



*Friends wandering through the Bradner Preserve in Bradner, Ohio.*

## *Silhouettes*

the shapes and memories of people we encounter

*featuring the music of*

**Connor Gibbs**

*composer*

Sunday, May 2, 2021 at 5:00 p.m. EDT

Virtual Concert

Presented on YouTube

## PROGRAM

† <i>The Tides of Tomorrow</i> <i>for mixed ensemble</i>	2019
Hila Zamir, Carl Ng, Jane Kelly, Michael Goss, Anderson Johnson, Jacob Hargrove (Robbie Dunham, audio)	
† <i>Faces</i> <i>for tenor voice and piano</i>	2020
Cody Pepitone and Yunyun Ge (Robbie Dunham, audio)	
<i>Memories of the Snowy Hillside</i> <i>arranged for vibraphone *</i>	2019/20
Cole Jackson	
† <i>Truth</i> <i>for violoncello</i>	2020
Otávio Manzano Kavakama	
† <i>NGC 1275</i> <i>for fixed media</i>	2021
Connor Gibbs	
<i>Maybe Another Day</i> <i>arranged for French horn *</i>	2019/21
Michael Goss (Robbie Dunham, audio)	
† <i>Subsequent Thoughts</i> <i>for bass clarinet and double bass</i>	2017/21
Hila Zamir and Adam Har-zvi (Robbie Dunham, audio)	
† <i>Remember</i> <i>for soprano voice and piano</i>	2020
Carolyn Anderson and Chad Spears (Matthew Radford, audio/video mixing)	
† <i>You Need To</i> <i>for fixed media</i>	2021
Connor Gibbs	
† <i>I Think Of You</i> <i>for flute and piano</i>	2020
Sarah Curtiss and Vivian Chan (Robbie Dunham, audio)	

† *Premiere Performance*

\* *Arrangements of Connor's Existing Work*

## PROGRAM NOTES

### ***The Tides of Tomorrow* for ensemble (clarinets, saxophones, trumpet, horn, tubas, percussion)**

*The Tides of Tomorrow* adopts a slow tempo and dark mode to paint an image of a bleak future. This title draws from an imagined scene where a critical moment in conflict will happen at sunrise. The same tempo is maintained throughout the work, but the musical narrative is driven by various contrasts in rhythmic energy. The opening music presents the work's main themes and builds toward a tense climax. This moment is interrupted by a moment of reflection, illustrated by a softer and more sustained character. Finally, the work ends with a bold return of the theme and a declarative, tutti melodic statement to close off today before riding along the tides of tomorrow.

### ***Faces* for tenor voice and piano**

*Faces* is a setting of a poem of the same name by Sara Teasdale. This setting interprets the text to be filled with sorrow, as if one can see through the glass blockade created in a nervous street-faring stranger's eyes and see the true instability that lies within all of us. This reflects on the speaker, who is also struggling to maintain a façade of security in a crumbling society. The melody is held back, as if reserving one note for each cautious step forward and to not reveal one's true fears and beliefs.

People that I meet and pass  
In the city's broken roar,  
Faces that I lose so soon  
And have never found before,

Do you know how much you tell  
In the meeting of our eyes,  
How ashamed I am, and sad  
To have pierced your poor disguise?

Secrets rushing without sound  
Crying from your hiding places  
Let me go, I cannot bear  
The sorrow of the passing faces.

People in the restless street,  
Can it be, oh can it be  
In the meeting of our eyes  
That you know as much of me?

### ***Truth* for violoncello**

The true meaning of some things can never be fully known or understood. This work's title, *Truth*, is meant to suggest that there is something greater than all of us which we will spend our lives trying to understand but never fully come to terms with. Whether this truth is musical or existential, the listener is welcome to listen and contemplate the truth of everything.

### ***Memories of the Snowy Hillside* arranged for vibraphone**

*Memories of the Snowy Hillside* is a short, three-movement work originally scored for a 3-octave toy piano, arranged here for vibraphone. The first movement introduces a yearning motive that outlines a major seventh interval to be heard throughout the full work in different contexts to illustrate different scenes. The title is inspired by a former student of Connor's who, when listening to the piece, imagined a young African American girl who got lost outside, near her home, while playing in the snow. A snowstorm blew in and the girl was in danger until finally her parents came to rescue her by the work's conclusion.

