

The 43rd Annual Bowling Green New Music Festival

October 12-15, 2022

College of Musical Arts - Bowling Green State University

Concert 3

Thursday, October 13 - 8pm - Kobacker Hall

Within the Wall (2021)Marilyn Shrude

Terri Sanchez, flute - Derek Emch, clarinet
Caroline Chin, violin - Brian Snow, cello
Dan Piccolo, percussion - Robert Satterlee, piano
Emily Freeman Brown, conductor

BGSU Wind Symphony - Kenneth Thompson, conductor

Pandora Undone (2013)Stacy Garrop

In Pieces (2022, Consortium Premiere)Han Lash

- Intermission -

New Music Ensemble - Christopher Dietz, conductor

blackportrait (2021, Resonate Consortium Premiere)Michael Frazier

Frammenti (2010)Stacy Garrop

Primo
Secondo
Terzo
Quarto
Quinto

Dignity, a Farce (2022)Christopher Dietz

Keith Phares as 'Vincent' - Katherine Pracht Phares as 'Amy'
Kevin Bylsma, piano

Program Notes

Within the Wall is a personal reflection on the process of making a fresco. Ever since I visited Italy in 1971, I have been intrigued with the art of the fresco. A fresco is not just a painting; it is an integration and complete fusion of materials (paint, plaster, surface). The process is long and arduous. The music loosely depicts the various parts of the process—building the scaffold; preparing the wall; "cartooning" or sketching the subject matter; applying various coats of plaster (rough, scratch, smeared, smooth, etc.); crackling and drying; mapping the cartoon (prick, pounce, incise, perforate); painting (brown coat and final coat); constant climbing; evaluating. Not only have I been inspired by the glorious frescoes in the cities of Florence, Rome, Pisa, Luca, Venice, Assisi, to name a few, but I have also been touched and consoled by a poem of the great master, Michelangelo, as he "complained" about the difficulty and loneliness of making a fresco, of being an artist and the doubt that often plagues anyone in creative pursuits: "Who's a painter? Me? No way! They've got me wrong." (The Complete Poems of Michelangelo. Translated by John Frederick Nims)

Pandora Undone is, in turns, both lighthearted and serious. The music depicts a young, naïve Pandora who, while dancing around her house, spies a mysterious box. She tries to resist opening it, but her curiosity ultimately gets the best of her. When she cracks the lid open and looks inside, all evils escape into the world. Dismayed by what she has done, she looks inside the box once more. She discovers hope still in the box and releases it to temper the escaped evils and assuage mankind's new burden.

In Pieces was written during a time of deep unrest. My mind was batting around, my life adrift. I was writing music that seemed to me simultaneously to be the most earnest possible expression of raw emotion while at the same a cuttngly ironic jab at the world. Angry, humorous, sad, tender. All of it.

This piece is a playground for different stylistic idioms, in varying degrees of straightforward representation. It was both fun and painful to write.

This piece is dedicated to a friend who has been with me for twelve years, day and night, rain or shine—the most solid rock I've ever known: my dog, Wally, who always puts me back together again whenever I fall to pieces.

I am deeply grateful to all the extraordinary ensembles forming the consortium which commissioned this work. I am so happy to have had the chance to write such an ambitious and large-scale piece for wind ensemble.

blackportrait

A piece meant to reflect my own personal musical state-of-mind at the end of my doctoral studies. Inspired by the three-section formal structure of Charles Mingus's "Self-Portrait in Three Colors," this piece is part of the RESONATE commissioning project.

Frammenti (Italian for "fragments") is a set of five miniatures in which each movement is based on one or more musical fragments. In Primo, the woodwinds repeatedly call the rest of the ensemble to join them in their musical celebration. Secondo starts with the entire ensemble playing the same note; the ensemble makes short work of stretching and expanding the note into the extreme high and low registers. Terzo offers a brief repose from the frenetic activity of the previous movements with a slow, haunting melody. In Quarto, the entire ensemble unleashes a maelstrom of fury; they traverse a variety of musical fragments as they storm their way through the movement. The piece concludes with Quinto, in which the ensemble decisively draws the piece to a hushed finale.

Frammenti was commissioned by the Rembrandt Chamber Players, the Chesapeake Chamber Music Festival, Peggy Person, Richard Nunemaker, Robert Spring, and Bach Dancing and Dynamite Society of Wisconsin, Inc., Stephanie Jutt and Jeffrey Sykes, Artistic Directors.

Dignity, a farce; words and music by Christopher Dietz

Amy and Vincent, a couple in their early thirties, have just robbed the wealthy guests of a gala dinner being held for a children's charity. Vincent is an unemployed college dropout from a rich local family. He sees the robbery as an act of protest against his class and an exciting new direction in his otherwise unfulfilled life. Amy comes from a very modest background yet her academic brilliance and perseverance have put her on track for greater things. Mired in debt, she currently works as an adjunct instructor of literature all the while aspiring to realize the boundless potential imbued upon her by her former teachers. To her, the robbery offers an opportunity to get out of debt and resume her career's ascent. The scene begins as the pair return to their apartment with the loot. Being total novices at robbery, and felonies in general, they are unsurprisingly excited and nervous about what they have just done.

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

