



VALPARAISO
UNIVERSITY

THE DEPARTMENT OF MUSIC PRESENTS

STUDENT RECITAL

Kate Eisenhutt, *composition*

with

Navid Bargrizan, *conductor*

Joseph Bognar, *piano*

Genevieve Brown, *alto flute*

Matthew Jenetopulos, *violin*

Matthew Kennedy, *percussion*

Nathan Ortiz, *percussion*

Jamie Pfauth, *piano*

Anton Pham, *viola*

Joel Stoppenhagen, *piano*

Flemming Valmundsson, *accordion and vocals*

Sunday, May 1, 2022, 7:30 p.m.

Duesenberg Recital Hall

PROGRAM

***Thunder and Lightning* (January 2017)**

Piano Primo – Kate Eisenhutt

Piano Secondo- Dr. Joseph Bognar

A piece that I originally intended to play during my final high school recital, it unfortunately had to be scrapped for logistical reasons. I consider it a subtle homage to my home in Kansas City, utilizing frequent tremolos, irregular rhythms, and hemiola as a call-back to the thunderstorms and severe weather changes I experienced growing up in tornado alley.

***Serotonin* (September–February 2021)**

Accordion and Vocals – Flemming Valmundsson

The three movements in *Serotonin* draw influence from anxiety—more specifically panic attacks—with a gradual build in movement one, explosive, pounding climax in movement two, and a slow ebbing of musical and dynamic activity in movement three. The titles of each movement indicate this shift through ragged “breathing” from the accordion, spinning, high-speed triplets and looping graphic notation, ending with musical echoes from accordion and voice. The labored “Breathing” and raspy vocals in *Serotonin* are inspired by the COVID-19 pandemic and the ensuing emotions that came with it.

Break (20 minutes)

***Germany Miniatures* (May–December 2021)**

Conductor – Dr. Navid Bargrizan

Violin – Matthew Jenetopulos

Percussion – Matthew Kennedy & Nathan Ortiz

Piano – Joel Stoppenhagen & Jamie Pfauth

1. *Caffeine and Cigarettes*

Throughout many cities in Germany and Europe, it's not uncommon to see people smoking. A large part of the culture in Germany, I frequently saw older men meeting to smoke and drink Espresso at a café in Rottenburg am Neckar. This unspoken ritual inspired sassy, yet mysterious lines, while extended

techniques (such as a credit card running lightly over the strings of the piano) are meant to simulate breath.

2. Birkenkopf

The *Birkenkopf* is an artificial hill on the outskirts of Stuttgart, fashioned from the rubble left after WWII. The mountain itself is a dichotomy, being not just a memorial but also a place where children play. *Birkenkopf* features two extremes in texture, rhythm, and instrumentation. These textures transition between stillness, to a manic march inspired by Swabian folksongs. Frequent hemiola among parts and switches between vibraphone and snare also represent this duality.

3. Stuttgart Station

The current Stuttgart Hauptbahnhof or Stuttgart Central Station as it is known today, was completed in 1928 and became a cultural heritage site in 1987. Located at the northeastern end of Stuttgart's pedestrian zone, it serves as an important link between Germany and the rest of Europe. With its bustling crowds, creaking metal, and piercing train whistles, its character is captured through driving tempo, aggressive chromaticism, frequent cluster chords, and an instrumental mimicry of industrial sound.

***Feel Pretty* (May–December 2021)**

Conductor – Dr. Navid Bargrizan

Alto Flute – Genevieve Brown

Drum Set – Matthew Kennedy

Piano – Kate Eisenhutt

Viola – Anton Pham

While being booming industries, make-up and fashion as we know it are often intertwined with exploitation. Mica, a thin, shiny mineral that gives make-up its classic sparkle, comes mostly from a south-eastern province in India called Jharkhand. There, children as young as four are sent into “ghost mines” to collect mica illegally. Virgin Remy, the gold standard in hair extensions, is often harvested from poor women in South-east Asian countries looking to support their families. In Bangladesh, children work grueling hours in factories to produce clothing. *Feel Pretty*, featuring the aforementioned exploitation alongside beauty tutorials and fashion shows, serves as a critique of the beauty industry as a whole. “Poppy” drum set rhythms reference today's make-up ads, while glissandos in the alto flute pair with lip gloss application. Viola tremolos simulate machinery and scrapes across the strings scissor snips. Recordings of coin scrapes and fists pounding on the bed of the piano accompany foundation and nail-polish application, while a credit card swiped lightly across the strings mimics a seductive breath.

Acknowledgements

Thank you to all of the performers, staff, students, and family members who helped make this recital possible. None of this would have happened without your talent, flexibility, love and patience. I am extremely lucky to be able to perform alongside such gifted musicians and share my music with you today.

Thank you for coming, and I hope you enjoy!

A handwritten signature in black ink that reads "- Kate". The signature is written in a cursive style with a long horizontal stroke extending to the right.

Kate Eisenhutt is a senior with majors in Music and German from the composition studio of Dr. Navid Bargrizan. This program is given in partial fulfillment of the degree, Bachelor of Arts in Music.



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