### ***NGC 1275 for fixed media***

There are countless worlds out there; how do we know what they look like?

### ***Maybe Another Day arranged for horn***

*Maybe Another Day* presents a horn melody – originally for euphonium – which meanders around F minor, lamenting to be valuable in a world of oversaturated music. The faster section includes arpeggiated, extended chords to imply cliché jazz colors as if the player were a “failed jazzier” in a competitive music scene. They were not successful with this audition, but *maybe another day!* This “audition melody” includes pedal-range notes as well as notes within the upper range, but even the recurring triplet lick cannot guarantee a second audition. Ah well!

### ***Subsequent Thoughts for bass clarinet and double bass***

Inspired in 2017 by the composer's baccalaureate commencement, *Subsequent Thoughts* juxtaposes celebration and uncertainty. These two states are interconnected and alternate, both creating a drive forward toward the next big event and, ultimately, the next big celebration.

### ***Remember for soprano voice and piano***

*Remember* takes its title from the poem of the same name by Christina Rossetti. This text has been set by other composers to create subdued and bright songs of memoriam, but this setting is inspired by the composer's time teaching in a city where emotions are always heightened and tomorrow can often be hard to imagine. This setting is meant to be heavy and full of love and pain in equal parts, centering on the desire to be remembered following death, but also on the desire to not leave someone alone and living in sadness. Small tweaks have been made to the poem to slightly modernize the language and to make the relationship between the speaker and the addressee more vague for interpretation. ("Our future" becomes "your future," to allow for an interpretation that isn't strictly romantic.)

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to yet turn and stay.

Remember me when no more day by day  
You tell me of your future that you planned:  
Only remember me; you understand  
It will be too late to counsel then or pray.

Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,

It's better by far you should forget and smile  
Than that you should remember and be sad.

### ***You Need To for fixed media***

Sometimes it's just time. Sometimes you're just you. Sometimes you need to. You see?

### ***I Think Of You* for flute and piano**

Inspired by one close friend's troubles, *I Think Of You* creates an emotional musical painting depicting longing and loss. These qualities are musically matched by subtly shifting pitch centers within a mostly-modal context and a sustained, dramatic flute melody. A contrasting section of faster and louder passages sets fleeting anger to the forefront, only to again return to a mindful, although saddened, state of reflective contemplation.

## **ABOUT THE COMPOSER**

**Connor Gibbs (b. 1995)** is a music educator, composer, and singer from Western Massachusetts. He is currently studying at Bowling Green State University for his MM degree in Composition with Dr. Christopher Dietz and Dr. Mikel Kuehn. 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.

Connor's music has been described as modal and motivic, shifting through different colors to achieve surprising and occasionally programmatic effects. 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, and more. Collaborations with other artists include violinist Esther Abrami, flutist Iwona Glinka, and playwright Daniel Smith.

Visit [www.connorgibbs.com](http://www.connorgibbs.com) to learn more!

## **ABOUT THE PERFORMERS**

**Carolyn Anderson** is a second-year master's student at Bowling Green State University, studying voice performance with a concentration in voice science and pedagogy under the tutelage of Dr. Jane Schoonmaker Rodgers. Recent performance highlights include in BGSU's Micro-Operas, *Il Matrimonio Segreto* (cancelled due to COVID-19), and her CMA Committee Grant supported production of *The Telephone*. Ms. Anderson has been awarded second place in the Marjorie Conrad Art Song Competition (2021) and third place in the NATS Great Lakes Region Competition in the graduate categories (2020). Additionally, she has received awards from the YoungArts Foundation, Interlochen Center for the Arts, and Snow Pond Center of the Arts. Next fall, she will start her doctoral studies at BGSU, pursuing a DMA in Contemporary Music.

**Vivian Chan** grew up in Pickerington, Ohio, where she began taking piano lessons at the age of five. She received her Bachelor of Music in Piano Performance from The Ohio State University in the Spring of 2020, studying with Professor Steven Glaser. Vivian is currently pursuing a master's degree in Piano Performance with Dr. Laura Melton at Bowling Green State University, where she is a graduate assistant collaborative pianist. Previously, Vivian also studied flute beginning in middle school through her undergraduate degree at OSU. Outside of music, Vivian loves spending time with her friends and her dog Mozart.

