

# Multifaceted

Megan DeJarnett, Composition  
Senior Recital

## *Featuring*

Brianne Borden, trumpet

Billy Berue, trumpet

Megan DeJarnett, trumpet

Adele Etheridge Woodson, violin

Stephen Milton, cello

Jeremiah Sweeney, piano

Alan Acosta, soprano saxophone

Chaz Martineau, tenor saxophone

Ellis Green, piano

Max Beckman, bass

Aaron Lovelady, trumpet

Robert Lau Giambruno, trumpet

Emilio Vazquez, violin

Chloe Calvino, viola

Erin Delaney, flute

Tess Galbiati, actor

Eric DeJarnett, alto saxophone

Julianne Colwell, baritone saxophone

Marcus Henley, guitar

Connor Sample, drums

Saturday, April 1, 2016 • 5:00 PM  
Recital Hall

**ASU** Herberger Institute  
FOR DESIGN AND THE ARTS  
ARIZONA STATE UNIVERSITY  
SCHOOL OF MUSIC

# Program

**Storm Warning (2016)\***

Megan DeJarnett  
(1995- )

Billy Berue, Brianne Borden, Megan DeJarnett,  
Robert Lau Giambruno, and Aaron Lovelady, trumpets

**Horizon Line (2016)**

Megan DeJarnett

Emilio Vazquez, Violin I; Adele Etheridge Woodson,  
Violin II; Chloe Calvino, viola; Stephen Mitton, cello

**Flatline (2015)\*\***

Megan DeJarnett

Jeremiah Sweeney, piano

**Liar, Liar (2017)**

Megan DeJarnett

fixed media

*~ Intermission ~*

Out of respect for the performers and those audience members around you,  
please put all beepers, cell phones, and watches in silent mode for the duration  
of the performance. Thank you.

# Program

**Fade to Black (2015)** Megan DeJarnett  
Erin Delaney, flute; Jeremiah Sweeney, piano

**Don't Tell (2016)** Megan DeJarnett  
Tess Galbiati, actor  
fixed media

**Red Light Horizon (2016)** Megan DeJarnett  
Alan Acosta, soprano saxophone  
Eric DeJarnett, alto saxophone  
Chaz Martineau, tenor saxophone  
Julianne Colwell, baritone saxophone  
Megan DeJarnett, trumpet  
Ellis Green, piano  
Marcus Henley, guitar  
Max Beckman, bass  
Connor Sample, drums

*An asterisk (\*) denotes an Arizona premiere.*

*Two asterisks (\*\*) denotes a world premiere.*

*Ms. DeJarnett is a student of Dr. Jody Rockmaker and Brianne Borden. This recital is presented in partial fulfillment of the requirements for the degree of Bachelor of Music in Theory and Composition at Arizona State University.*

**Reception to follow**

# Notes

## Storm Warning (2016)\*

Megan DeJarnett

Storm Warning was born out of an inside joke. It was the spring of 2016, and the Grand Valley State University trumpet studio had just finished practicing and performing my trumpet octet, *Earthquake City*, for the National Trumpet Competition and multiple student recitals. When we were all together at NTC, they told me they were expecting the follow-up piece to be called "Tsunami Village." In June, after poring over dozens of potential titles, I sent them three or four titles I was considering, one of which was *Storm Warning*. One of the students immediately sent back, "What is it with you and natural disasters?" The name stuck, partly to poke fun at the situation, but mostly because it was the right choice for the piece and the ensemble.

*Storm Warning* follows five trumpet players through a chaotic, often aggressive landscape filled with shifting tonality and hocketed melodic runs. The piece builds, then breaks itself down into a serene ballad section. From there, it regains its energy, returning to familiar material in new ways and continuing to build to a climactic finish.

## Horizon Line (2016)

Megan DeJarnett

*Horizon Line* was inspired by Lawrence Weiner's *Placed Just Below Above the Horizon*, a sculpture on display at the Phoenix Art Museum. The work, which consists of the titular text in vinyl lettering on a large expanse of wall, is an example of Weiner's belief that verbal descriptions of an idea can result in the same audience experience as a conventional sculpture of that idea. In his notes on the work, Weiner poses the question: "Can language be sculpture?" He also introduces his theory on the three possible forms of any work of art, which I've excerpted in *Horizon Line*: "the artist can construct the piece," "the piece may be made by someone else following the artist[']s instruction," and "the piece can remain an idea."

After spending time with Weiner's sculpture, I found myself with more questions than answers, mostly about the anatomy of the work – where is "just below above the horizon"? What do horizons mean to people? Is there any one correct answer to the question of what a particular artwork means? I used these ambiguities to create a piece that is simultaneously playful and pensive, incorporating extended string techniques and spoken word to form a work that strives to accomplish what Weiner's work does – leaving the audience with more questions than answers.

