



*School of*

**Music**

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

## *Meg Fritz Senior Composition Recital*

*April 21, 2023*

*4:10 PM*

*Bryan Hall Theatre*

music.wsu.edu



@WSUPullmanMusic

## ***Program***

### ***Thoughts in Motion***

Kendal Clifton, Marimba; Dustyn Geigle, Marimba; Houston Fleischmann, Marimba;  
Daria Manzer, Vibraphone; Erik Hawkins, Vibraphone; Meg Fritz, Piano  
Dr. Christopher Wilson, director

### ***Sunset***

Anthony Kandilaroff, Flute; Emily Andriano, Violin 1; Samuel Song, Violin 2; Kat  
Burgstahler, Cello; Evan Short, Bassoon; Meg Fritz, piano

### ***How it Feels To Be Alive***

Emily Andriano, Violin 1; Samuel Song, Violin 2; Kat Burgstahler, Cello;  
Evan Short, Bassoon; Meg Fritz, piano

### ***Talking With Time***

Alex Ogbue, Vocals; Meg Fritz, Piano and Vocals

### ***Grow***

Shane Isom, Guitar; Henry Olsen, Guitar; Sam Olsen, Bass; Meg Fritz, Vocals;  
Stevie Fawcett, Drums

### ***Chaos, Baby!***

Shane Isom, Guitar; Henry Olsen, Guitar; Sam Olsen, Bass; Meg Fritz, Vocals;  
Joe- Henry McQuary, Drums

### ***Suddenly***

America Hoxeng, Vocals; Rogan Tinsley, Alto Sax; Thomas Wieland, Tenor Sax;  
Calvin Hember, Bass; Meg Fritz, Piano; Darryl Singleton “Doc D”, Drums

### ***Cosmo***

Rogan Tinsley, Alto Sax; Dillon Sellers, Tenor Sax; Shane Isom, Guitar; Sam Olsen,  
Bass; Meg Fritz, Piano; Joe- Henry McQuary, Drums

## ***Acknowledgements***

I want to thank all of the wonderful people who have been there for me throughout my years here at WSU. First and foremost, I want to thank my family for their ongoing support, and all they have done to encourage me. Without you, I’m not sure where I would be. The music you have shared with me my whole life has greatly shaped the person I am today. I love you all so much.

Kayden and Walter; you two have been the most brilliant friends and roommates I could ever ask for; I cannot thank you enough for the countless memories we have shared and the way you have helped me grow as a person. Joe- Henry, America, Rogan, Sam, Shane, Christian, Stevie, Alex, Henry, Thomas, Dillon, Maddi, Ashley, and Kelee; you all have inspired me so much, made me laugh, and have put a smile on my face time and time again. You all are uniquely talented and brilliant people, and I can’t wait to see where life takes you. My “rental parents,” Stephanie and Boyce; it is a blessing knowing you. I want to say a special thank you to my friend Theo who passed away last November, who’s love for music and passion for everything he did will forever inspire me to spread love and creativity.

My composition journey at WSU started out and will be completed under the instruction of Dr. Blasco; thank you for your compassion, creativity, and ability to notate anything. To Dr. Roh; you taught me so much about playing piano, and every time I listen to you play it is a gift. Shaun Sorensen; I’m so grateful for everything you have done for me and the entire school. To Doc D; you have inspired me and encouraged me every time you are around. Your generosity to others and passion for music is evident in everything you do. To Austin Cebulske, Horace Alexander Young, Dr. Kim, Lindsay Greene, Dr. Wieck, Jihyun Kim, and all of the faculty and friends who I’ve had the pleasure of knowing- thank you endlessly!

Last but not least, I’d like to thank all of the performers who made this recital possible! Your time and effort is appreciated immensely.

