



The ruins of a house from the former town of Dana, Massachusetts.

Experiencing Time

observe how sounds affect our lives and the expansion and compression
of how we perceive the flow of time

*a concert-installation hybrid
as part of the 17th Annual ArtsX*

organized by Connor Gibbs

with help provided by Praecepta

Saturday, December 4, 2021 from 5:30 – 8:35 p.m. EDT

Wankelman Gallery, School of Art

Bowling Green State University

Bowling Green, OH 43402

PROGRAM

Soundwalk II (2019)

Alexandra Fol

The audience is invited to experience the harmony which shimmers from every side of the installation space. The soundscape will gradually evolve one minute at a time; feel welcome to sit, stand, or move around to hear different threads of this large thread of harmony.

Time Warp

Lauren McCall

Using definitions and concepts from the Stanford Encyclopedia of Philosophy, performers improvise to explore different experiences of time. Explore your own memories as these ideas emerge.

“When we say that an event or interval of time is short or long, what is it that is being described as of short or long duration? It cannot be what is past, such as being long. But neither can it be what is present, for the present has no duration.”

Ensemble 1: Eli Chambers, Humay Gasimzadeh, Connor Gibbs, Connor Scroggins
(5:30 – 6:15)

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And Briefly Stay (2020)

Kory Reeder

Engage in the silence; engage in listening; feel the spaces; experience the distances.

Aeolian Time Paradox (2021)

Robert Chedville Jr.

Time is an interesting factor of our lives; many have speculated the aspect of time, and how it would be catastrophic if time was tampered with. This work plays with the concept of time travel, depicting musical ideas moving forward, backwards, and eventually in all directions in a chaotic paradox. As the paradox subsides, order is restored and our sense of time and harmony is unified again.

Ensemble 2: Eli Chambers, Connor Gibbs, Otavio Manzano Kavakama,
Hayden Mesnick, Hayden Stacki, Jacob Wolf
(6:15 – 7:00)

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... everything is sky ... (2021)

Richard P. John

The reinforcement of identity of sounds in extreme isolation is something rarely heard in most Western Classical music. Each sound is usually defined by the sounds that come before and after one another, rather than having its own identity. Space, silence, and identity merge here to make everything one sky.

moment / time - Practice (2020)

Tucker Johnson

The foundation for *moment / time - Practice* are the six phrases: for only a moment, for only a breath, for beyond a breath, for only your mind, for only your body, for beyond you.

“Even when things seem still, they are changing. Imagine for a moment the temporality of plate tectonics or the forming and moving of glaciers. These temporalities are vast compared to our breath, the primary measurement of the moment. Dogen Zenji, the 11th-century Buddhist thinker, describes a practice of connecting the moment through meditation, imagining boundless creativity. *moment / time - Practice* hopes to connect us with not just time but also place.”

Only Traces

H. P. McGowan

Only Traces celebrates spontaneity and electricity in an otherwise subdued and static emergent texture. Performers are afforded freedoms in their pitch selections, entrances, and rhythms, using “only traces” to guide this sound environment.

Ensemble 3: Eli Chambers, Connor Gibbs, Jacob Hargrove, Aaron Lett, Abigail Petersen,
Elijah Stewart, Sierra Wojtczack
(7:05 – 7:50)

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Elasticidad (2019)

Julián Andrés Bahamón Urrea

Elasticidad translates from the Spanish word for elasticity. This name come from the sensation in our mind related to the perception of the time when listening to music. For example, when we listen to long rhythmic values, we usually perceive time flowing slowly. When we listen to short values, we usually perceive a rapid flow. This piece holds both sensations among a regular tempo.

Becoming Again (2014)

Michael Boyd

Becoming... again challenges improvisers to create innovative performance gestures through the interpretation of trios of verbs that are reconfigured at regular temporal intervals. Realizations of this work may range from short, focused concert performances to lengthy, diffuse performed installations. Sounds may at times exist independently or together, and interact with or against others.

Lomond (2020)

James M. Creed

Lomond is just a chord. Well, not a chord – it’s all the notes of the song “Loch Lomond” (“the song” if you prefer) piled on top of each other, and the performers let the notes balance themselves. This music is very still but always drifting, with players cradling each other’s contributions to build something wonderful together.

Ensemble 4: Eli Chambers, Connor Gibbs, Hayden Mesnick, Elijah Stewart
(with Connor Scroggins on *Becoming Again*)
(8:00 – 8:35)

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PERFORMERS

Eli Chambers: bass guitar (with electronics)
Connor Gibbs: percussion, voice [*conductor*]
Jacob Hargrove: percussion
Humay Gasimzadeh: expanded toy piano, synthesizer
Otavio Manzano Kavakama: cello
Aaron Lett: clarinet in B \flat
Hayden Mesnick: expanded toy piano, synthesizer
Abigail Petersen: expanded toy piano
Connor Scroggins: voice
Hayden Stacki: percussion
Elijah Stewart: electric guitar
Sierra Wojtczack: cello
Jacob Wolf: clarinet in A

ABOUT THE ORGANIZER

Connor Gibbs (b. 1995) is a composer, music educator, and singer from Western Massachusetts. Currently studying for his MM in Composition at Bowling Green State University, Connor formerly taught and conducted choral and vocal music in Springfield, Massachusetts. Inspired to bring artists together and explore new music, Connor has organized *Experiencing Time* to feature music by living composers. Much of Connor's own music recently has been inspired by the human psyche and the universe. To learn more about Connor, visit www.connorgibbs.com!

ACKNOWLEDGMENTS

Thank you to all performers involved in this project.

Thank you to Praecepta for your support with this project.

Special thanks due to the organizers of ArtsX and the administration of the College of Musical Arts and School of Art.