

FORSAN ET HAEC OLIM MEMINISSE IUVABIT

A THESIS IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree

MASTER OF MUSIC

By
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University of Missouri-Kansas City, 2018

ABSTRACT

This quartet features a transparent structure in which a dense, static ensemble motif gradually and smoothly transforms into a highly active and agitated counter-motif. This process repeats twice: with each iteration, the motif and counter-motif return in subtler, brighter forms as their texture and timbers evolve, as the quartet seems to recall the preceding material in decreasingly vivid manifestation. These motifs and the developmental climaxes invoke an organic sensation of breathing, both gentle shallow breaths and intense hyperventilation. Throughout, the quartet is asked to explore gradual transformations of playing techniques including bowing, vibrato and harmonics, as well as dramatic contrasts in texture and timber that emerge over the duration of the structure.

In Book One of the Aeneid, as the titular hero and his crew are washed ashore and contemplating the harrows of their journey, Aeneas entreats his companions to stay resolute in their search for a New Troy, offering the hope that despite their challenges and suffering,

“perhaps one day it will help to remember even these things.” Fundamentally, via organic contours and gradual evolutions, this quartet explores notions of remembrance and teleological determination.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance have examined a dissertation titled “forsan et haec olim meminisse iuvabit” presented by Adam J Strawbridge, candidate for the Master of Music degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

Chen Yi, D.M.A. Committee Chair
Conservatory of Music and Dance

Zhou Long, D.M.A.
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Reynold Simpson, DMA
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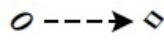
Performance Notes

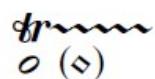
Accidentals apply throughout measure but not across registers

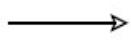
All trills are a semitone

m.v. molto vibrato

s.v. senza vibrato

 transition from stopped to harmonic (and vice versa)

 harmonic trill

 transition bow position / vibrato technique



highest possible pitch / mm: 181-182: highest possible range

empty notehead arbitrary pitch in indicated range

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I would like to thank Chen Yi, Zhou Long, and Reynold Simpson for their guidance, mentorship and instruction, and especially for their advocacy and support. This thesis represents the culmination of how my compositional technique - especially formal design, gestural construction, instrumentation, and string writing - as well as musical imagination have grown over the past two years, under their instruction. Many aspects of this quartet are direct results of ways in which my mentors here have guided me in honing and refining my compositional craft, and I am thus deeply indebted to them. I would also like to thank the many very talented, dedicated and kind musicians I have come to know over the case of this degree.

forsan et haec olim meminisse iuvabit

Adam J Strawbridge

♩ = 82 Stagger bowing

Violin I Violin II Viola Violoncello

sul pont. *scratch* *sul pont.* *scratch*

sul pont. *scratch* *sul pont.* *scratch*

sul pont. *scratch* *sul pont.* *scratch*

6

scratch *scratch* *scratch* *scratch*

scratch *scratch* *scratch* *scratch*

scratch *scratch* *scratch* *scratch*

2

II

ord.

p

ord.

mf > *mp*

mf > *mp*

mf > *p*

f > *mp*

mf > *f*

mp < *f*

p < *mf* > *p*

> *p*

17

sul pont.

mf

molto vib.

scratch

f

ord.

mf

p

mf

mf

mp

molto vib.

ord.

mf

fp

f

f

mf

pp

mf

22

f

p

flautando

ord.

f

p

flautando

ord.

f

p

flautando

ord.

f

p

f

ord.

p

f

p

27

32

sul pont.

ord.

f mf mf

pp mf mp #mf

pp mf mp ff > mf ff >

38

sul pont.

mf

f = mf sul pont.

<f = mf sul pont.

pizz. pizz.

mf f = mf

52 (v) *accel.*

f (v) *sub fmp*

mf *f* *sub fmp*

f *sub fmp* *f*

mf *f*

54

f

f

f

f

J = 92

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

60

sul pont.

3

3

3

3

62

sul pont.

fff

sul pont.

fff

3

3

3

accel.

63

*As Fast As Possible**gliss up*

64

65

5 5 5 5 5 5 fff

fff

fff

fff

67

fff

fff 5 5 3

fff

fff

= 78 *ord.*
 69 *pizz.* *arco*
fff *ord.*
fff *pizz.* *arco*
fff *ord.*
fff *pizz.* *arco*
fff *f* *arco sul pont.*
 72 *pizz.* *f*
f *mp* *arco molto sul pont.*
f *pizz.* *scatch*
f *mp* *arco molto sul pont.*
f *pizz.* *senza vib.*
f *mp* *f*
 76 *pizz.* *f*
f *pizz.* *mf*
f *mf*
f *mf*
mp *pp*

10

81

col legno batt. *(col legno batt.)* *pizz.*

f *f* *ff* *f*

col legno batt. *(col legno batt.)* *ord.*

f *ff* *ff* *ppp*

col legno batt. *pizz.* *molto vib.*

f *f* *mf*

f *f*

pizz. *arco*

mf *f* *sul pont.* *3*

84

pizz. *arco*

mf *f* *mf*

mf *f* *mf*

pizz. *3* *3* *3*

mf *f* *mf*

87

pizz. *Sul D arco*

mf *mf*

arco *mf*

arco *pizz.*

mf *mf*

89

col legno batt.

