

**The D'Angelo Department of Music  
Mercyhurst University**

**Presents**

**A CONCERT OF MUSIC**

**by**

**MERCYHURST STUDENT COMPOSERS**



**Music by:**

**Eden Dolanc  
Isabelle Garvey  
Vanessa Nolan  
Carmen Stewart  
Tristan Yeagle**

**Featuring Special Guest Artists  
and  
Students and Faculty of the D'Angelo Department  
of Music**

**Saturday, May 3, 2025**

**2:00 PM**

**Walker Recital Hall**

**\*PROGRAM\***

Lethal Rhythm (2025)\*

Tristan Yeagle

Paul Baronak, marimba  
Nova Bolling, marimba

Theme and Variations (2025)\*

Eden Dolanc

Nathan Hess, piano

Reflejos (2025)\*

Isabelle Garvey

- I. Soaring
- II. Flores Dulces
- III. Delicate Dread
- IV. Of Waves and Sails

Angel Rhodes, violin  
James Ieda, violin  
Leslie Bahler, viola  
Luke Borkowski, cello

Fantasy for Flute and Piano (2024)

Carmen Stewart

- I. Foxglove
- II. Nightshade

Nova Bolling, flute  
Carmen Stewart, piano

**\*INTERMISSION\***

Little Slice of Life (2025)\*

Isabelle Garvey

Aidan Moore, clarinet  
Isabelle Garvey, piano

A Dark Reflection (2025)\*

Eden Dolanc

Angel Rhodes, violin  
James Ieda, violin  
Leslie Bahler, viola  
Luke Borkowski, cello

Lemonade Rag (2024)

Vanessa Nolan

Nathan Hess, piano

String Quartet No. 1 (2025)\*

Tristan Yeagle

- I. Sonata
- II. Impressionism
- III. Minimalism
- IV. Rondo

Angel Rhodes, violin  
James Ieda, violin  
Leslie Bahler, viola  
Luke Borkowski, cello

\*\*\*\*\*

\*Designates a world premiere performance

All composers on the program are composition students of  
Dr. Albert Glinsky

## Special Thanks to:

Our guest artists: Leslie Bahler, Luke Borkowski, James Ieda, and Angel Rhodes; Our faculty artist: Dr. Nathan Hess; Our student performers: Paul Baronak, Nova Bolling, and Aidan Moore.

\*\*\*\*\*

## \*PROGRAM NOTES\*

### Eden Dolanc:

***Theme and Variations*** for piano is a work of multiple purposes. It is a way for the composer to expand on a theme by manipulating it with a variety of musical elements. The variations of the theme begin as an experiment of these elements, such as changing the rhythm, melody, key, and more. Each variation echoes the theme, while still being an original thought. Altogether, this blossoms into one cohesive work of the theme living through every variation and carrying through to the end of the piece. For the listener, this experimenting and manipulating of the theme becomes a game of deciphering where the theme has been taken, and understanding how each new character of a variation fits into the puzzle.

***A Dark Reflection*** (String Quartet No. 1) gets its title because it is loosely inspired by Shostakovich's String Quartet No. 8, which was dedicated to the victims of fascism and war of World War II. Shostakovich had the direct experience of this war, whereas Eden's quartet is only a mere reflection of Shostakovich's experience through the eyes of someone who never went through those hardships, hence the title "*A Dark Reflection*".

### Isabelle Garvey

***Reflejos***, Garvey's string quartet, is a four movement piece that she began writing during the summer of '24, and each movement illustrates a different aspect of that particular summer. The first movement, "Soaring," is a programmatic piece, and gives a chronological rundown of her summer. The morose introduction

portrays her sense of defeat after the end of the semester, followed by the airplane journey back home to Los Angeles. The next section takes on a more hopeful tone, representing her close relationship with her mom and how the time she spent with her was very healing. The D Major tonality then takes on a more agitated tone, representing the strenuous four weeks she had training with Oregon Ballet Theatre. The airplane journey motif returns, representing her journey back to the northeast and her optimistic outlook on what was to come. The second movement, "Flores Dulces," is in 3/4 and contains many major and minor thirds, which are elements of Mexican folk music. For most of her life, she has had a hard time embracing her Mexican heritage, for she deemed herself "too white" or "not Latino enough." This movement celebrates the fact that she has finally fully embraced her mixed heritage. The third movement, "Delicate Dread," is a tonal minimalistic piece that reflects the composer's viewpoint that there can be beauty in the macabre and the grotesque. The final movement, "Of Waves and Sails," is in sonata form, and represents Garvey's relationship with the ocean. The first theme is a sea shanty-like tune, making the listener imagine warm light emanating from the decks of big ships and jovial drunken sailors. The second theme is melancholic and tense, painting a picture of dark, turbulent waves. The development resembles phasing minimalism, representing the oscillating motions of ocean waves. As the phasing becomes more chaotic, phrases of the first theme make an appearance here and there, as if the echoes of distant sailors ring out in the ocean air. The turbulence of the development is settled once both themes are brought back in the recapitulation.

#### **Vanessa Nolan:**

***Lemonade Rag*** is a lively piano rag set in ABA form. It was composed for Vanessa's sisters, as she wanted something upbeat and silly to make them smile and laugh. The premise of this piece was to create a sound that is both "sweet and sour," as she felt that this encapsulates her sisters. It includes sweet tonal harmonies juxtaposed with crunchy dissonances to create a comical effect. Vanessa was very inspired by early piano ragtime music and the amusing atmosphere it created. She hopes her sisters enjoy the piece.