**Sarah Curtiss** is an active performer both regionally and nationally. In 2018, she won the Bismarck-Mandan and Greater Grand Forks Symphony Orchestra Young Artist Competitions and interned at National Flute Association Convention in Orlando, Florida. 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. Sarah has substituted regularly with local symphony orchestras in North Dakota and won the piccolo position for the Fargo Moorhead Symphony Orchestra for the 2019-2020 season. Sarah is currently a graduate student in flute performance at Bowling Green State University. Her primary teachers are Jeffery Zook and Lisa Bost-Sandberg.

**Yunyun Ge** is originally from Guangzhou, China. She is currently pursuing her master's degree in collaborative piano performance at Bowling Green State University. Yunyun earned her bachelor's degree in tourism (English) from Beijing Union University and a master's degree in musicology from South China University of Technology.

**Michael Goss** is currently pursuing his Master of Music degree in Horn Performance at Bowling Green State University, under the tutelage of Dr. Andrew Pelletier. He previously attended SUNY Fredonia, where he graduated Summa Cum Laude with a Bachelor of Music degree in Horn Performance, studying under Dr. Marc Guy. A native of Buffalo, New York, Michael has performed with BGSU Graduate Brass Quintet and the Western New York Chamber Orchestra, and has appeared on world-premiere recordings with the SUNY Fredonia Wind Ensemble. In 2019, Michael was a finalist in the SUNY Fredonia School of Music Concerto Competition. Outside of music, Michael holds interests in mathematics, writing, and cultural studies.

**Jacob Hargrove**, born in Memphis, Tennessee, has dedicated his life to the musical arts. He is currently pursuing a master's degree in Percussion Performance at Bowling Green State University, studying with Dan Piccolo. Jacob previously earned his bachelor's degree at the University of Tennessee Martin, where he studied with Julie Hill, Josh Smith, Shane Jones, and Piccolo, while also playing in multiple ensembles and traveling abroad to Ghana and Trinidad. At BGSU, Jacob has premiered multiple new works, taught samba batucada, performed in various ensembles, and supported consortiums for new music. Aside from these activities, Jacob has performed on marimba for the Wood County District Public Library concert series in addition to playing as one half of the flute and percussion duo Magtu.

**Adam Har-zvi** (b. 1994) is a composer and double bassist originally from northern New Jersey. His pieces have been performed by groups such as The Toledo Symphony, The Wind Ensemble Society of New York City, The 21st Century Consort, and the Mivos Quartet. Har-zvi is currently pursuing a doctorate in Contemporary Music at Bowling Green State University, where he is studying composition and actively involving himself in the performance and curation of chamber music. His music has received awards from the National Federation of Music Clubs, The Ohio Federation of Music Clubs, and the NJ Arts Collective. He holds degrees in double bass performance and composition from The Cleveland Institute of Music, UMass Amherst, and Bowling Green State University.

Originally from New Hampshire, **Cole Jackson** has traveled far from home in his pursuits of musical growth and collaboration. As a chamber percussionist, he premiered multiple works at the soundSCAPE Composers and Performers Exchange in Italy. He has also collaborated with other musicians through the Sō Percussion Collaborative Workshop and most currently as a member of Landlocked Percussion. Cole is pursuing a M.M. in Percussion Performance at BGSU, and holds a B.M. in Music Education from The State University of New York at Fredonia studying under Dr. Kay Stonefelt and Dr. John Bacon. He has also studied with other prominent artists including Aiyun Huang, Jason Hahiem and Bernard Woma.

**Anderson Johnson** is a fourth year Music Education student at Bowling Green State University. A student of Professor David Saltzman, Johnson doubles on both tuba and euphonium and has been active in all BGSU Wind Bands, performed in several chamber ensembles, and teaches on both instruments. Johnson's tuba trio, The Johnson 3, placed 2nd in the Spring 2021 BGSU Chamber Competition.

**Otávio Manzano Kavakama** is a cellist from Brazil, currently pursuing a doctoral degree in contemporary music at Bowling Green State University. Besides being interested in playing new music (hello composers!), Otavio is interested in sonic processes and in creating works that challenge the way people experience temporal art. His favorite color is yellow.

