



THE MIDAMERICAN CENTER
FOR CONTEMPORARY MUSIC PRESENTS

The 38th Annual Bowling Green New Music Festival
Concert 5

FRIDAY, OCTOBER 20, 2017, 2:30PM
KOBACKER HALL
MOORE MUSICAL ARTS CENTER

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

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BGSU | COLLEGE OF
Musical Arts
BOWLING GREEN STATE UNIVERSITY

PROGRAM

Busted (2001).....**Steven Mackey**

Henrique Batista, percussion

Carillon Calls (2016).....**Cydonie Banting**

Brass Quintet (2017).....**Michael Eckert**

I. Andante comodo
II. Andante elegaico - Sostenuto - A tempo
III. Andante

BGSU Graduate Brass Quintet

Edmund Gunther and Alexander Sanso, trumpets – Rachel Britt, horn

Kyle McConnell, trombone – Joshua Maberry, tuba

Pynes (2016).....**James Romig**

Derek Emch, clarinet – Nick Fox, vibraphone

Fall (2016).....**Robert Gibson**

Jonathan Britt, trumpet – Ariel Magno da Costa, piano

Qiang (2014).....**Ao Xiang**

I. Sad Song
II. Hunting

Soren Hamm and Brianna Buck, soprano saxophone - Claire Salli and Chia-Wei Chao, alto saxophone

Jonathan Kierspe and Yufei Zhang, tenor saxophone

Piyaphon Asawakarnjanakit and Ian Semanovich, baritone saxophone

John Sampen, conductor

And Legions Will Rise (2001).....**Kevin Puts**

Penny Thompson Kruse, violin – Gunnar Owen Hirthe, bass clarinet

Henrique Batista, marimba

PROGRAM NOTES

Privately commissioned for the wedding of my friends Kate Denholm and Alex Sagovsky in 2015, *Carillon Calls* is a short, celebratory work for brass quintet based upon a repetitive rising musical motif evocative of church bells.

The first movement of *Brass Quintet* dates from 2013; the second and third were completed in March 2017. Despite their similar tempo markings, the movements present contrasting characters and textures. The initial idea for the first movement, a scalar motive suggesting c minor, ramifies into faster and more complex textures as the movement unfolds. Conceived as an elegy for my parents and my wife's mother, the second movement employs a rhythmic motive from, and eventually quotes, the beginning of the Sanctus of the *Missa pro Defunctis* (Requiem Mass) by Pierre de La Rue (c. 1452-1518); the movement ends with an allusion to "Taps." The third movement is based primarily

on the opening fanfare-like phrase that recurs frequently in various permutations, interspersed with brief contrasting interludes. *Brass Quintet* was first performed September 24, 2017 at a concert of the University of Iowa Center for New Music.

Pynes, originally for flute and piano, was written in 2016 for John McMurtery and Ashlee Mack. The work may also be performed with clarinet substituting for flute and/or vibraphone substituting for piano. Over the course of the composition's nine minutes a single four-note pitch-set, shared by both instruments, is gradually replaced by a different set of four notes: as each new pitch is added, one of the original four is removed as the music gradually moves from one tetrachord to the other. The work is structurally informed by a modified all-partition array originally created by Milton Babbitt, and its title is inspired by *Vynes*, a flute/piano work by Robert Morris that employs similar Babbittian array principles in its construction. The spelling of both *Pynes* and *Vynes* is yet another tribute to Babbitt, who used the term lyne to identify horizontal strings of pitches within his arrays.

The title of my brief "ballad" for trumpet and piano is a reference to autumn, which is my favorite season, and also to Wayne Shorter's lovely composition by the same name that appeared on Miles Davis's *Nefertiti* album of 1968. While no composed concert work captures the spontaneity of jazz improvisation, I wanted to try to create the sense of harmonic expectation that Shorter achieves without the use of traditional patterns of chord succession and resolution. This freedom in the quintet performance from 1968 has always seemed to me to capture the essence of change that is so powerfully in the air in autumn. *Fall* was written for Chris Gekker, and is dedicated to him and to Robert Dorer.

Qiang for Double Saxophone Quartet (2014) uses the folk music of the Qiang people as its source material. One of the many minority populations from the southwest region of China, the Qiang have their own language and music. The work is in two movements:

I. Sad Song (Whenever the people sing this song, God will be touched!)

II. Hunting (An important part of the people's life - when the horn sounds, the people go to the road and hunt again.)

Composed in the summer of 2001, *And Legions Will Rise* is about the power in all of us to transcend during times of tragedy and personal crisis. While I was writing it, I kept imagining one of those war scenes in blockbuster films, with masses of troops made ready before a great battle. I think we have forces like this inside of us, ready to do battle when we are at our lowest moments. The piece was written at the request of Makoto Nakura and commissioned by the Kobe Shinbun. It was premiered in October 2001 at Matsukata Hall, Kobe, Japan by Mr. Nakura, Yayoi Toda (violin), and Todd Palmer (clarinet).