# Music Concert

## Introduction: Basic information

The annual spring choral concert was held on June 2 and 3 2017 at the Feddersen Recital Hall. The concert started on Friday at 7:30 PM and came to an end on Saturday. The concert was characterized by a variety of celebrated performances, which include the following: *Concert choir* by William McIntosh and Kevin Willey, *Fermata Nowhere* by William McIntosh and Anthony Culpeper, Chamber Singers by Bruce Rogers and Porfirio Mojica, who also plays the Piano Secundo and the Organ. Equally, *Music from the Sky* brought together a series of celebrated artists and vocalists including Porfirio Mojica and Kevin Willey on the piano, Judy Tumlinson, Roman Selezinka, Kira Bloomberg and Kyle Champion on the String Quartet. Melissa LaMarca and Jessica Salsgiver were the soloists on *Rivers of Light*. *The Music of Love* encompassed a performance *I am Not Yours* by Student Conductor Miranda Ford as well, as the performance of *Es-Tu Brune ou Blonde*. Another sensational String Quarter, *How do I love Thee?* was performed by Judy Tumlinson, Roman Selezinka, Kira Bloomberg and Kyle Champion. *Folk Music from Ireland* was performed by a celebrated guitarist by the name Tony Sigala (who also played the percussion) and a drummer Gerrit Hoevers. Ultimately, the *Folk Music from America*, specifically, *I’ve got a Robe* was performed by a leading soloist Sharzae Johnson (who also played the percussion), a Bass performer Tonny Sigala and drummer connoisseur Everret Cabon. The violin was played by Stephan Nosrat and Youngiu Oh while Joel Garcia was a soloist performer.

All the performances were held at the Feddersen Recital Hall. The performance was ecstatic, and the stage was well-prepared to suit every performer and their pieces. Moreover, the performances were vibrant and energetic and did not disappoint. The audience was either singing along or dancing to the tunes. Before the concert began, it was all sensational as we were all filled with euphoria. I was anticipating a nail-biting concert, and I could not help but yearn for a revering show from the celebrated artists and performers.

## Critical listening: musical elements

*The String Quartet*, by Judy Tumlinson, Roman Selezinka, Kira Bloomberg and Kyle Champion carried the day by their great harmony and sensational rhythm. As well, *Chamber Singers* by Bruce Rogers and Porfirio Mojica stole the show with their exhilarating and distinctive performance. Rogers and Mojica attracted a great response from the audience with their towering levels of synchrony, which arose from their ingenious vocals; their voices amalgamated like that of the weaver birds, sending the entire audience into a frenzy. You could hardly separate the two singers. According to Hayes, Barthet, Wu, Zhang and Bryan-Kinns (2016), rhythm stands for a power or constantly repeated sound, move or trend. Harmony is a set of sound or music tones that are composed or generated simultaneously resulting in a gratifying effect to a listener (Yuen & Tsui, 2010; Auerbach & Delport, 2014). The singer quartets did not disappoint either as they were celebrated mainly for their astronomical blend of the instruments; the sound was amazing, to say the least.

## Critical listening: subjective

For the two performances, I was emotionally attached and could not help but feel some form of magical lifting as the artists performed. The more they performed, the more I connected with the music and the tunes. It was something that felt like out of this world. The rhythm and harmony were thrilling, and I have not stopped feeling the performance in my mind. I have come to learn the true value of these two elements in performances and how artists play around them to move the audience or create a big impact on the audience. I cannot imagine a performance without rhythm and harmony.

## Conclusion

Overall, I must say that I enjoyed the experience. The concert introduced me to a new world of live performances and the elements of music that move an audience like a charm. I came to terms with the audience's response and the understanding of the power in live performances. I have taken part in other performances, but I must admit that this performance was through the ceiling. I was surprised to learn more about musical elements in performances, something that I did not take seriously or into account before. I will most definitely go back to many more concerts if it were not a requirement to enjoy the performance like I did this time. This course has given me an opportunity to experience live music from a professional perspective, which gives me a reason to show maximum respect to performing artists, who have honed their skills for a long time.

## References

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Hayes, K., Barthet, M., Wu, Y., Zhang, L., & Bryan-Kinns, N. (2016). A participatory live music performance with the open symphony system. *Conference on Human Factors in Computing Systems - Proceedings,* 313-316. Netherlands: Elsevier.

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