



EASTERN
WASHINGTON UNIVERSITY

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The EWU Department of Music presents

Henry McNulty
Senior Music Composition Recital

Friday, March 9, 2012
7:00 p.m.
Music Building Recital Hall

Presented in partial fulfillment of the requirements for
Bachelor of Music, Composition

Dr. Jonathan Middleton, Advisor

Program

Twitterpated

(inspired by the painting *The Twittering Machine*, by Paul Klee)

Henry McNulty

Henry McNulty, piano

Film Scores

Shave and a Haircut (Ted Means, filmmaker)

Two Sugars (Chelsea Brauner, filmmaker)

Henry McNulty

film presentation

Symmetrical Chorale

Chorale 1: Re-harmonization of a Bach chorale melody

Chorale 2: Line of symmetry between E4 and F4

Chorale 3: Line of symmetry E4

Chorale 4: Line of symmetry between E-flat4 and E4

Henry McNulty

player piano

Blues for Clarinets

Henry McNulty

Koreen Bennett, Kaelynn Jones, and Karoline Burnell, clarinets

Nick Rice, alto clarinet

Amanda Goede, bass clarinet

I've Grown Accustomed to Her Face

(from *My Fair Lady*)

Lerner/Loewe

Henry McNulty, bass-baritone

Liz Oyama, piano

A Woman of Contradictions

(from the musical in progress *A Little Self-Promotion*)

Henry McNulty

Liz Oyama, soprano

Henry McNulty, piano

Note: The Raven, a work for choir based on the Samuel Taylor Coleridge poem of the same name, is appearing on the choir concert entitled Passages on Monday, March 12, 7:30 p.m. at the MBRH, in partial fulfillment of the senior recital requirement. It will be performed by EWU's Chamber Choir ensemble under the direction of Dr. Randal Wagner.

Program Notes

Twitterpated

This piece began as an assignment the first quarter of my freshman year. Although I always felt that the musical ideas had potential, I found myself creatively stymied and decided to move on to other things. So the piece was left to gather dust for several years, until this concert provided the impetus to review my older works. Twitterpated was rediscovered and given a total overhaul, finally fulfilling its original promise in ways that my freshman-self could never have expected. Thus, Twitterpated is simultaneously my oldest and newest piece on this concert.

Film Scores

The Music Composition Program collaborates with the Film Program on a yearly basis, setting short student films to music. The first film, *Shave and Haircut* by director Ted Means, features a 1970s-style soundtrack that I believe reflects the look and feel of the film. And in case it plays by accident, I'm happy to say I didn't write the music for the DVD menu. The second film, *Two Sugars* by director Chelsea Brauner, is in classic film noir style. Again, the music is intended to reflect and enhance the ambiance of the film.

Symmetrical Chorale

"Symmetrical Chorale" is a concept piece composed of several parts. First is my re-harmonization of a Bach chorale melody, employing traditional functional harmony. The three sections that follow all feature that same chorale melody reflected across different lines of symmetry on the piano. In each chorale, the melody and its mirror image comprise the outer two voices, while the inner voices – though also reflections of each other – were chosen at my discretion. This technique could be easily extended by choosing other lines of symmetry, but three iterations are (arguably more than) enough.

Blues for Clarinets

Blues for Clarinets is the product of a commission that fell through, but went on to be chosen as the winner of the Music division of the EWU Creative Works Symposium (back when they still chose a winner). It interweaves three 12-bar blues melodies, but don't let the title fool you: the piece is decidedly upbeat even when the tempo slows down. Listen for the "Blugue" partway through, a blues-fugue based around one of the melodies.

I've Grown Accustomed to Her Face

And now for something I didn't write. Considering that voice is my applied instrument under the instruction of Professor Steve Mortier, I felt it was important that I perform something as a vocalist. This song, sung by Professor Henry Higgins, occurs at the very end of *My Fair Lady*, after Higgins has been thoroughly out-manuevered by his protégé Eliza Doolittle. Now that she has declared her independence from him (even threatening to marry the well-off but slightly simple Freddy Emsford-Hill), Higgins begins to realize – to his immense chagrin – just what an important part of his life this former flower-girl has become.

A Woman of Contradictions

A Little Self-Promotion (Never Hurt Anyone) is a traditional-style musical set in 1929, shortly before Black Tuesday when the stock market collapsed. Inspired by the O. Henry short story "Transients in Arcadia," it is a story about the delicate balance between "getting ahead" and retaining your identity and self-respect. Mamie Siviter is a painter with a special knack for imitating the masters, but she has never been able to sell an original painting of her own. When she encounters Jimmy McManus, a social-climber whose philosophy is summed-up in the title of the show, he conceives a scheme in which he and Mamie (posing as an upper-crust couple from abroad) "discover" a lost masterpiece, actually painted by Mamie. Her talent is such that even the experts are convinced, and their scheme permits them entry into the New York elite. Jimmy now has exactly what he wanted, but Mamie is torn between her artistic integrity and the fame she has gained (not to mention the growing affection she feels for Jimmy). "A Woman of Contradictions" is the 11 o'clock number in which Mamie tries to decide which road to take.