

THE 39TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

FRIDAY, OCTOBER 19

10:30 am, Bryan Recital Hall

Rain Chain (2012).....**Kristin Kuster**

Dan Piccolo, vibraphone

Uncreation (2018).....**Dennis Sullivan**

Kenneth J. Cox, flute

Melodia (2017).....**Matthew Ricketts**

Robert Satterlee, piano

Quietly Revealed (2018).....**Marilyn Shrude**

John Sampen and Brianna Buck, saxophones

Claire Salli, Andrew Hosler, and Jonathan Kierspe, alto saxophones

Marilyn Shrude, conductor

Double Labyrinth (1999).....**Mikel Kuehn**

Kenneth J. Cox, flute – Henrique Batista, marimba

Program Notes

My mom's parents built a home on the south shore of Lake Michigan, and during our summer visits of my childhood I felt it was the most magical place on earth. Nestled into a hill steps from the beach in Dune Acres, Indiana, the house had architectural design elements of Bauhaus and the International Style. With an exquisite view of the lake, a breakfast nook jettied out to the northeast, and from its awning there hung an enormous rain chain.

An alternative to a downspout, a rain chain's function is generally decorative, creating a water feature out of rainwater falling from gutters. Our rain chain was a series of big, thick, beautifully rusted chain links, which spanned vertically two full stories and landed in a curved pile enclosed in a short brick circular wall. After the rain, I ran out to watch the water fall—sometimes fast, sometimes slow, it ebbed and flowed in a dance down the chain. It sang a lovely counterpoint of delicate water smoothing, flickering over the chain's hard, strong, weathered metal.

Rain Chain was commissioned by multi-percussionist/composer Peter Dodds, with premiere performance 15 January 2013, in Boston. - KK

THE 39TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

FRIDAY, OCTOBER 19

10:30 am, Bryan Recital Hall

Rain Chain (2012).....**Kristin Kuster**

Dan Piccolo, vibraphone

Uncreation (2018).....**Dennis Sullivan**

Kenneth J. Cox, flute

Melodia (2017).....**Matthew Ricketts**

Robert Satterlee, piano

Quietly Revealed (2018).....**Marilyn Shrude**

John Sampen and Brianna Buck, saxophones

Claire Salli, Andrew Hosler, and Jonathan Kierspe, alto saxophones

Marilyn Shrude, conductor

Double Labyrinth (1999).....**Mikel Kuehn**

Kenneth J. Cox, flute – Henrique Batista, marimba

Program Notes

My mom's parents built a home on the south shore of Lake Michigan, and during our summer visits of my childhood I felt it was the most magical place on earth. Nestled into a hill steps from the beach in Dune Acres, Indiana, the house had architectural design elements of Bauhaus and the International Style. With an exquisite view of the lake, a breakfast nook jettied out to the northeast, and from its awning there hung an enormous rain chain.

An alternative to a downspout, a rain chain's function is generally decorative, creating a water feature out of rainwater falling from gutters. Our rain chain was a series of big, thick, beautifully rusted chain links, which spanned vertically two full stories and landed in a curved pile enclosed in a short brick circular wall. After the rain, I ran out to watch the water fall—sometimes fast, sometimes slow, it ebbed and flowed in a dance down the chain. It sang a lovely counterpoint of delicate water smoothing, flickering over the chain's hard, strong, weathered metal.

Rain Chain was commissioned by multi-percussionist/composer Peter Dodds, with premiere performance 15 January 2013, in Boston. - KK

Uncreation is concerned with mapping unusual timbral qualities onto the flute that we otherwise don't hear, zooming way in on small actions and innards of producing music. It focuses on the sounds of little mechanisms at work and the sounds our mouths make before, in-between, and after our words - small, sometimes uncomfortable little sounds.

