

"Flow My Tears" — Text: John Dowland

Written in May 2020, "Flow My Tears" is more so an arrangement of the famous ayre by John Dowland than it is a composition. The melody of the tune is predominantly in the top voice, but it also gets passed around to the other two voices as well. The piece is divided into 3 main sections, each with their own unique character and quality.

"Now I Lay Me Down to Sleep" — Text: Children's Bedtime Prayer

Written in October 2019, This piece was a class project of mine that I particularly enjoyed creating. As I child. I would pray this with my parents before bed every night, these fond memories made this music all the more enjoyable to write. The piece contains a meandering and floating quality to give an almost dreamlike atmosphere to it.

"Misty-Eyed Gravedigger" — Text: Original Poem

Written in February 2021, this piece has been very near and dear to my heart since the moment I wrote it. It contains perhaps my most vulnerable and grieving emotions.

Written just before the Covid pandemic turned 1 year old, I introspectively wrote this piece as an outlet to my emotionally wounded and slowly healing soul. This piece represents my own personal struggles over the past year when it had been written, and I hope it can be of the same service to any of its listeners. Within this piece lies a heavy sadness, but also a great hope for healing and reparation.

"Women of Mine" — Text: Original Lyrics

This piece, originally conceived in May of 2021, would certainly not be considered a "classical composition" by any means. And yet, it has somehow managed to find its way into this recital. "Women of Mine" is another song that I hold near and dear to my heart. Mostly because it addresses my best and most cherished friend, and subsequently future wife, Sarah. While I do tend to be a pretty hopeless romantic, whose gestures of love never seem to leave the "cheesy" category, I have given this piece about a year to marinate and found that its words still ring true.

Thank you

I would like to take a moment to thank all of the people who have been so instrumental (pun intended) in my growth and development as a professional musician. To God, and all of His blessings he has showered on my life. To my parents, who have loved and supported me since the day I was born. To my friends, who will make it hard to leave this place, and who never fail to make me procrastinate my homework. To all of my UNI professors and their stellar education, but especially: to Dr. Schwabe and Dr. Swilley, who have constantly critiqued, pushed, and affirmed me in my composing journey; to Dr. McDonald, for her patience and education in my development as singer and performer; to Dr. Harlow, for his genius in theory and organ, which made me fall more deeply in love with music; and to Dr. Wiles, who has inspired me to always, at every moment, make the best music possible, and more importantly to always be the most compassionate and loving person possible. Finally, to my future wife, Sarah, who has been a wonderful companion in my life, and who has made me so very excited for our future.

In consideration of the performers and other members of the audience, please enter or leave a performance at the end of a composition. Cameras and recording equipment are **not permitted**. Please turn off all electronic devices, and be sure that all emergency contact cell phones and pagers are set to silent or vibrate. In the event of an emergency, please use the exit nearest to you. Please contact the usher staff if you need assistance.

Tristen Perreault, Composer

**In collaboration with
Fellow Peers, Professors, and
Pre-Recorded Presentations**

Program

<i>I Lift Mine Eyes</i>	SATB Choir & Piano Colin Evers, Piano and UNI Concert Chorale
<i>Acquainted with the Night</i>	Vocal Solo
<i>Good Friday</i>	Tristen Perreault and Emily Clouser
<i>Domine, fac me servum pacis tuae</i>	TTBB Choir
<i>Verbum Supernum Prodiens</i>	Tyler Gajewsky, Tristen Perreault, Lucas Scott Thiessen, Brady Van Waardhuizen
<i>The Opera Game</i>	For Brass and Percussion New Music Ensemble Trey Blaser, trumpet; Bryce Kleven, trumpet; Caleb Self, euphonium; Daniel Sanchez, tuba; Ethan Martin, percussion; Tyler Darnall, percussion; Hanna Stolper, piano; Colin Evers, piano; Daniel Swilley, Director
<i>Toccata Angelicum</i>	Organ Solo Dr. Randall Harlow, Video by Daniel Sasala
<i>Flow my tears</i>	TBB Choir
<i>Now I Lay Me Down to Sleep</i>	Tyler Gajewsky, Tristen Perreault, Lucas Scott Thiessen, Brady Van Waardhuizen
<i>Misty-Eyed Gravedigger</i>	Electronic Composition Tristen Perreault
<i>Woman of Mine</i>	Solo Tristen Perreault

About the Music

"I Lift Mine Eyes" — Text: "Hymn" by Paul Laurence Dunbar

Written in October 2021 and commissioned by UNI Concert Chorale, "I Lift Mine Eyes" is set for SATB Choir with a virtuosic piano accompaniment. The music follows the text in its pleading nature, with the choir alternating between subtly shifting harmonies and hymn-like sections of music. At its heart, "I Lift Mine Eyes" is a prayer of thanksgiving in the face of suffering. The speaker is in total trust with the Lord God.

"Acquainted with the Night" — Text: Robert Frost

Written in November 2019, "Acquainted with the Night" is a highly text painted setting of Robert Frost's poem. Within the music, one can place themselves into the scene by listening to the two against three pattern in the piano as the rain begins to fall, or the plodding motion in the bass of the accompaniment as the narrator walks on, and many more instances.

"Good Friday" — Text: Christina Rossetti

Written in December 2019, "Good Friday" is a reflective, somber piece that addresses the events of the Passion and Death of Christ. The music largely reflects the topic, with minimal accompaniment in the piano. However, a shift to a much brighter tonality signifies the shift from sorrow to hope in Christ's saving power.

"Domine, fac me servum pacis tuae" — Text: Peace Prayer

Written in December 2021, this piece is a latin text setting of the Peace Prayer, commonly attributed to St. Francis of Assisi. Its complicated harmonies are made even more intricate with the mixing of time signatures, making the choir sound almost chant like. A shift in the music occurs about halfway through, as the voices join in unison with rapid exclamations of a text that petitions to God that they should not fall into sin, but be true instruments of peace.

"Verbum Supernum Prodiens" — Text: St. Thomas Aquinas

Written in February 2020, this piece is a setting of a Eucharistic hymn by St. Thomas Aquinas for the Feast of Corpus Christi, which celebrates the Catholic understanding of the Real Presence of Christ in the Eucharist. Starting with a simple chant melody, each part gradually adds in, leading to the final amen cadence. should not fall into sin, but be true instruments of peace.

"The Opera Game"

Written in September 2021 and arranged for the UNI New Music Ensemble in January 2022, "The Opera Game" has been a fun project of mine since the idea was conceived. In a nutshell, every musical material is based off of chess. An 8 note row was produced from a matrix (a chess board is an 8x8 square) and each piece has its own rules. Their melodic row will also change depending on where they are on the board. If any piece is taken, then the entire pitch collection modulates up a Major 3rd. In its entirety, the work takes the listener through an entire chess game with only the language of music!

"Toccata Angelicum"

Written in September 2020, "Toccata Angelicum" is a programatic work for organ that dives into the mysteries of the angels, the spiritual servants of God. In the Catholic understanding of angels, they are divided into 9 choirs, all of which have specific purposes within the hierarchy of Heaven. Starting with the lowest choir, or the closest to earth, the music begins tonally and hymn-like. As the music progresses through each choir, the listener can hear things become more elaborate and more freely tonal, until the final choir of angels, who are closest to God.