

Music

AT EASTERN

The EWU Department of Music presents

Lauren McKinley Composition Recital

**Thursday, May 5th, 2016
7:00pm
Music Building Recital Hall**

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

From the Studio of Dr. Jonathan Middleton, with support
from Jenny Kellogg and Dr. Donald Goodwin

Left Field

(Photo Provided by Lauren McKinley)

Taylor Smith, flugel
Chris Shephard, tenor saxophone
Kyle Labish, marimba
Lauren McKinley, piano

Prettiest Trains

(Photo Provided by the Library of Congress, www.loc.gov)

Lauren McKinley and Margaret Francik, pianos

Light Drives Out Darkness

(Pictured, Piet Mondrian's Red Tree)

Robyn Bowles, flute
Chris Shephard, soprano saxophone
Andrew Sauve, alto saxophone
Nicole Johnston, bass clarinet
Emma Mortensen, violin I
Ethan Seid, violin II
Wyatt Wireman, viola
Tim Gales, cello
Gavin Davis, bells/tam-tam
Adam Seiler, vibraphone
Rachel Hansen, percussion
Tonya Ballman, electric keyboard

Planet Nine

(Photography Provided by Jameson Ault)

Timothy Blaydon, conductor
Lauren McKinley, marimba soloist
Chris Shephard, alto saxophone
Andrew Sauve, tenor saxophone
Taylor Smith, flugel
Matthew Peterson, trombone
Ethan Seid, violin I
Emma Mortensen, violin II
James Marshall and Wyatt Wireman, violas
Tim Gales, cello
Rachel Hansen, vibraphone I/aux percussion
Kyle Labish, vibraphone II/aux percussion
Adam Seiler, marimba

~Intermission~

Bitterroot

Taylor Smith, flugel
Chris Shephard, alto saxophone
Matthew Peterson, trombone
Lauren McKinley, piano
Wyatt Wireman, bass
Benjamin Dysart, drums

Pass the Salt

Saxophones

Alto: Chris Shephard, Ben Moore
Tenor: Matthew Davenny, Matthew Henson
Bari: Zachery Francis

Trumpets

Taylor Smith, Justin Peterson, Monty Boldt, Jay Jones, Tommy Eddy

Trombones

Matthew Peterson, Eric Gooler, Professor Jenny Kellogg, Bill Foster

Rhythm Section

Tim Zilar, guitar
Dr. Don Goodwin, keyboards
Kyle Labish, bass
Drey Davis, drums
Benjamin Dysart, aux percussion

Wentao Xing, Audio & Lighting Engineer, Stage Manager

Left Field

Left Field was inspired Wayne Horvitz's composition *Way Out East* from the album of the same name. The album includes music written by Horvitz for his Gravitas quartet, which is comprised of piano, trumpet, bassoon, and double bass. *Left Field* is a play on words from Horvitz's title *Way Out East*, and includes elements from *Way Out East*, including a triplet flurry section, jazz harmonies, and improvisatory elements. *Left Field* evokes a feeling of tranquility, offering the listener a soothing musical journey.

Prettiest Trains

Originally, *Prettiest Trains* started as chain gang melody, sung by the men that were imprisoned after the abolishment of slavery. In that context, *Prettiest Trains* was sung by individuals experiencing immense tragedy after being convicted of crimes they may not have committed, and having their freedom taken from them. Social injustice inspired my remake of *Prettiest Trains*, and the original melody inspired many moments in this piece. The first half of the piece represents anger at being wrongfully imprisoned, whereas the second half represents an expression of empathy toward the situation.

Light Drives out Darkness

This composition is inspired by two unrelated sources, Piet Mondrian's painting *The Red Tree*, and Martin Luther King's "I have a Dream" speech. *The Red Tree* is striking, because it features stark contrast between dark and light colors. That color contrast is represented throughout the composition through the mixture of various instrumental timbres and textures. While considering tonal contrast, other contrasting ideas came to mind as well. There is a quote during Martin Luther King's "I Have a Dream" speech in which he states: "Darkness cannot drive out darkness, only light can do that. Hate cannot drive out hate, only love can do that." While Mondrian's painting inspired the use of contrasting timbres throughout the composition, King's quote acted as vehicle by which to formulate musical ideas.

Planet Nine

Rumor has it that there is a mysterious planet within our solar system, currently not within our view. This planet has an incredible orbit around the sun, taking over 200 years to make it all the way around. Since this discovery of a possible new planet, astronomers have named the planet 'Planet Nine.' One of the most striking things about this planet, is that it may not actually exist, as scientists can only predict its planetary patterns rather than its location, because it is hiding behind the sun. This piece represents the hope of exploring unknown places and spaces, whether in space or on earth.

Bitterroot

Bitterroot was penned on a cold November afternoon, at a time riddled with deadlines and projects that needed finishing. The title is derived from the Bitterroot Mountains, where many find solace and relaxation. Ideally, the goal of the piece is to give the listener an escape from hectic lives.

Pass the Salt

Pass the Salt is inspired by the term 'salty,' which is vernacular popular among American teens. 'Salty' describes a retort that comes across as sarcastic and sassy (two adjectives that have been used to describe this composer's personality). *Pass the Salt* is also a musical representation of the collegiate undergraduate experience.