

icy blue sky!
It was a fearful thing
to come into a man's heart
at that time; that stone
over the little blinking stars
they'd set there.

undercurrent (2010)Takuma Itoh
BGSU New Music Ensemble, Christopher Dietz, director

Octavian Moldovean, flute/
piccolo
Lydia Dempsey, oboe
Lucas Gianini, clarinet
Jack Smolenski, bassoon

Garrett Krohn, horn
Jonathan Britt, trumpet
Kyle McConnell, trombone
Nick Fox, percussion
Emily Morin, piano

Teresa Bellamy, violin I
Anna Eyink, violin II
Kathryn Kibbe, viola
Aleksander Tengesdal, cello
Kory Reeder, bass

being as one (2013) Dai Fujikura
Hillary LaBonte, soprano
Gunnar Owen Hirthe, bass clarinet
Aleksander Tengesdal, cello

Text: Harry Ross

view of the observatory

*A star burns as a star
Light becomes light
Because our murmuring
Strengthens us, and warms the night
(Osip Mandelstam)*

We
neutron stars
drawn together not attracted as
inevitable and solid as matter

forming in us reformed

Trinity

intensity

regularity

mystery

By us all clocks are set

Dancing
entwined

tick in rhythm

amazed

watching our traces bear

Discovery

another fact
there exists not only death but love
as inevitable and solid as matter

proving our being as one

Fractal Miniatures (2012/14).....Roger Zare

BGSU New Music Ensemble, Christopher Dietz, director

Kenneth Cox, flute/piccolo	Emily Morin, piano
Erin Cameron, clarinet/bass	Teresa Bellamy, violin
Nick Fox, percussion	Aleksander Tengesdal, cello

- I. Sierpinski Triangle, Iteration I
- II. Flowsnake
- III. Newton Fractal
- IV. Dragon Curve, Iteration I
- V. Mandelbrot Set
- VI. Dragon Curve, Iteration II
- VII. Nova Fractal
- VIII. Sierpinski Triangle, Iteration II

The beauty and order of fractals never ceases to amaze me, from the simplicity of the Sierpinski Triangle to the incredible complexity within the Mandelbrot set. I am mesmerized by videos that zoom ad infinitum into one of these fractals, revealing the same shapes over and over, gradually transformed by subtle and complex processes. In Fractal Miniatures, I have strung eight short movements together that each reflect my impressions of various fractals, taking them as pieces of art.

The eight movements are arranged symmetrically, with the fifth movement as the focal point. The outer movements, named after the famous Sierpinski Triangle, are rhythmic and unyielding, pounding away at incessant rhythms through massive swells and dips. The second movement, flowsnake, is a spoonerism of snowflake, and is a simple space-filling fractal. This movement concentrates on sinewy flowing lines that spiral around one another. The third and seventh movements both open the same way, with the cello and percussion fading in ethereally into a pointillistic texture. The third movement, Newton Fractal continues this idea in a somewhat fitful manner, with various instruments taking turns with interjections. The seventh, Nova Fractal, is more linear, featuring a muted trumpet solo over an amorphous soup of string trills.

The fourth and sixth movements are named after the Dragon Curve, another space-filling curve. These two movements are abrupt and explosive, with sharp attacks and caustic gestures. They are also almost-exact mirror images of each other. The central movement of the set is named for arguably the most easily-recognized fractal, the Mandelbrot Set.

Scored without percussion, the musical shape of this movement mimics the characteristic bulbous shape of the fractal. An underlying ostinato in 7/8 sets the stage for soaring lines and expansive harmonies.

Tangled Loops (1996).....Jason Eckardt

Gunnar Owen Hirthe, clarinet

Stephanie Titus, piano

As its title implies, a characteristic of this composition is the irregular return of material. Specific gestural and harmonic elements can be heard cycling through the work and unifying disparate musical sections through their reappearance. Their repetition, however, is rarely exact; certain features of the returning music are reconfigured. Rather than recurring periodically, the reiterations occur at uneven intervals, at times overlapping, other times embedded within one another. This compositional strategy is the premise for the work's formal design, which distributes material in complex and unpredictable loops.

Tangled Loops was commissioned by Taimur Sullivan, to whom it is dedicated. I am grateful to the MacDowell Colony for granting me the opportunity to compose a significant portion of this work during a residency there in June, 1996.

Winter Sunset (2016) Christopher Dietz

Hillary La Bonte, soprano	Aaron Hynds, tuba
Kenneth Cox, flute	Kathryn Jo Kibble, viola
Derek Emch, clarinet	Aleksander Tengesdal, cello
Gunnar Owen Hirthe, bass clarinet	Henrique Batista, percussion
Christopher Murphy, baritone saxophone	Zachary Nyce & Nick Fox, piano

Text: William Carlos Williams, "Winter Sunset."

A Book of Poems: Al Que Quiere! Boston: Four Seas, 1917. 21-22.

Then I raised my head
and stared out over
the blue February waste
to the blue bank of hill
with stars on it
in strings and festoons---
but above that:
one opaque
stone of a cloud
just on the hill
left and right
as far as I could see;
and above that
a red streak, then