



At the Baker Common at Sesquicentennial Park in Houston, Texas.

I Have A Lot To Say

we all have a story to share, we just want someone to listen

*Concert 1 of a series on **Human Experiences***

organized by Connor Gibbs

Sunday, February 6, 2022 at 3:00 p.m. EDT

First Presbyterian Church

Bowling Green, OH 43402

PROGRAM

Mística (2003)

Tania León
(b. 1943)

Ariel Magno da Costa, piano

A way [tracing] (2006)

Jason Eckardt
(b. 1971)

Otávio Manzano Kavakama, cello

Stratology II (2021)

Hayden Mesnick
(b. 2002)

Hayden Mesnick, piano

† Small Talk (2022)

Connor Gibbs
(b. 1995)

Amanda Withrow, oboe

Epigrams (2001)

Peter Gilbert
(b. 1975)

Jane Kelly, trumpet

Syrinx (1913)

Claude Debussy
(1862–1918)

Sarah Curtiss, flute

Their Voice Inside Me (2022)

Connor Gibbs
(b. 1995)

Joshua Lyphout, cello

Piano Sonata No. 23 in F Minor, op. 57 (1804-06)
III. Allegro ma non troppo

Ludwig van Beethoven
(1770–1827)

Matthew Soeghay, piano

† *Premiere Performance*

PROGRAM NOTES

I Have A Lot To Say

Today's concert program is part of a three-concert mini-series titled *Human Experiences*. Each program delves into an aspect of our lives, today's centering around the feeling that one experiences when they have something very important to convey. Whether that be an emotional outburst, a deep secret, or a demand to finally be heard, this very raw and primal feeling is encountered in different ways.

Mistica opens the program with bursts of high [dance] energy and sonic events that range from reserved and calm to piercing and emotional. *A way [tracing]* explores the wide spectrum of timbral and technical possibilities on the cello, emphasizing the countless experiences and emotions which comprise our shared, underlying humanity. This couples with *Stratology II*, which plays with different layers [as offered by the work's name], albeit more consonantly. *Small Talk* was inspired by actual small talk and alternates between holding back and spilling forward with nonsense to propel a conversation forward.

The ten episodes of *Epigrams* contain ten widely ranging characters of thought, hinting at the content of that "lot" that we all have to say [at some point]. The Greek myth of Pan and Syrinx is recalled with the haunting melodies in *Syrinx*. The words of overzealous affection of Pan for the nymph Syrinx are played from the flute made from her transformed state. *Their Voice Inside Me* has a simmering anger boiling beneath the surface, all to unravel with the passionate, final movement of the "Appassionata" piano sonata – no. 23 – by Beethoven. We all have a story to share... we just want someone to listen.

Concert note prepared by Connor Gibbs.

***Mistica* • (Tania León)**

Mistica is a work of sustained motions of rhythmic and harmonic cycles through cascades of successive pitches and sudden changes of tempo. There are fragments of a Guajira/Son/Danzon contrasting with the timbral sound world that surrounds the piece. Sudden ostinatos interweave the recurrence of the fast-moving gestures juxtaposed by abrupt changes of mood, speed, and character.

Mistica was composed for Ursula Oppens in 2003, whose performance of this work was the first premiere of Tania León's music in La Habana, Cuba since 1967.

Official program note.

***A way [tracing]* • (Jason Eckardt)**

A way [tracing] takes its title from the opening line of Laura Mullen's "The Distance (This)," a poem that is set at the conclusion of the Undersong cycle. The present work opens the cycle. By suggesting multiple possible trajectories, *A way [tracing]* lays out a network of paths to be taken but does not necessarily follow them. The work is also a compression of materials that are unfolded later in the cycle as well as a standalone solo piece. As such, hearing *A way [tracing]* performed on its own is to experience both an encapsulation of yet unheard musical ideas and a densely tangled skein of textures, harmonies, and timbres that progress rapidly and, often, simultaneously.

A way [tracing] was written for and is dedicated to Fred Sherry with great admiration.

Official program note.

***Stratology II* • (Hayden Mesnick)**

stratology (n): the study of layers

Official program note.

