

GRADUATION RECITAL PROGRAM

Sunday, March 24, 2024, 1pm
From the studio of Dr. Arlan N. Schultz
University of Lethbridge Recital Hall (W570)
Jonathan Alexander, Composition

String Trio (2024)
“Valse Rêverie”

Alayna Mcneil (Violin)
Brenna LeMay (Cello)
Jonathan Alexander (Piano)

Wind Quintet (2023)
I. “Prelude”
II. “The Valley”

Brynn Norton (Flute & Piccolo)
Ryan Miller (Clarinet Bb)
Sydney Stene (Clarinet Bb)
Ashlee Dowdle (Horn F)
Ellie Shifflet (Bassoon)

Scoring for Games
I. Demo of Interactive Music (2021)
II. Example Composer Pitch (2024)

Jonathan Alexander (Composition & Mixing)

Intermission

Brass Quintet
I. “Source” (2023)
II. “The Dip” (2022)
III. “Exit Strategy” (2023)

Rex Mulder (Trumpet I Bb)
Katie Tsujimoto (Trumpet II Bb)
Ty Bahl (Horn F)
Madelyn Appleton (Trombone)
Keely Evanoff (Tuba Eb)

Scoring for Animation (2021)
“Liv”

Paige McMorro (Directing & Animation)
Jonathan Alexander (Composition)

Jazz Quartet (2024)
I. “Consolation”
II. “Pseudonym”

Cool Cats Combo:
Rayden Wong (Alto Saxophone)
Luke Povhe (Drum Set)
Jonathan Alexander (Piano)
Ian Saunders (Double Bass)



FACULTY OF
FINE ARTS

UNIVERSITY OF LETHBRIDGE
DEPARTMENT OF MUSIC

PROGRAM NOTES

String Trio (2024)

Written for Guitar, Violin, and Cello, using quartal harmony and pentatonic melody. Intended as a series of dances. Inspired by Ravel's Piano Trio for Piano, Violin, and Cello.

Wind Quintet (2023)

Derived from material used in my previous work, a quintet for brass, this wind quintet continues my exploration into contrapuntal styles, prioritizing horizontal melodic development in a modal framework while disregarding traditional key signature. In contrast with my brass piece, my goal here was to compose something tuneful and singsong-like, perhaps as a result of my previous work's dip into atonality and dissonance. Overall, the composition draws much inspiration from the English composer Malcolm Arnold and his penchant for evoking imagery of the sea. As for the individual movements, I, "**Prelude**," was influenced by the works of Holst, especially his "Song of the Blacksmith." And in II, "**The Valley**," the bounding arpeggiations drew much inspiration from Justin Hurwitz's work on the film "La La Land," while the opening solo and trio sprouted from my childhood recollections of watching the film "Kiki's Delivery Service." In the latter of which, the scenes overlooking the town by the shore and the scenes featuring a laggardly dog were most inspiring.

Scores for Games (2021, 2024)

This section begins with an example of non-linear music written for the forest level of a 2D side-scrolling action game. Inspired by Hollow Knight, and Ori and the Blind Forest.

The Final portion is an example of a composer pitch in an epic orchestral style mixing traditional instrumentation with synthesizers. Inspired by Ratchet & Clank: Rift Apart.

Brass Quintet (2023)

"Brass Quintet" was written under the influence of Silicon Valley grindset culture, and was structured to progressively devolve from a consonant framework into a dissonant one, in this case, modal to octatonic. Programmatically, "**Source**" (I) begins by portraying the initial optimism of a startup founder. In contrast, "**The Dip**" (II) represents a bearish dip in morale, thus leading to the subsequent movement, "**Exit Strategy**" (III) which rounds off the piece in a flurry to escape the founder's dilapidated creation.

"Liv" (2021)

"My thesis film about a ghost girl named Liv, who tries to become friends with the family that moves into the home she resides in."—Paige McMorrow (Film Creator); Composed by Jonathan Alexander; Voice talent by Dottie Carter (Liv), Sheli Baez (Mom & Josie), Ghastlydipper (Cody).

Jazz Quartet (2024)

Written as lead-sheets and intended as guided improvisations. Here I continued to explore the possibilities working within the harmonic universe of the diminished scale and diminished chord progression. Unlike my Brass Quintet, however, I paid special attention to avoid any explicit use of the octatonic scale, opting instead to use the diminished chord as a way to inform the roots of harmonic progressions or leaping melodies as opposed to using octatonic voice-leading. Inspired by Jerry Goldsmith's Chinatown, Great Pretender, Hiromi Uehara, Coltrane's Naima, and JoJo's Bizarre Adventure.