pizz.

mf

col legno batt.

pizz.

mf

ff

mf

pizz.

mf

f > *mf* < *f* > *mp*

mf

mf

mf

sul pont.

fp < *fp*

f

fmp

Sul D
arco
sul pont.

fmp

95

fmp

ff *mp* *ff*

col legno batt.
6 6 3

ord.
3

pizz.
f

col legno batt.
6 6 3

ord.
3

pizz.
f

97

mp *ff* *mp* *ff* *mp* *ff* *mp*

mp *ff* *mp* *ff* *mp* *ff* *mp*

arco sul pont.
3

pizz.

pp *mf*

arco sul pont.
3

f

pp *mf*

pp *f*

99

(sul pont.)

mp

(sul pont.)

mp

100

(sul pont.)

mp

(sul pont.)

mp

f

fff

f

fffff

14

102

(Sul D)

Sul G

ff p
ff >p ff mp ff > ³mp ff mp ff mp

ff p
ff >p ff mp ff > ³mp ff mp ff mp

ff p ff mp ff > ³mp ff > mp ff mp ff mp ff

ff p ff mp ff > mp ff > mp ff mp ff mp ff

105

ff

ff

ff

ff

ff

ff

ff

ff

accel.

107

mf ff mf ff > mf < ff > mf < ff > mf < fp

mf ff mf ff > mf < ff > mf < ff > mf < fp

ff mf ff mf > mf < ff > mf < ff > mf < fp

mf

ff

ff

ff

mp

ff

♩ = 112

15

108

fp < fp
fp < fp
fp < fp
fp < fp

109

fp < ff > mf < ff > mf < ff > mf < ff
fp < fp < fp < fp < fp < fp < ff > mf < ff > mf < ff > mf < ff
fp < fp < fp < fp < fp < fp < ff > mf < ff > mf < ff > mf < ff
fp < fp < fp < fp < fp < fp < ff > mf < ff > mf < ff > mf < ff

115

mp — mf — p
mp — mf —
mp — mf —
mp — mf —

16 *sul pont.*

119

122

128

132

S.V. *p* <*mp* *ord.* *sul A, D*

s.v. *p* <*mp* *ord.* *sul A, D*

(*b*) *s.v.* *p* <*mp* *ord.*

137 *p* <*mp*

f *p* *f*

f *p* *f*

sul D, G

141

p *f*

p *f*

f *p* *f*

144

144

145

146

147

151

sul E, A

sul A, D

154

$\text{♩} = 76$

sul E, A

156

sul E, A

mf

p

mf

157

p

p

f

ff

mp

159

mf

mp

p

sul A, D

mf

sul pont.

mf

161

sul tasto

mf

pp

sul pont. *tr*

m.v.

p

pp *mp*

p

mf

169

s.v.

ord.

pizz.

pp

ppp

pizz.

pp

ppp

pp

mf

arco

pp

mf

ppp

pp

pp

mf

molto flautando

pp

molto flautando

pp

molto flautando

pp

molto flautando

G.P.

G.P.

G.P.

G.P.

pp

173

174

175

176

177

178

22

182

sul pont.

mf *p* *<3mf*

sul pont.

mf *p* *<3mf*

sul pont.

mf *p*

sul pont.

mf *p* *<mf* *>p*

186

=p

p

<3mf *p*

p

p

pp

<mf *p*

p

>o

p *<mf* *>p*

f *>*

191

<3mf *p*

f *p*

p

mf *mp*

ord.

mf *mp*

ord.

mp

ord.

p *<mf* *>*

196

molto sul pont.

molto vib.

f *mp* *f* *pp* *fp* *p*

p *pp* *mf* *p* *f* *p*

201

mf *p* *p*

206

p *p*

p *p*

p *p*

p *p*

24

rub strings with hands

210

f

f 5 5 3

f

f 3 3 3

211

5 5 5

3 3 3

3 3 3

212

5 5 5

3 3 3

3 3 3

VITA

Adam J Strawbridge is a composer from New England. His music explores the expression of motif in melody, harmony, and rhythm, as well as a tactile approach to texture and color through gesture and form. He received a B.A. in Music and Political Theory from Williams College and a M.M. in Composition from the Conservatory of Music and Dance at the University of Missouri – Kansas City. His principal teachers have been Ileana Perez-Velazquez, Chen Yi, Zhou Long, and Reynold Simpson. He won first prize from the 2017 Music From China International Composition Competition, and was a finalist for the 2018 ASCAP Morton Gould Young Composer Award. His music has been performed by ensembles such as Music From China, Wild Rumpus, counter(induction), Beo Quartet, and others, and at festivals including June in Buffalo. He draws inspiration from classical narrative, mathematic procedures and innovations in visual art.