

- V. With sadness  
He's dead, Jim.
- VI. With allure  
Romulan women are not like Vulcan females.
- VII. With inquiry; with wonder  
Who are "the others?" The givers of pain and delight.
- VIII. With defiance  
I have been a Captain's woman! And I like it.
- IX. With great sadness  
She's dead, Jim.
- X. With frustration  
Brain and brain! What is brain?
- XI. With reverence  
Ay plegdi ian nectum flaggen tuppep kilifor stahn...
- XII. With relish  
This is Tranya. I hope you relish it as much as I.
- XIII. With confusion  
But what is to be gained? It is not a dance. It gathers no food. It does not serve Val.
- XIV. With consternation; with Scottish flair  
I'm a doctor, not an engineer.  
Now you're an engineer.
- XV. With greatest sadness  
We're dying. We're all dying, Jim.
- XVI. With annoyance  
No more blah, blah, blah!
- XVII. With disdain  
It is said thy Vulcan blood is thin. Are thee Vulcan, or are thee Human?
- XVIII. With D.I.D. (Disassociative Identity Disorder)  
I am Landru.  
I am Nomad.  
I am Apollo!  
I am Kirok!!  
I am Roger Korby!!!  
Khan!!!!
- XIX. With leadership  
I'm in command. I could order this. But I won't. Risk. Risk is our business. That's what this starship's all about. That's why we're aboard her!
- XX. With contemplation  
For what purpose is singing?  
I... I don't know. I like to sing. I felt like music.



THE MIDAMERICAN CENTER  
FOR CONTEMPORARY MUSIC PRESENTS

## The 38th Annual Bowling Green New Music Festival Concert 1

THURSDAY, OCTOBER 19, 2017, 3PM

BRYAN RECITAL HALL

MOORE MUSICAL ARTS CENTER

Audience members are reminded to silence alarm watches, pagers and cellular phones before the performance.

As a matter of courtesy and copyright law, no recording or unauthorized photographing is allowed. The Moore Musical Arts Center is a nonsmoking facility.

## PROGRAM

***The Reserved, the Reticent*** (2005).....**Sarah Kirkland Snider**

Brian Snow, cello

***Temper Mutations*** (2008).....**Carl Schimmel**

Octavian Moldoveanu, flute – Nick Fox, percussion

***She rose, and let me in*** (2013).....**John Liberatore**

Cole Burger, piano

***First Light*** (2017).....**Drew Baker**

John Sampen, soprano saxophone – Susan Nelson, bassoon

***Four Pieces*** (1989).....**Braxton Blake**

- I.
- II.
- III.
- IV.

Thomas Rosenkranz, piano

***Enterprise Incidentals*** (2017\*).....**Tom Schnauber**

Jane Schoonmaker Rodgers, soprano – Kevin Bylsma, piano

\* world premiere

## PROGRAM NOTES

### *The Reserved, the Reticent*

“...The night sheen takes over. A moon of Cistercian pallor

Has climbed to the center of heaven, installed.

Finally involved with the business of darkness.

And a sigh heaves from all the small things on earth,

The books, the papers, the old garters and union-suit buttons

Kept in a white cardboard box somewhere, and all the lower

Versions of cities flattened under the equalizing night.

The summer demands and takes away too much,

But night, the reserved, the reticent, gives more than it takes.”

— from “As One Put Drunk Into the Packet-Boat,” by John Ashbery

A permutation is an ordered set. *Temper Mutations* is a set of ten permutations. More specifically, the four scales used repeatedly in each movement are arranged in a different order each time, in a special way such that they are termed “derangements.” This seemed appropriate, given that my music is occasionally deranged.

*Temper Mutations* is a set of ten permutations. Suppose we consider the four emotions anger, sadness, contentment, and joy. There are twelve ways to move from one emotion to another – from anger to sadness, from sadness to joy, from joy to contentment, etc. Each of the ten movements of *Temper Mutations* presents one of these emotional shifts.

Perhaps you can track the changes.... Can you tell which two were left out? In my opinion they are the most improbable of the twelve.

In addition to the mood mutations that take place throughout the work, a single tortuous motive is morphed in multiple ways to derive the melodic material.

I’d like to thank Yaddo for providing a pleasant and forested working environment during the creation of this piece – it is in homage to Yaddo that a bright woodland passerine sings in the ninth movement.

*She rose, and let me in* is a cycle of variations on a Scottish folksong of the same name, specifically Haydn’s adaptation thereof. In my music, I attempt to combine overtness with vagueness, levity with poignancy, strangeness with purpose, and (in this case) antiquity with modernity. This piece is a set of variations in the Classical sense; some movements are bracketed by repeat bars, one movement alternates running sixteenth-notes between hands, and so forth. No irony or satire is intended by this adaptation of Classical conventions – I don’t bring the theme in in the wrong key, or add “wrong notes,” or bury it in clusters. While I embrace this Classical idiom openly, the intersection between Classical and Modern elements is richly ambiguous.

Composed in 1988-89, the *Four Pieces for Piano* was commissioned by the pianist Scott Faigen, who first performed the work in Mannheim, Germany in 1989. Each movement is dedicated to a close musical friend – Samuel Adler (I), Warren Benson (II), Joseph Schwantner (III), and Jan DeGaetani (IV). Though not consciously planned as such, the first three movements turned out to loosely portray the particular character, both musical and personal, of each composer. The fourth movement was composed a short time after the first three. Different in texture from the previous pieces, it is a memorial to the great DeGaetani and was my response to her untimely passing.

### *Enterprise Incidentals*

I.	With declamation	XI.	With reverence
II.	With mystery	XII.	With relish
III.	With jaunt	XIII.	With confusion
IV.	With valor	XIV.	With consternation; with Scottish flair
V.	With sadness	XV.	With greatest sadness
VI.	With allure	XVI.	With annoyance
VII.	With inquiry; with wonder	XVII.	With disdain
VIII.	With defiance	XVIII.	With D.I.D.
IX.	With great sadness	XIX.	With leadership
X.	With frustration	XX.	With contemplation

I. With declamation  
Captain’s log; stardate: Unknown.

II. With mystery  
What thee are about to see comes down from the time of the beginning, without change.

III. With jaunt  
Hip, hip, hoorah, and I believe it’s pronounced, tally-ho.

IV. With valor  
Stand! No farther. No escape for you. You either leave this bois bloodied, or with my blood on your swords!