## Notes

*Thoughts In Motion* is actually one of the first compositions I began in my college career. After taking a long break from working on it, I returned to it and completed it earlier last year (2022). The minimalist style of the piece was heavily influenced by my love for Steve Reich and Philip Glass, and I also wanted to explore ideas for mallet instruments. The title came to mind while contemplating the way people think, and realizing the similarities between that and the arch form of the piece; moving to and from ideas- sometimes with a bit of overlap, sometimes very rigidly, sometimes thinking in circles. I wanted to make something that had movement and emotion, while retaining a very simple idea at its core. When I listen to and write minimalist music, I meditate a little and allow myself to just slow down and focus on the beauty of small musical ideas.

When I wrote *Sunset*, I was in the backseat of a car watching the sun go down. I started envisioning a story about a girl realizing the setting sun was similar to her relationship slowly fading away. Deciding to write a song about it, I came up with lyrics, and immediately had an idea for a string part. For an arranging project last spring I completed the song, with a slightly modified melody for flute, rather than vocals, just to experiment. When I heard it played with flute, I felt like I was able to understand the emotions of the song just the same, if not better, with the expressive and bright quality of flute giving the melancholy melody an essence of hope.

I wrote *How It Feels To Be Alive* about the many indescribable feelings we have as people, and also the shared types of experiences that notoriously change our perception of reality. The opening verse describes a feeling I have often, which is waking up from a dream and feeling like there was something important you needed to remember from it, but you can't quite remember. The song serves as an affirmation that although many of us may feel lost or confused about our purpose in life, we are here for a reason.

My wonderful friend and talented songwriter, Alex, and I started writing *Talking With Time* after a rehearsal one night. We had a conversation about songwriting and started improvising a bit. The first words Alex sang when he got an idea as I played piano were "I'm waiting," which stuck with me. The next day, I thought since we could write the song as a duet, it might be cool to write the two parts from completely different perspectives. That being considered, I started my verse the opposite of Alex's, with "I'm running." The song tells the story of two people that wish they could talk to time itself, and ask "him" to make an exception in their lives to make it possible to be together.

*Grow* is about needing a change from going through the same patterns that aren't good for you. Written mid-pandemic, I was starting to get in the same habits and life was becoming dull. This feeling led to me starting the song, but then I started thinking about other times in life where I had felt like I'm not moving forwards, and what I've learned from those experiences. This song talks about stepping out of your comfort zone to be able to understand yourself better and ultimately grow into a new version of yourself, and wanting the same for someone you care about. This song helped me articulate the importance of noticing your potential and finding your own freedom.

The song *Chaos, Baby!* developed when I was messing around on guitar and the melody for the chorus popped in my head. It didn't sound like other things I had written before, so going with the vibe of the tune, I just wanted to write something fun. This song was also written mid-pandemic, and my way of taking out my anger at the monotony of day-to-day life was writing about imaginary boring people. In the moment I decided the best encapsulation of "I hate boring" was "I want chaos," so... here we are.

Last year my go-to genre was bossa nova, and I spent a lot of time listening to João Gilberto and Antônio Jobim. I usually take quite awhile with lyrics, but falling into the bossa rhythm while improvising brought me into a state of mind where I was able to write the lyrics all at once. I wanted *Suddenly* to really feel like being swept away by someone, so that's why I chose the unexpected transition in the chords on the word "suddenly." Originally, I wanted to play this song on guitar, but I felt more comfortable finding voicings on piano, and I liked the new flavor it developed by adding the piano. I knew America's voice would sound beautiful on this song, and I'm so lucky to also call her one of my closest friends.

*Cosmo* was the first jazz chart I wrote for the jazz fusion group I was in last year, a group of people that I have so many good memories with and hold close to me. Coming up with the melody, particularly the bridge, I was envisioning an 80s show intro vibe; happy-go-lucky, with a motivic and memorable melody. Running through the song for the first time with Joe-Henry, I found that adding a Latin feel gave it a nice laid-back element. Listening to this song for me is like walking in the city on a warm day as many people pass along, going about their days. I named it after my cat, who, being a cat, is all about leisurely days spent basking in the sun. The fusion group released our album last year, which includes this song and some other great tunes! Check out *Strange So Quickly* by Honest Arbor on your go-to streaming service.