

The 43rd Annual Bowling Green New Music Festival

October 12-15, 2022

College of Musical Arts - Bowling Green State University

Concert 2

Thursday, October 13 - 3:30pm - Bryan Recital Hall

Not Yet (2021)**David Bixler**

Susan Nelson, bassoon – Colin McCall, percussion

Minori (2022)**Udi Perlman**

Yevgeny Yontov, piano

Pictures Without an Exhibition (2019)**Gregory Mertl**

Languorous Clouds
Ballade

Heather Lanners, piano

Loisaida, My Love (2016)**Jessie Montgomery**

Carolyn Anderson, soprano – Anthony Marchese, cello

Wending (2001)**Jeffrey Mumford**

Jordan Bak, viola

My Dearest Ruth (2013)**Stacy Garrop**

Keith Phares, baritone - Kevin Bylsma, piano

Program Notes

The title, Not Yet comes from the concept of "already, but not yet" referring to something promised that is present, but not completely fulfilled. This is my first attempt at writing for marimba, an instrument that I love, but immediately realized that I knew nothing about. There has been a great deal of back and forth between myself and several marimbaists that helped me create something playable. A couple of notes about the music; after the piece was completed, I realized that one of the main themes more than tipped its cap at Wayne Shorter's iconic composition Nefertiti, and that the mixture of 2s and 3s that are the rhythmic foundation of the music were probably a result of what I had been working on as an improviser at the time. - D.B.

I have recently been writing music that is inspired by my upbringing on Manhattan's Lower East Side. Bimbo Rivas was a Puerto Rican-born poet, activist, and community builder who became a hero of the Lower East Side, leading in the affordable housing development projects that shaped our community in the 70s and 80s, bringing it out of the ashes of neglect and decay that had taken over in the previous decades. *Loisaida* is an ode to the community he loved and fought for most of his adult life. I have set this poem to music in tribute to Bimbo who fostered my upbringing in immeasurable ways.

Permission to use the text is courtesy of Bimbo's daughter, Sandra Rivas. -J.M.

The minor mode can evoke a wide range of emotions: melancholy and lament; storm and stress; anger and aggression, to mention but a few. In my piece *Minori* for piano solo I wanted to explore this bewildering array ad absurdum. Juxtaposing short 'clips' derived from a single minor sonority, I sought to create a temperamental collage of musical emotions in which gestures alternate so rapidly until they eventually lose their affective impact and become empty placeholders for emotion. -U.P.

It's with its title — *Pictures Without an Exhibition* — that this work began. Right away, I intuited the piece would be both an homage and a reaction to Mussorgsky's great work *Pictures at an Exhibition*. But the title also felt fitting since I often think of my music as "pictures in sound."

While there are many interconnections with the Mussorgsky, there are also many divergences. The main movements are generally longer than Mussorgsky's individual pictures and, unlike his work, none of the movements are visual in inspiration, even if, perhaps, they evoke visual images for the listener. (Exceptionally, there are two suggestive titles, "La Poule" and "Languorous Clouds," that reference specific aspects of the natural world).

The "Air" interwoven between the main tableaux was inspired by Mussorgsky's promenade theme. It and its variants give continuity to the work and provide contrast to the larger movements. Much like promenade theme, the air evolves with each iteration. The creation of this work has been wholly thanks to Heather Lanners to whom I am deeply grateful. Her championing of my music has been both an inspiration and a joyous encouragement. -G.M.

wending is a musical portrait and a celebration of the phenomenal and visionary talents of violist Wendy Richman. Much of the basic harmonic material is based on the letters in her name (ie. wEnDy riCHmAn). As part of the scenario of the work's ongoing development, slower moving material is often interrupted by sharply accented chords or single notes which in and of themselves, establish an independent layer of activity unto itself. In addition, more rapidly moving passages reveal themselves periodically and eventually transform into tremolos at which point aspects of the more ethereal material from the opening reassert themselves. The work is prevalingly rhapsodic and is in one movement.

The letter on which *My Dearest Ruth* is based was my father's last written statement. My parents celebrated their 56th wedding anniversary in my father's room at John Hopkins Hospital in Baltimore on Wednesday, June 23, 2010. The following day, my mother called to say Dad had taken a turn for the worse. I flew to Baltimore the next morning (Friday) and met Mom at Dad's room. The doctors came in and told us there was nothing more they could do — the cancer had progressed too far. All this time, Dad kept repeating one word: "Home." So we made arrangements to bring him back to our apartment in Washington, D.C. While collecting his belongings from the hospital room, Mom pulled open the drawer next to Dad's bed and discovered a yellow legal pad on which Dad had written this a week earlier:

6/17/10

My Dearest Ruth –

You are the only person I have loved in my life, setting aside, a bit, parents and kids and their kids, and I have admired and loved you almost since the day we first met at Cornell some 56 years ago.

What a treat it has been to watch you progress to the very top of the legal world!!

I will be in JH Medical Center until Friday, June 25, I believe, and between then and now I shall think hard on my remaining health and life, and whether on balance the time has come for me to tough it out or to take leave of life because the loss of quality now simply overwhelms. I hope you will support where I come out, but I understand you may not. I will not love you a jot less.

Marty

I should note one factual error: my parents met 59 years before the date of this letter, not 56. Obviously, Dad had their 56th anniversary in mind. We chose to keep the number 56 in the song.

My sister, Jane, and I commissioned Stacy Garrop to adapt the letter and set it to music as one of three songs by different women composers to be presented in 2013 as an 80th birthday tribute to our mother, U.S. Supreme Court Justice Ruth Bader Ginsburg. Soprano Patrice Michaels sang the premiere at the Supreme Court with pianist Dana Brown on Saturday, April 6, 2013. —James Ginsberg

Composer and performer bios are available
online at bgsu.edu/festival. Scan the QR code
with your phone or device for quick and easy
access.

