, piano

INTERMISSION

Sextet for Winds, Harp, Piano, and Percussion L. K. Cina
Assisted by Wright Harvey, oboe and English horn;
Josiah Philiposian, clarinet; Chloë Sodonis, horn;
Jacy Stahlhut, harp; Brienna Weigner, piano;
Noah Ramirez and Emily Worner, percussion

Landon is a student of Austin Jaquith.

This recital is presented in partial fulfillment
of the Bachelor of Music in composition degree.

Program Notes

All Creatures of Our God and King

All Creatures of Our God and King is a popular hymn originally written in the early 13th century by St. Francis of Assisi, and was later paraphrased by William H. Draper in the second half of the 19th century. The song is a call to all of creation to worship its Creator. In addition to God's creatures, the hymn calls forth the sun, moon, and stars, water and fire, nature, and all of God's people to join in the praise of the Lord. This arrangement seeks to depict the sounds of nature rejoicing. After the melody of the hymn's verse calls forth worshippers, nature awakens to join in singing, "Alleluia, Alleluia, Alleluia!"

Morning by Morning

Morning by Morning features the melody from the well-known hymn *Great Is Thy Faithfulness* by lyricist Thomas Chrisholm and composer William M. Runyan. The melody of this hymn is woven throughout the piece in various subtle and conspicuous ways and is accompanied by a light, dance-like theme. The lyrics of *Great is Thy Faithfulness* remind us of God's constancy and steadfast love for his people. During times of uncertainty, these words serve as great encouragement: 'Great is thy faithfulness! Great is thy faithfulness! Morning by morning new mercies I see. All I have needed thy hand hath provided. Great is thy faithfulness, Lord, unto me!'

Of Wheat and Weeds

This violin duet is inspired by the parable of Jesus Christ recorded in Matthew 13:24-30. Jesus's words are as follows:

"The kingdom of heaven may be compared to a man who sowed good seed in his field, but while his men were sleeping, his enemy came and sowed weeds among the wheat and went away. So when the plants came up and bore grain, then the weeds appeared also. And the servants of the master of the house came and said to him, 'Master, did you not sow good seed in your field? How then does it have weeds?' He said to them, 'An enemy has done this.' So the servants said to him, 'Then do you want us to go and gather them?' But he said, 'No, lest in gathering the weeds you root up the wheat along with them. Let both grow together until the harvest, and at harvest time I will tell the reapers, "Gather the weeds first and bind them in bundles to be burned, but gather the wheat into my barn."' (ESV)

Colors

Poetry by Brian Campbell

Rows and rows of tombstones
Like a jaw of rotting teeth, sat
Beneath a dozen black trees that
Seared slivers in the white sky;
The Universe in its entirety confined
Within this space, where I lay
In a coffin that bore my name
Before I was born;
And the ghostly shadows of skeletons
Were the memory of my parents,
And their parents,
And the world's populace entire.
But You gave me breath,

What I did not know before;
And painted colors I never knew
Beside the bleak black and white;
--Red, violet, purple, blue
Green, orange, yellow
Blossomed on the trees,
And the blooming grass
Like seaweed swaying
Swallowed up the
Tombstones of the Fall.

Continued on the back

The Road not Taken

Poetry by Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I-
I took the one less traveled by,
And that has made all the difference.

Sextet for Winds, Harp, Piano, and Percussion

Sextet for Winds, Harp, Piano, and Percussion is divided into four movements all unified by a single theme. The first three movements each feature two members of the ensemble, while the fourth movement gives the entire ensemble equal emphasis. The oboe commences the work with the first statement of the unifying theme in a slow introduction. This theme appears in various forms and modes in all four movements.

The introduction gives way to the first movement with the horn sounding the first theme of a modified sonata form. The second theme first appears in the clarinet, and the unifying theme makes an appearance as the closing theme of the exposition. The development section begins with the solo piano and ends with a canon of the first and second themes. The recapitulation appears in reverse order with the closing, or unifying, theme and a return to the tonic G. Moving quickly through the second theme, the piece ends with a final statement of the first theme and a decisive cadence on a G minor chord.

The second movement provides a strong contrast from the steady rhythms and tonal relationships of the first movement. The form manifests itself in an ambiguous ternary form, starting with sparse orchestration and light textures, moving to a dark and more enigmatic section, and a return to the light at the end. The unifying theme, in a modal variant, can be found in the middle section in the horn. The first and second phrase of the theme are separated by a brief interlude, and the end of the second phrase marks the shift to the final section.

The third movement takes the form of an energetic scherzo. The form could possibly be conceived from either a textural or thematic position. Texturally, the movement takes a sort of ternary form, moving from an intense beginning to a more subtle middle section and ending in an aggressive climax. From a thematic standpoint, the initial clarinet melody can be determined to be the first theme. With octaves in a low register, the piano presents the second theme which is imitated in inversion by the oboe shortly afterward. The softer section accompanies a return to the first melody in the high piano, and the triplets in the piano later on accompany only the first phrase of the unifying theme in low piano octaves. The first theme makes a final return at the end, giving the whole movement a rough ABACA form.

The third movement ends, and the fourth movement brings back the solo oboe melody from the introduction to the entire work. This last movement consists of a series of episodes, revisiting and recontextualizing themes and textures from the previous three movements. The unifying theme is also presented several times in different contexts, including an extended fugal passage in the middle of the movement and a final iteration at the end as the finale cadences in D.