Small Talk • (Connor Gibbs)

Serving to fill space or to measure the depth of a relationship, small talk is a useful tool in everyday conversation. People often replace silence with small talk to displace their own discomfort. Sometimes small talk is a pathway into more meaningful conversation. Small talk is like music; a gateway to another place. *Small Talk* the piece is inspired by this ritualistic act; how do we fill space and time with sound, how do we deal with discomfort, what emotions do we experience or express, and what runs through our mind when small talk is happening or might be useful to start? ...well, like small talk, this blurb isn't to give any answers. Only to make small talk. Enjoy.

Official program note.

Epigrams • (Peter Gilbert)

An epigram is defined as a concise poem dealing pointedly and often satirically with a single thought or event. Peter Gilbert's *Epigrams* contains ten short movements, or "thoughts," each widely differing in mood and completely open to interpretation for the listener.

Note prepared by Jane Kelly.

Syrinx • (Claude Debussy)

Syrinx was originally written in 1913 as incidental music for the dramatic poem *Psyché* by Gabriel Mourey. Also known by the title *La flûte de Pan*, this work was used at the beginning of the third act of Mourey's play where the shepherd-god Pan was invisible to the nymphs around him. In the Greek myth of Pan and Syrinx, the wood nymph Syrinx was transformed into reeds in order to escape Pan's unrelenting pursuit. Pan constructs his flute out of those same reeds, keeping Syrinx with him forever.

Note prepared by Connor Gibbs.

Their Voice Inside Me • (Connor Gibbs)

Their Voice Inside Me is an experience of anxiety and dread as events from a fictionalized past haunt the present. Overpressure and guttural, harsh screeches project as memories push back silence. By the end of this episode, it is hard to gauge whether rest or unrest will pervade.

Official program note.

Piano Sonata No. 23 in F Minor, op. 57 • (Ludwig van Beethoven)

Beethoven's "Appassionata" is one of his most recognizable piano sonatas. Its character has been described as "the faithful mirror of its composer." As suggested by the title (ascribed by a publisher), the piece is stormy, violent, and passionate, thought to be an emotional reaction of Beethoven's to his ever-worsening deafness. The third movement is very energetic, and could have been given the words *moto perpetuo*, as the movement has very little respite from the onslaught of sixteenth notes. It is said that Beethoven conceived the movement as he took a walk with his friend and contemporary Ferdinand Ries, humming and almost howling to himself with no distinctive notes before he returned, rushed to the piano and "stormed on for at least an hour." Written around 1805, the sonata is sometimes viewed as the earliest and most striking example of Beethoven's movement into the Romantic Era.

Note prepared by Matthew Soeghay.

ABOUT THE ARTISTS

• **Connor Gibbs** (he/him) is a composer, music educator, and singer from Western Massachusetts. He is currently studying at Bowling Green State University for his MM degree in Composition with Dr. Christopher Dietz, Dr. Mikel Kuehn, and Dr. Marilyn Shrude. Connor previously graduated from Wagner College in May 2017 with his Bachelor of Arts in Music and taught choral and vocal music in Springfield, Massachusetts for three years.

His work has been performed across the United States and Europe at festivals and workshops including the Space City New Music Festival, Dartington International Music Festival, European University Cyprus International Composition Workshop, Boise New Music Series, highSCORE Festival, Iceberg New Music Institute, and more. Collaborations with other artists include violinist Esther Abrami, flutist Iwona Glinka, and playwright Daniel Smith.

Visit www.connorgibbs.com to learn more!

• **Sarah Curtiss** is pursuing her Master of Music in flute performance at Bowling Green State University where she is the flute teaching assistant. In 2019, she was one of the winners of the NFA Collegiate Flute Choir Competition and performed on flute and piccolo at the convention in Salt Lake City, Utah. Originally from North Dakota, Sarah has substituted regularly with local symphony orchestras and won the piccolo position for the Fargo Moorhead Symphony Orchestra for the 2019-2020 season. In 2018, she won the Bismarck-Mandan and Greater Grand Forks Symphony Orchestra Young Artist Competitions. She currently studies with Terri Sánchez.

