

The 43rd Annual Bowling Green New Music Festival

October 12-15, 2022

College of Musical Arts - Bowling Green State University

Concert 5

Friday, October 14 - 2:30pm - Kobacker Hall

Tiny Dancer (2022, consortium premiere)**Jennifer Jolley**

Clay Hoffner, percussion

Part of the Well Behaved Women Seldom Make History Project

Impatient Youth (2022)**Matthew Kennedy**

Heidelberg University Faculty Woodwind Quintet

Lori Atkins, flute - Jeremiah Quarles, oboe - Joshua Heaney, alto saxophone

Christian Green, bassoon - Carrie Banfield-Taplin, horn

The Winds of Bowling Green (2022)**Terri Sanchez**

Shannon Lotti, Lauren Nichols, Bekah Walker,

and Eunha Kim, flutes

Archangels (2018)**Stacy Garrop**

I. Michael (Warrior)

II. Raphael (Healer)

III. Gabriel (Heralder)

Joshua Tuttle, Garrett Evans, and Jimmy O'Donnell, soprano saxophones

Phoenix Rising (2016)**Stacy Garrop**

I. Dying in embers

II. Reborn in flames

Terri Sanchez, flute

Program Notes

When Emily Salgado asked me to join her consortium Well-Behaved Women Seldom Make History, I was thrilled. Her ambitions to highlight the talents of female percussionists and broaden the existing canon are overdue. The roster of composers I got to join is an honor and a joy. Then I was informed that I would be writing in honor of the legendary Scottish percussionist Evelyn Glennie.

Glennie is best known as a powerhouse performer, but she is also an esteemed speaker and writer. Her "Hearing Essay" was critical in realizing my piece. She wrote it to correct the constant critical mischaracterizations as a profoundly deaf performer. It is a revelatory work, and I eagerly recommend it. In it, Glennie offers a definition of hearing that goes beyond a rigid aural perception to an embodied faculty that overlaps with haptic and visual sensations. She states that

"Hearing is basically a specialized form of touch. Sound is simply vibrating air which the ear picks up and converts to electrical signals, which are then interpreted by the brain. The sense of hearing is not the only sense that can do this, touch can do this too. If you are standing by the road and a large truck goes by, do you hear or feel the vibration? The answer is both."

Her essay reminded me of the concept of whole-body listening, in that we don't merely use our ears to hear. Instead, our whole bodies feel and move—this helps us listen holistically. This essay is a beautiful and personal description of hearing, and while reading it, I was given clarity to one of my earliest musical memories.

In the early 1990s, my parents took me downtown to the LA Convention Center for a Korean culture festival. There were various performances of traditional Korean music, and I remembered there was a lot of drumming. I was introduced to the traditional dance called samgumu, or three-drum dance. I was transfixed by their bright costumes and graceful coordinated movements. But most of all, I was enthralled by the booms emanating from the trio of membranophones and the clacking of the wooden beaters. Because of this, I initially be-

lieved samgomu was a musical work, not a dance. However, it is a dance. I remembered vividly how samgomu brought together the visual and the auditory in a manner I could never fully articulate. The performer's body made a sound, then danced in response to that sound which led to the next strike of the drum. As the piece progressed, I began to anticipate sounds not yet made simply by following the performer's movements.

Tiny Dancer adapts aspects of Samgomu with the aim of exploring Glennie's embodied hearing. I use many different types of membranophones and increasingly dynamic and complex rhythms to build excitement and indirectly create a dance for the percussionist. The performer is a percussionist and not a dancer; however, the ambition is to see her body as an element of the broader auditory experience.

Impatient Youth is a spastic joyride fueled by fleeting youthful energy, full of capricious starts and stops and bright new ideas. Material ranges from light footed heroism to tongue-in-cheek sarcasm, peppered with small moments of epiphany and quiet realizations. This work was commissioned by the Heidelberg University Faculty Woodwind Quintet. -M.K.

Though Bowling Green, Ohio is considered only moderately windy, near the campus of Bowling Green State University winds can be dramatic and surprising! On what might seem to be a mildly chilly and pleasant afternoon, sudden gusts of wind can make skirts fly up, drivers need both hands on the wheel and ruin even the best hair day. During the rainy, snowy winter months, the wind can bite and chill you to the bone. Sometimes just making it from your car to a nice warm building is a big accomplishment! In *The Winds of Bowling Green* for Flute Quartet, the flutists depict the capricious BG winds with creative air noises, chromatic swirls and startling shifts in mood. At first quite disjunct, the piece gradually evolves into the beauty of a windy day in Northwest Ohio.

I have always been fascinated with the concept of archangels – huge, supernatural beings with gigantic wings who visit earth to carry out their heavenly tasks. Archangels are the "chief" angels in Judeo-Christian and Islamic religions. The precise number of these high-ranking celestial beings varies from one religious source to another (typically from four to seven). The three movements of *Archangels* depict Michael, Raphael, and Gabriel—the three archangels most commonly referenced.

Michael is a warrior who is ever vigilant to march into battle against forces of evil. In art, he is often portrayed with his wings spread open in mid-flight and wielding a large sword that is raised into an attack position. The first movement begins with the foreboding sound of his large, beating wings. Suddenly, Michael appears in all of his terrible glory and wreaks havoc on an army of demons.

Raphael is a Hebraic name that translates to "God heals," and he is in charge of all manners of healing. Artwork of Raphael typically shows him holding a staff, and he is often pictured with the round cheeks associated with a young cherub. In this quiet middle movement, Raphael gently makes his rounds to tend to the sick.

Gabriel is the herald of news. In Christianity, Gabriel's purpose is quite significant: he appears to Zechariah to announce the forthcoming birth of John the Baptist, and to Mary to announce the forthcoming birth of Jesus. Gabriel is often depicted holding a scepter, a stem of lilies, or an unfurled scroll. In this final movement of the piece, Gabriel trumpets his news for all to hear. This piece was commissioned by saxophonists Christopher Creviston, Samuel Detweiler, and Justin Rollefson. -S.G.

Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories.

Phoenix Rising consists of two movements. I. Dying in embers represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; II. Reborn in flames depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist Christopher Creviston. I subsequently made arrangements for flute, clarinet, and violin. -S.G.

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.