**Jane Kelly**, originally from Albuquerque, New Mexico, received her bachelor's degree in trumpet performance from New Mexico State University in 2020, where she studied with Dr. Pancho Romero and was involved in the wind symphony, philharmonic orchestra, jazz ensembles, and marching band. She performed concerts and competed both nationally and internationally while at NMSU, including in: Valencia, Spain; Oranjestad, Aruba; Ciudad Juarez, Mexico; San Francisco, California; Lexington, Kentucky; and Santa Fe New Mexico. Jane is now in the first year of her master's degree in trumpet performance at Bowling Green State University, where she studies with Charles Saenz and plays with the graduate brass quintet, jazz lab band, and new music ensemble, and additionally serves as the graduate assistant for the BGSU trumpet studio.

**Carl Ng** is from Toronto, Canada. He is working towards his MM in Saxophone Performance at Bowling Green State University and holds BM in Honours Performance from Wilfrid Laurier University, where he studied with Dave Wiffen and Kathryn Ladano. Carl's current interests include contemporary music and free improvisation. He is currently involved in variety of ensembles including the Rosaurum Quartet and the BGSU New Music Ensemble. Previously, Carl has performed with the WLU Wind Orchestra, Laurier Symphony Orchestra, Wellington Wind Symphony, Band of the Ceremonial Guard, and Central Band of the Canadian Armed Forces. Carl is also a reserved member of the Canada Armed forces as a musician.

**Cody Pepitone** is a tenor from Wasilla, Alaska. He studied Voice Performance at Black Hills State University in Spearfish, South Dakota, where he had the pleasure to perform numerous roles in the university's operas, musicals, and stage plays. Cody took several years following his undergraduate studies to perform with Dayton Opera in shows ranging from Puccini's *Turandot* to *The Pirates of Penzance* by Gilbert and Sullivan. He is excited to now be attending BGSU for his master's degree in Voice Performance. When Cody isn't studying he enjoys hiking, reading, and is a houseplant enthusiast.

**Chad Spears**, a native of Boise, ID, has performed across the US, with additional appearances in Canada and Mexico. He has been featured with the Spokane Symphony, Washington-Idaho Symphony, Coeur d'Alene Symphony, and University of Idaho Symphony Orchestra. Chad received his Doctor of Music Degree in Piano Performance at Florida State University under the tutelage of Dr. Read Gainsford. He currently serves as an accompanist and adjunct instructor of class piano for Boise State University's Department of Music. Chad works with Boise State's choral ensembles, voice students, and on occasion with the Symphonic Winds and Symphony Orchestra. He is the pianist for the Boise-based group Tree City Chamber Players and also collaborates with local area school choirs, Alley Repertory Theater, and Opera Idaho.

A native of Israel, clarinetist **Hila Zamir** is a versatile performer of classical and contemporary music, and an active teacher. Her performance credits include solo concerts at Merkin Concert Hall and Walt Whitman Theater in NY, Alte Oper Hall in Germany, and Charles Bronfman Auditorium in Israel. In 2014, Hila performed as a soloist with the Israel Philharmonic Orchestra conducted by Zubin Mehta; in 2016, she attended Bang on a Can Summer Festival; and in 2017, she participated at the Splice Festival. She is currently pursuing a Doctor of Musical Arts degree at Bowling Green State University, previously earning her Bachelor of Music degree from the Buchman-Mehta School of Music at Tel Aviv University, her master's degree from Manhattan School of Music, and her professional studies diploma from Brooklyn College.

## ABOUT THE TECHNICAL FACILITATORS

**Robbie Dunham** is a recording engineer based in Northwest Ohio who is currently pursuing a bachelor's degree in Music Education with a minor in Recording Technology at Bowling Green State University. This summer he will be working as a recording engineer at the Brevard Summer Music Festival. At BGSU, Robbie has played bassoon for several of the university's ensembles.

**Matthew Radford** is currently a Choral Conducting graduate student at Bowling Green State University. He is very active in the choral area and participates in multiple ensembles. Prior to returning to school, Matthew taught at Waverly City Schools, where he taught six curricular ensembles and a pop a cappella group, *Polarity*. Additionally, he created and managed Waverly's recording studio. In his spare time, Matthew enjoys recording and mixing music, arranging for a cappella groups, long walks, and going out with friends.

*Thank you to everyone involved in this project.*