

running from the eyes, and the hands rest on the pommel of a sword. I fashioned the second movement, “Weeping Warrior,” into a somber march to signify the angel’s purpose in visiting the narrator of the story at his or her grave. The viewer sees the angel from behind in the second photograph, and in the background is a swirl of green light, like a portal to another world, toward which the angel is guiding the narrator. The imitation in “Departure”, the third movement, is meant to signify the narrator preparing to follow the angel through to the other side of this portal.

I Wish I Could Remember...

I wish I could remember...
 I long for a forgotten time
 When I felt joy and bliss,
 Not pain and loss.
 When my body was whole and healthy,
 Not broken and bruised and bloody.
 When my friends would laugh and speak,
 Not lie still and silent on the field.
 When the ground beneath me was lush and green,
 Not covered in unseemly gore.
 When the sky above me was clear and bright,
 Not burnt and laden with ash.
 When the air around me was sweet and smooth,
 Not filled with the stench of toil and death.
 When the lakes were full of fish and children,
 Not warships and corpses.
 I long for a time beyond my memory,
 For a time of peace that has been wrenched from me.
 I wish I could remember...

-Matthew Maske

BIOGRAPHY

Matthew Maske (b. 1989) is a Master’s student in Indiana University South Bend’s Ernestine M. Raclin School of the Arts, currently studying composition with Dr. Jorge Muñoz. Previously he has studied with Dr. John Mayrose at Indiana University South Bend and with Dr. Dennis Friesen-Carper at Valparaiso University, from where he earned his BM in Composition. A member of Phi Mu Alpha Sinfonia Fraternity, Matthew arranged and composed several small works to be performed by the music fraternity’s Chorus and instrumental ensembles at Valparaiso University. He counts J. S. Bach’s contrapuntal styles and Paul Hindemith’s work with tonal twelve-tone theory among his influences for his chamber and choral works.

Student Recital

Matthew Maske, Composer

8:00 PM Tuesday, April 8, 2014
 Louise E. Addicott and Yatish J. Joshi Performance Hall

**Solo for Baritone Saxophone and
 Imagined Accompaniment** 2014

Patrick Donaghey, baritone saxophone

A Trilogy in Three Parts 2012

- I. Haunted
- II. Unease
- III. Panic

Helen Pappas, violin
 Katie Price, violin
 Jose Roderiguez, viola
 Kendrick Morris, cello

Etheraeolus 2013

Rebecca Hovan, flute

Duet for Violin and Guitar 2013

Jacob Marquardt, violin
 Scott Workman, guitar

I Wish I Could Remember... 2013

Lawrence Mitchell-Matthews, baritone
 Reginald Greenlee, trombone
 Jorge Muñoz, piano

Electric Guardian 2014

- I. Ending
- II. Weeping Warrior
- III. Departure

Rebecca Houck, horn
 Austin McBride, horn
 Spencer Scullion, horn

Presented in partial fulfillment of requirements for the Master of Music degree, Composition, Recital Course MUS-I 711.

Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall, and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend. Audience members are asked to turn off cell phones and pagers during the program.

PROGRAM NOTES

The original inspiration for my **Solo for Baritone Saxophone and Imagined Accompaniment** comes from my own experience playing tuba in orchestra. While there are pieces which feature the lower voices in the ensemble, tuba and baritone saxophone are more often called upon to play the bass line and occasional counter-melodies. While important to the structure of the music, these lines are not always the most exciting or challenging, so my mind would often wander, especially in the practice room. I imagine this piece taking place as a scene in such a practice room: the saxophonist, quite unchallenged by the music the band is currently playing, begins to imagine a performance of a baritone sax solo, and gradually an imaginary saxophone choir (provided here by the electronics) fades in to accompany the soloist. The soloist now begins to play variations on the simple bass line for one of the band pieces, continually growing and changing the music until its intensity is almost at its peak, at which time the soloist is interrupted by a knock at the practice room door. A curious colleague wonders what the lowly baritone sax player could be playing, since it doesn't sound like anything they are playing in band together. After this interruption, the former soloist dutifully resumes practicing the assigned music.

Because I started working on **A Trilogy in Four Parts** in the autumn months, I had it in my mind to have a Halloween-based theme to the movements, which I subsequently titled "Haunted," "Unease," and "Panic." In the first movement I use shifting meter, a synthetic scale with lots of half steps, and melodies in the high violin and low cello ranges to imitate sounds I associate with haunted houses. The second movement uses a scale with both the major and minor third, never quite settling in either mode long enough for the listener to get comfortable. This, combined with the pseudo-lullaby melody and the repeating line in the cello, makes for a very uneasy sound. The final movement combines structural and melodic elements from the first and second movements, changing from idea to idea and recombining them in new ways, getting ever faster and more frantic as the piece draws to a close.

Etheraeolus features many extended techniques for the flute. Using sonata form, each theme consists of material derived more from gestures and timbres than from melodic content. These themes are developed throughout the

body of the piece. While featuring common thematic transformations, the interaction of the themes does have a distinct resolution: a third theme gradually replaces the first, which will not be featured in the recapitulation.

Over the 2012-2013 winter break I learned that the professional duo Duo Sonidos would be performing at Indiana University South Bend, where along with a performance and master class they would be reading compositions for violin and guitar. I took advantage of this opportunity and composed **Duet for Violin and Guitar**, exploring the pairing of bowed and plucked/strummed strings. With the theme and variations form I was able to take one idea and adapt it several times to maximize the number of sonorities I could coax from the two instruments.

"**I Wish I Could Remember...**" started as a poem I wrote in November 2010 after listening to several songs from the musical "The Civil War" by Gregory Boyd and Frank Wildhorn. A prevailing theme, as one might expect, is sadness about the carnage of war. Along these lines, and using the idea that memories of peaceful times fade in the face of such bloodshed, I wrote a poem wherein the narrator lies dying on a battlefield, trying in vain to recall a time when things made sense.

About a year later, on January 6, 2012, this poem took on a new meaning for me. On that day Christopher Patterson, a very good friend and a Brother in Phi Mu Alpha Sinfonia Fraternity, was killed in Afghanistan. I decided then that I would set this poem in memory of Chris. It wasn't until January 2013, however, that I was finally able to get myself to start this piece. The instrumentation is somewhat unconventional, since the trombone and voice have a similar range, which can sound a bit muddy and unclear, but because Chris played trombone (and piano) and sang, I decided that would be a good way to honor my fraternity brother.

The poem involves four basic types of lines: descriptions of the idyllic past, "I long for a forgotten time," "I wish I could remember," and descriptions of the despised present conditions. Each of these four is different in character, so I treated them differently. The first two are more peaceful and smoother, while the last two are more disjointed and irregular, like the breathing pattern of someone dying of battle wounds. As the song progresses, all four themes break down and become more like the last, scattered and unfocused.

I drew the inspiration for **Electric Guardian** from several pieces of visual art from a local gallery. Each of the three movements of this piece corresponds to one of these images, which seemed to flow together to create a narrative. I felt the painting looked like an open coffin or grave, so I used pedal tones throughout the first movement (titled "Ending") to give the feeling of trying to escape the inevitable. The two photographs were of an angel statue, one from the front and one from behind. In the first there are water stain streaks