

Music

AT EASTERN

The EWU Department of Music presents

Douglas Gade Senior Composition Recital

**Friday, March 10, 2017
7:30 p.m.
Music Building Recital Hall**

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

Studio of Professors Dr. Jonathan Middleton,
Dr. Don Goodwin, and Michael Millham

Do Not Go Gentle

Kristina Ploeger, conductor

Melissa Gren, soprano

Jillian McCord, soprano

Kelly Noelle Parks, soprano

Emily Eichhelberger, alto

Marrisa Wendt, alto

Taylor Anzivino, tenor

James Henry, tenor

Slavik Bilous, bass

Ryan Gunn, bass

Caleb Heath, bass

Cristian Garcia, piano

Symbiosis

William Fisher, clarinet

Ethan Seid, violin

Rachel Ferry, piano

Guitar Etudé No. 3 "Ascension"

Douglas Gade, guitar

Proteins of the Heart

Adagio

Moderato

Jacob Johnson, guitar

Street Towers

Andrew Sauve, tenor saxophone

Rachel Ferry, piano

String Quartet No. 1

James Marshall, violin

Robert Schmoe, violin

Kelsi Garvin, viola

Tim Gales, cello

Harmonic Rain Storm

Casey Wilkinson, piano

Soren Vaughn Rima, piano

Plane and Simple

Tomoko Kimura, piano

Symbiosis- This short piece is the beginning of a soon-to-be longer piece based upon the symbiotic relationship between a clownfish, an anemone, and a type of algae. In this symbiotic relationship, the clownfish lives within the anemone for protection from their predators. The clownfish is attributed to: provide water movement through the anemone causing an increase in both animals' metabolisms, the removal of parasites harmful to the anemone, lure prey close to the anemone, and even provide protection from fish keen on consuming the anemone's tentacles. The clownfish, in turn, receives protection from its predators, thanks to the stinging organelles from the anemone. The anemone also has a symbiotic relationship with an algae (zooxanthellae). In this relationship the algae provides nutriment to the anemone through photosynthesis, and the algae benefits by having a safe place to flourish. With this relationship in mind, I discovered several Amino-Acid Hydropathy plots of proteins from each of the organisms. These plots result in letter representations of segments of the proteins. From this, I was able to apply a pitch collection corresponding to each of the letter of the AAH plot. The collection I created was intentionally similar to the harmonic spectrum starting on G. I was able to use this pitch collection to create a tonal sounding beginning to what will soon be a much larger piece involving the ever-changing nature of the ocean.

Guitar Etudé No. 3 "Ascension"- This short guitar study was conceived for pedagogical purposes to improve right hand technique and help teach right hand cross string fingerings. The subtitle of "Ascension" describes the picking pattern, and with the aid of the cross string fingering, requires little from the left hand and instead focuses on the control of the right hand.

Proteins of the Heart- *Proteins of the Heart* was created using AAH plots. In both movements of this suite, I used a pitch collection that Dr. Middleton provided from his research in Finland. The collection looked as such:

Each of these letters corresponds to an AAH plot point. I had the idea to create pieces based upon proteins only found in the muscle tissues that cause our hearts to contract. This heart beat (contraction) is highlighted in the second movement with the repetitive pulsing of stimulating chords.

Street Towers- Gaze tracking software is the foundation of this piece. While in Finland, Dr. Middleton ran into an engineer by the name of Oleg Špakov, who created a way to produce a tune based from eye movements while looking at a randomly selected photo from the Web. The picture that came up when I had the pleasure of using the software was a shot of the New York City skyline from afar. Within the program you have the ability to choose a scale (or pitch collection) that will be used to produce a motif from the coordinates resulting from eye trajectory and motion. The program also takes into account the length the eyes stay fixated on one location (Empire State Building) and applies this information to the length of each note. The motif formed from this process is introduced in the piano and remains in the piano through the whole piece. However the chords and supplementary notes were added in accordance to this unique pitch collection. With this stark and minimalistic piano part, I felt as though some extended techniques on saxophone could tie the piano part together with the impression of the cityscape while adding compelling texture.

String Quartet No. 1- String Quartet No. 1 was created as a result of wanting to create something completely intuitive, much in the same way Schönberg created atonal works before his 12-tone method. I allowed myself the freedom of not being tied to a key or time signature. Similar to abstract expressionist paintings of the early 20th century, this through-composed piece was created in moments of free association. Using a keyboard directly connected to my computer I was able to create the lines and textures spontaneously without much interruption from the technicalities of software usage.

Harmonic Rainstorm- Harmonic Rainstorm was created by using a spectrum analysis of a recording that I made from striking an open E string on my bass. This process produced a plethora of frequencies, which can be translated into notes. These notes were the basis of the piece. I then had the idea of creating a veritable rainstorm, moving over a lake as the percussive rain falls on a tin roof. It begins with a single raindrop, and turns into a deluge of sound, until finally the storm tappers out in the way it began with the single drop on the tin roof.

Plane and Simple- Plane and simple is a piece that was the result of study in modes of limited transposition. Made famous by French composer Olivier Messaien, a mode of limited transposition is a pitch set that can only be transposed on the 12 pitches of the Western system a limited number of times. With my pitch set, I decided to apply the jazz technique of planeing chords, but only within my pitch set. I then took it a step deeper by applying an algorithmic approach to my planeing- that is I took the original chords and planed it either up or down in accordance to the next number in my pitch set. The result is rendered in numerous passages in *Plane and Simple*. Though I didn't limit myself to this process in the entire piece, I relied on the concept to give me a great launching point.

Do Not Go Gentle- Do Not Go Gentle is based on the famous poem by Dylan Thomas *Do not go gentle into that good night*. He wrote this poem at a difficult point in his life as he was losing his father in his mid 30s. In the poem I perceived an inner struggle of emotions; those of anger, bitterness, confusion, grief, regret, resentment, and empathy. These emotions are the direct cause of the tight and full chords imitating the inner frustration and confusion of his experience in his father's slow decline to death. When writing for this poem, I wanted to create a unique and raw piece to bring this feeling to the forefront, so I chose to ignore the standard tendencies we experience in music.

Do not go gentle into that good night

By: Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieve it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light

Upcoming Recitals...

Orchestra Concert	March, 15 th 7:30pm
Choral Concert	March, 20 th 7:30pm
Rachel Ferry Junior Recital	May, 3 rd 5:30pm
Jacob Johnson Senior Guitar Recital	May, 4 th 7:30pm
Thomas Sanborn Graduate Composition Recital	May, 5 th 7:30pm