

# The 43rd Annual Bowling Green New Music Festival

October 12-15, 2022

College of Musical Arts - Bowling Green State University

## Concert 6

Friday, October 14 - 8pm - Kobacker Hall

**Radical Revelations** (2022, Resonate Consortium Premiere).....**Nathalie Joachim**

Kairos Reed Quintet

Elizabeth Mumford, saxophone - Amanda Withrow, oboe - Jacob Wolf, clarinet

Zoe Scott, bass clarinet - Brandon Golpe, bassoon

**I will learn to love a person** (2013) .....**Christopher Cerrone**

I. That night with the green sky

II. Eleven page poem part III

III. I will learn to love a person and then I will teach you and then we  
will know

IV. When I leave this place

V. Are you ok?

Keri Lee Pierson, soprano - Garrett Evans, saxophone

Stephen Eckert, piano - Nick Fox, percussion

**...the spread of an ink drop...** (2021) .....**Hong-Da Chin**

Newphonia

Katherine Pracht Phares, mezzo-soprano - Claudia Aizaga, flute

David Munro, oboe - Sandy Coursey, piano - Adam Har-zvi, bass

**my lips from speaking** (1993/2012) .....**Julia Wolfe**

Sandy Coursey and Stephen Eckert, pianos

---

## Program Notes

To be a joyful, whole, and hopeful person in a world that was designed to actively exclude you is the most radical of acts. Yet, to recognize the likelihood that seemingly ordinary encounters may unexpectedly turn into the darkest of moments can leave one's spirit feeling weary. *Radical Revelations* attempts to capture this unsettling sensation - one that fits like a pair of ill-fitting shoes. From melodic dances that seem to be instantly subdued or tamed; to warm harmonies that never quite find their way; and stuttering solos that emulate undulating anxiety. The piece remains simultaneously at ease and in a constant state of unrest. It also leaves just enough room to defiantly radiate light where it shouldn't belong."

In setting out to write my first large vocal piece since completing my opera *Invisible Cities* in 2011, I wanted to work with a different kind of text from Italo Calvino's stylized, aphoristic prose. I hoped to find something more immediate that spoke directly to my life: that of an overeducated 29-year-old Millennial—having grown up suburban, overpraised, with the Internet a constant presence.

While those circumstances are at face value unremarkable, I felt that new classical music had not yet addressed the Millennial condition in a meaningful way. It seems at times that "contemporary music" is so intently backwards-looking that it misses what is truly contemporary.

Around this time I read a fantastic essay by the poet Jennifer Moore, "No discernible emotion and no discernible lack of emotion: On Tao Lin". She discusses Lin's poetry and the "New Sincerity" movement of which he is considered part. New Sincerity poetry is—simply defined—autobiographical, direct, emotional, stripped down, and self-doubting.

What I discovered in Tao Lin's poetry fit perfectly into my compositional style. The thematic links between the poems in his book *Cognitive Behavioral Therapy* allowed me to create a cycle of songs that are similarly connected. The simplicity of the texts also gave me the freedom to try many compositional strategies: sometimes supporting the subject matter with the music, at other times playing against them to highlight certain ambiguities.

In writing these pieces, my hope is to create a work that reflects the strange and beautiful experience of growing up at the turn of the century—and that will continue to have meaning after that moment passes. -CC

*...the spread of an ink drop...* is inspired by a Tang dynasty poet Meng Haoran's poem *The Song of Returning to Lumen Mountain at Night*. The poem describes the scene where people, upon the tolling of a temple bell signaling the end of a working day, rush back to home and Meng himself returns to Lumen Mountain, a remote area accompanied only by trees, mist and moonlight. The music should resemble the flowing of the ink in shan-shui (mountain-water) paintings.

*my lips from speaking* is inspired by the opening few chords played on piano by Aretha Franklin in her hit tune *Think*. It is a fantastic musical moment. *my lips from speaking* takes this bit of music – fragments it, spreads it out, and wildly spins it into a kind of ecstatic frenzy. The title is taken from the biblical line, "Guard my tongue from evil and my lips from speaking deceit." – a nod to the deeply spiritual musical background from which the great Aretha Franklin emerged. *my lips from speaking*, in its original form, written for 6 live pianos, and was commissioned by the Huddersfield Festival for Piano Circus (U.K.). This version, for two pianos, was commissioned by Klavierduo Huber/Thomet and premiered in 2012.

---

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