Melodia is an extended, digressive rumination on the basic idea of melody, towards which the title points. The Latin and Greek roots (melodia—melōidia) have vocal implications: chanting, singing, song. But how to make the piano, that most percussive of instruments, sing? This question hung in the air throughout the process of composing as I focused on touch (articulation), line and pedaling to investigate the melodic. When harmony eventually emerges, it is simply a byproduct of melody resonating against itself. Certain slightly archaic procedures (e.g. canon, imitation) lead to more polyphonic textures, some gentle, others quite violent, before the piece collapses back into the simple focus on melody alone with which it began. *Melodia* was written for Julia Den Boer, to whom it is warmly dedicated.

Quietly Revealed was written in memory of my teacher Alan Stout who died in February 2018. Stout was an unassuming individual, whose vast knowledge of music served to inspire a generation of composers who worked under his guidance at Northwestern University. Deeply embedded in the harmonic fabric of the piece is a chord progression from his *Suite for Saxophone and Organ* (1973) written for the wedding of John Sampen and Marilyn Shrude. *Quietly Revealed* was premiered in July 2018 at the World Saxophone Congress in Zagreb, Croatia by John Sampen, Brianna Buck, Claire Salli, Drew Hosler and Jonathan Kierspe.

Double Labyrinth was written in 1998-1999 for flute and marimba duo Kesatuan (Karen DeWig, flute, and Ingrid Gordon, marimba). The title refers to the work's structure and its effect on the musical texture: each instrument performs the same structural material in an unsynchronized fashion. In the first half of the work, the flute and Marimba collectively traverse a structural labyrinth that determines the details of their musical texture and material. Individually they articulate different paths but are able to converge occasionally (in effect traversing a labyrinth of translucent walls); at these moments they may play the same material exactly or deviate from one another slightly. For the second half of the work, the instruments swap paths. Throughout the piece, each instrument performs the entire labyrinth once. My interest in exploring this kind of musical interplay and the treatment of the duo as a single and intertwined element was spawned by the group's title (Kesatuan), which is Indonesian for "unity".

Uncreation is concerned with mapping unusual timbral qualities onto the flute that we otherwise don't hear, zooming way in on small actions and innards of producing music. It focuses on the sounds of little mechanisms at work and the sounds our mouths make before, in-between, and after our words - small, sometimes uncomfortable little sounds.

Melodia is an extended, digressive rumination on the basic idea of melody, towards which the title points. The Latin and Greek roots (melodia—melōidia) have vocal implications: chanting, singing, song. But how to make the piano, that most percussive of instruments, sing? This question hung in the air throughout the process of composing as I focused on touch (articulation), line and pedaling to investigate the melodic. When harmony eventually emerges, it is simply a byproduct of melody resonating against itself. Certain slightly archaic procedures (e.g. canon, imitation) lead to more polyphonic textures, some gentle, others quite violent, before the piece collapses back into the simple focus on melody alone with which it began. *Melodia* was written for Julia Den Boer, to whom it is warmly dedicated.

Quietly Revealed was written in memory of my teacher Alan Stout who died in February 2018. Stout was an unassuming individual, whose vast knowledge of music served to inspire a generation of composers who worked under his guidance at Northwestern University. Deeply embedded in the harmonic fabric of the piece is a chord progression from his *Suite for Saxophone and Organ* (1973) written for the wedding of John Sampen and Marilyn Shrude. *Quietly Revealed* was premiered in July 2018 at the World Saxophone Congress in Zagreb, Croatia by John Sampen, Brianna Buck, Claire Salli, Drew Hosler and Jonathan Kierspe.

Double Labyrinth was written in 1998-1999 for flute and marimba duo Kesatuan (Karen DeWig, flute, and Ingrid Gordon, marimba). The title refers to the work's structure and its effect on the musical texture: each instrument performs the same structural material in an unsynchronized fashion. In the first half of the work, the flute and Marimba collectively traverse a structural labyrinth that determines the details of their musical texture and material. Individually they articulate different paths but are able to converge occasionally (in effect traversing a labyrinth of translucent walls); at these moments they may play the same material exactly or deviate from one another slightly. For the second half of the work, the instruments swap paths. Throughout the piece, each instrument performs the entire labyrinth once. My interest in exploring this kind of musical interplay and the treatment of the duo as a single and intertwined element was spawned by the group's title (Kesatuan), which is Indonesian for "unity".