• **Otávio Manzano Kavakama** is a cellist from Brazil. He is currently studying at Bowling Green State University, where he is pursuing a doctoral degree in contemporary music. His current teacher is Dr. Snow, and he also studied with André Micheletti and Dr. Russakovsky. Otávio is a fellow of the Aspen Contemporary Ensemble at the Aspen Music Festival and School.

• **Jane Kelly** received her bachelor's degree in trumpet performance from New Mexico State University in 2020 and is now a graduate teaching assistant with the trumpet studio at Bowling Green State University, where she plays with the graduate brass quintet, philharmonic orchestra, and jazz lab band. She is an active performer and trumpet teacher throughout the northwest Ohio and southern Michigan regions.

• Cellist, theorist, and composer **Josh Lyphout** is currently studying at Bowling Green State University under Dr. Brian Snow (BM Music Performance 2025). An accomplished young cellist and avid proponent of new music, Lyphout works regularly with living composers and new music ensembles to program concerts and recitals both with classical standards as well as premieres. Lyphout also performs with the BGSU Early Music Ensemble on a period baroque cello as well as with the Hansen Trio.

• Brazilian pianist **Ariel Magno da Costa** currently serves as Adjunct Assistant Professor at Bowling Green State University, where he completed his doctoral studies in Contemporary Music in 2021 with Laura Melton and Thomas Rosenkranz. His dissertation is focused on the music for solo piano by Basque-Spanish composer Gabriel Erkoreka (b. 1969). Recent activities include participation in the 14th and 15th editions of soundSCAPE Festival (Cesena, Italy), Bowling Green New Music Festival 38, 39, 40, and 41, Society of Composers 2018 National Conference (Tacoma, WA), and the 2017 IDRS Annual Conference (Appleton, WI).

• **Hayden Mesnick** (he/they) is a composer, pianist, hornist, arranger, and songwriter from Solon, Ohio. He is attending Bowling Green State University and expects to graduate in 2024 with a B.M. in music composition and a math minor. His music has been premiered and recorded by individuals and ensembles such as Ars Futura, the BGSU Horn Club, Timothy Christie, Ariel Magno da Costa, Adam Har-zvi, Maria Sampen, Hayden Stacki, Josh Stine, Jacob Wolf, and more. He has received awards from the Ohio Federation of Music Clubs Junior Composers Contest, PTA Reflections, and others.

• **Matthew Soeghay** is a pianist from Iowa, currently studying piano with Dr. Liu at Bowling Green State University. He received his bachelor's degree in performance from Iowa State University and will finish his master's in performance this spring. Matthew has performed as a soloist with the Iowa State Symphony Orchestra as well as the Fort Dodge Area Community Orchestra. He has been teaching piano lessons for four years, and currently teaches class piano at BGSU.

• **Amanda Withrow** is an oboist majoring in Music Performance at Bowling Green State University, studying with Dr. Nermis Mieses (BM expected Spring 2023). At BGSU, Amanda performs in Philharmonia and chamber ensembles, serves as treasurer of the Double Reed Club, and runs social media to maintain oboe studio visibility and engagement with prospective students. She has performed in masterclasses with Reid Messich, Euridice Alvarez, Tim Gocklin, and Pedro Diaz while seeking further learning opportunities from oboists such as Nancy Ambrose King, Frank Rosenwein, Dwight Parry, and Eugene Izotov. After graduating, Amanda plans to attend graduate school, perform in an orchestra, and teach.

HUMAN EXPERIENCES CONCERT SERIES

Today's program, *I Have A Lot To Say*, is part of a mini-concert series in February and March 2022 titled *Human Experiences*.

The next concerts in this series are as follows:

Projections

February 17, 2021 @ 1:00 PM
First Presbyterian Church
200 E Broadway, Maumee, OH 43537

Who We Are

March 16, 2021 @ 7:30 PM
Trinity Episcopal Church
316 Adams Street, Toledo, OH 43604

Free admission, masks required.

ACKNOWLEDGMENTS

Thank you to all performers involved in this project.

Special thanks due to Aaron Roos and the staff of First Presbyterian Church.