# Notes

## Flatline (2015)\*\*

Megan DeJarnett

When your instructor tells you to write a piece for piano using every A on the keyboard and nothing else, you cry for a little while, then go for it. *Flatline* began its life in this way, but after completion, it sat on a shelf collecting dust for quite some time as most sane musicians refused to touch it. After searching high and low for two years for a pianist brave enough to attempt it, I've found one willing to try. Welcome to the world premiere of *Flatline*.

## Liar, Liar (2017)

Megan DeJarnett

*Liar, Liar* began with an opportunity: the Arizona State chapter of Society of Composers, Inc. was organizing a concert at Marston Theatre, ASU's planetarium. The pieces we submitted for performance would utilize the theatre's 5.1 surround sound system, and students from the School of Earth and Space Exploration would use advanced software to take us on virtual tours of the universe based on the music we provided.

After much deliberation, I decided to create a piece that would allow me to explore vocal alteration via granular synthesis. I took one of the most well-known quotes from the 2016 presidential debates and played with it, hoping to send a clear (if slightly unsettling) message. The result is a three-and-a-half-minute ride through sounds that make the audience squirm – the quote in its entirety is only revealed a handful of times. Thanks to a supportive, receptive audience and the expertise of the School of Earth and Space Exploration, we succeeded in creating a multimedia event that was both challenging and beautiful, hopefully opening the door for future collaborations as well.



# Notes

## **Fade to Black (2015)**

Megan DeJarnett

At the end of my sophomore year of college, I was challenged to write a piece for flute and piano using only nine notes of the chromatic scale. I was further instructed to draw inspiration from Gerhard Richter's painting *Canaletto*. By the end of the compositional process, *Fade to Black* reflected the dueling calm and chaos I saw in the piece, using only the pitches C through G-sharp – A, B-flat, and B never appear. Though it started as an academic exercise, it quickly became one of my favorite pieces I've ever composed, particularly because it doesn't have a happy ending. Rather than receiving the closure that comes with most pieces, the music drifts off into the night, leaving the audience with nothing but a vague sense of unease.

## **Don't Tell (2016)**

Megan DeJarnett

A young woman walks to her car after a late-night study session. A girl stands in the front row at a concert. A man catches up with an old friend. Four women are separated after arriving at a party. In each of these situations, something goes wrong. Each of these people falls prey to the same tragedy that strikes one in five college-age women, and each one must choose how to deal with the fallout and public opinion about their sexual assault.

*Don't Tell* explores this aftermath, making a pointed statement about the negative effects of victim-blaming in modern rape culture. We follow a series of narrators through a maze of (mostly) well-intentioned "advice" about how to avoid being raped; after an assault, the voices shift, asking instead why the victim hadn't done certain things to ensure their own safety. Relying only on the human voice and prepared piano, I created a fixed media piece that is enhanced by the presence of actor Tess Galbiati, whose nonverbal onstage reactions provide an extra dimension of heartbreak and pain. *Don't Tell* is the first installment of a larger project, in which I address the most damaging aspects of rape culture and spark conversation about whose responsibility it really is to prevent these problems.

Just remember, with assault, there's only one rule....

# Notes

## Red Light Horizon (2016)

Megan DeJarnett

During the summer of 2016, I was approached by Russ Schmidt, a Phoenix-area pianist and good friend, to participate in what was at the time a nascent effort to increase the visibility of jazz composers in the local scene. That project later became the Nash Composers' Coalition, an ensemble of composers of various ages, skill sets, and backgrounds creating new works for jazz ensemble, the instrumentation of which was determined by the group's personnel at a given time. For its inaugural concert, there were ten of us, providing an opportunity to write for either a very large combo or a very small big band, depending on how you looked at it. As I was looking to broaden my jazz music-making horizons beyond what I was doing at school, I couldn't wait to get started – and I'd already found my title.

*Red Light Horizon*, the concept, popped into my mind just weeks before, when I was visiting friends at Grand Valley State University in Allendale, Michigan. It was the end of a week of music-making and adventures, and one of my companions was driving us home after an evening of board games and painting. As we drove, he pointed out a group of bright red lights atop power poles in the distance. "They're for planes, but that's campus," he said. "As long as you can see those, you'll always be able to find your way home." That stuck with me, and I resolved to write a piece that embodies both the energy of those friends during that week and the joy of finding one's way home.





*Megan DeJarnett graduates from  
ASU in May, 2017.*

Want to learn more about how I  
picked the pieces I did? Scan the  
code and explore!