**Carmen Stewart:**

***Foxglove*** and ***Nightshade*** are two movements from a series of short and sweet compositions together called ***Fantasy for Flute and Piano***. This is an ongoing series dedicated to Nova Bolling. The intention behind these pieces is to bring out a latent pastoral beauty in the flute parts and gentle repeated piano ostinatos mixed with just a slight edge in each to bring out qualities of poisonous flowers.

***Foxglove*** is the shorter of the two and the first to have been composed. This piece meanders briskly through a windy nighttime scene focused upon a singular foxglove flower. It's both beautiful and mesmerizing, but there's just something almost tragic about it. The fleeting nature of the piece adds to such. ***Nightshade***, being a more potent plant, is a bit longer and more deviant. The sweetness is exchanged for slow descents and intermingled with jazz harmonies and exciting changes into different sections. The flute mostly grounds the piece, attempting to bring back the melancholy that invades both movements of the *Fantasy*, but the piano is often pulling us somewhere new and foreign.

**Tristan Yeagle:**

***Lethal Rhythm*** (2025) is a duet composed for two marimbists performing on a single 4-octave (or larger) marimba. Written for the 12th annual Warren County Summer Music School's Promising Young Composers competition, the piece adheres to the contest's guidelines by limiting each performer to two mallets, keeping the difficulty level accessible. The title *Lethal Rhythm* is a play on words, referencing both the piece's driving, syncopated rhythms and the medical term for heart arrhythmia—an irregular heartbeat that can, in some cases, be fatal. This dual meaning is reflected musically through unexpected accents, shifting patterns, and pulsing energy that mimics the unpredictability of an erratic pulse. Despite the constraints, the piece maintains a sense of momentum and expressive intensity, making it as fun to perform as it is to hear.

***String Quartet No. 1*** is a four-movement work written for two violins, viola, and cello. Each movement is subtitled with a brief descriptor:

“Sonata,” “Impressionism,” “Minimalism,” and “Rondo,” respectively. The first movement is composed in a contemporary sonata-allegro form. Energetic rhythms and chromaticism create a sense of drive and fury throughout. In the development section, the themes are combined and varied through mixed meter and harmonic shifts. As the movement progresses, the tempo gradually increases, building momentum until the final chord. “Impressionism,” the second movement, opens with a spattering of *col legno*—an extended technique in which the performer inverts the bow and strikes the strings with the wood. This evokes the sound of a swelling, distant rainstorm, created by randomly striking predetermined pitches. After the storm clears, rays of sunlight begin to peek through the window, represented by shimmering harmonics. The third movement, “Minimalism,” draws inspiration from composers such as Philip Glass, Steve Reich, and Arvo Pärt. Musical ideas are presented, varied, and rearranged within a consistent mood. Motifs originally found in the lower voices appear in the upper voices, and vice versa. A sudden shift in texture follows, with the harmony briefly wandering before concluding. The fourth movement is structured in a distinct five-part rondo form. In contrast to the first movement, it is playful and notably consonant. This consonance is briefly disrupted during the B section. Multiple instances of hocketing (passing musical material between instruments), pizzicato, and quick, almost abrupt, shifts contribute to the movement’s distinctive character.

\*\*\*\*\*

#### **BIOS:**

**Eden Dolanc** (b. 2004) is a Junior Music Performance Major with a concentration in piano and a secondary in music composition. She is an active member of the music community here at Mercyhurst and throughout Erie County. As a multi-instrumentalist, she plays violin as concertmaster in the Mercyhurst Civic Orchestra and participates in other instrumental and choral ensembles. Eden is a first-time composer, inspired mainly by her mother’s experience as an accomplished composer.

**Isabelle Garvey** (b. 2005) is originally from Los Angeles, California, and is a student attending Mercyhurst University, double majoring in Dance and Music Composition. She began taking piano lessons at the age of three and started taking composition lessons at her high school, Rolling Hills Preparatory School, at the age of fifteen.

**Vanessa Nolan** (b. 2001) is a Senior Composition Major at Mercyhurst University. This is her final semester studying under Dr. Glinsky as a Composition Major, as she studied vocal performance in her freshman year. In addition to composing, she studied piano and voice as a lyric coloratura soprano. She also sings as a Soprano I in the Erie Philharmonic Chorus.

**Carmen Stewart** (she/they; b. 2002) is a senior year BM composition major at Mercyhurst University. She primarily focuses on the bassoon and piano as her main instruments, but she also plays the alto clarinet. Her approach to music is one of story and emotion, using herself as a vector to bring out the most from her compositions and performances. She takes regular study with Dr. Albert Glinsky to study and work on her compositional style. She has been composing for 7 years, particularly writing chamber music and solo pieces with accompaniment. She is an open class winner of the 2021 PMEA Composition contest, a recipient of the Presidential Arts Award at Mercyhurst University, and a member of the Tri-Alpha Honors Society. She is the 19-23 age winner in the Warren County Summer Music School's 2025 Promising Young Composers Competition for her composition, *Festal Dances* for woodwind quintet.

**Tristan Yeagle** (b. 2004) is a second-year music composition student studying under Dr. Albert Glinsky at Mercyhurst University. In addition to composition, Yeagle studies saxophone with Dr. Scott Meier. While at Mercyhurst, he participates in the wind ensemble, jazz ensemble, civic orchestra, saxophone quintet, clarinet choir, marching band, and pep band. In his free time, he enjoys collecting and repairing instruments, discovering new music, 3D modeling, and computer programming.