



*A wooden sculpture of a warrior from **Castello di Vezio** in Varenna, Italy*

Stories We Tell

the many fantasies and curiosities we create and tell through a lens called music

featuring the music of

Connor Gibbs
composer

Sunday, October 20, 2019 at 3:00 p.m.
United Church of Bernardston
58 Church Street
Bernardston, MA 01337

All free-will offerings will be donated to the Franklin Country CROP Hunger Walk.

PROGRAM

- † *Down the Avenue* 2019
for saxophone quartet
Edward Orgill, Bruce Elliot, Jason Koerber, Michael Cortina
- † *Meadow Dance* 2019
for flute, oboe, clarinet, and bassoon
Donna Rose, Catalina Arrubla, Jason Koerber, Anna Goudreau
- † *Maybe Another Day* 2019
for euphonium
Brendan Goodwin
- ‡ *November Day* 2017
for piano
Tim Relyea
- † *Lion* 2019
for tuba
Richard Sargent
- † *Wandering Memories* 2018
for piccolo and marimba
Beth Anne West, Glen D'Eon, Thomas Wilson
- † *Our Last Journey* 2019
for marimba, trumpet, French horn, 2 trombones, euphonium, and tuba
Joyana Damon, Timothy Burns, Matt Kennedy, David Neil, Brendan Goodwin, Richard Sargent, Thomas Wilson
- *Intermission* •
- † *Let's Look at the Stars* 2019
for bowed glockenspiel and piano
Connor Gibbs and Steve Calderone
- † *Acceptance* 2019
for flute quintet (piccolo, 3 C flutes, bass)
Trish Veaudry, Donna Rose, Julie Houghton, Steve Damon, Beth Anne West
- † *Memories of the Snowy Hillside* 2019
for 3-octave toy piano
Connor Gibbs
- † *The Infant's Grand Adventure* 2017
for tenor saxophone
Bruce Elliot

† *Migration*
for two piccolos

2019

Trish Veaudry, Donna Rose

‡ *It's Pinocchio! a suite of excerpts*
for chamber wind ensemble

Original Composition 2018

Arrangement 2019

1. Prologue
2. Gepetto's Theme
3. Sentimental Gepetto
4. Streetside Dance
5. Legend of the Cave
6. Fairy Theme
7. Split Paths
8. Late Night
9. Ending

Full Ensemble

† *Premiere Performance*

‡ *Premiere Concert Performance (Premiered Online or via Other Means)*

PROGRAM NOTES

***Down the Avenue* for saxophone quartet**

Down the Avenue combines two contrasting worlds into one: one side of an imagined street is bustling with activity from a neighborhood club, while the opposite side is quiet and barely lit by a lone streetlight. Some people walk out of the club and into the cool night to reflect or catch their breath; the music lunges back and forth to illustrate two very different worlds that are very close to one another.

***Meadow Dance* for flute, oboe, clarinet, and bassoon**

Meadow Dance uses several themes repeatedly to recreate the sensation of a light breeze moving through a grassy meadow. A bouncy, repeated note first heard in the bassoon aims to drive energy into the music, imitating elements of a march to suggest the importance of optimism in the modern world.

***Maybe Another Day* for euphonium**

Maybe Another Day presents a melody which meanders around F minor, yearning 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!*

***November Day* for piano**

November Day imagines a person walking in the woods during the fall, thinking about all of the moments of their life thus far. The opening presents a mysterious fog that creates a sense of pale wonder, splitting briefly when the piano plays faster and with more attack than before. When the fog returns, the music skips along quietly underneath a melodic tune this person remembers from an earlier season.

***Lion* for tuba**

Lion is written to be freely interpreted to recreate a scene of a lion hunting a gazelle. Various non-standard effects are used to create this gruesome scene, including breathing sounds, extremely high or low notes, and striking the bell of the instrument. In the end, the lion enjoys a fresh dinner.

***Wandering Memories* for piccolo and marimba**

Wandering Memories travels through memories with a painful glance, combining dark intervals and folk song-like melodies to paint the essence of a troubled person. As the piece progresses, the music moves faster and the lowest notes of the marimba are struck heavily, recreating the heartbeat of the person as stress returns to them and begins to take over.

***Our Last Journey* for marimba, trumpet, French horn, 2 trombones, euphonium, and tuba**

Our Last Journey presents a difficult, life-ending journey that frightens several troops. Their leader presents a speech, played by the trumpet's melody in the opening, to prepare them for what might be their final outing together. Through emotions and battles, the piece lunges forward with faster speeds, three main musical themes, and an inherent instability. Half-way through the piece, a fanfare from the horn and trombones helps push the journey along into its final stretch. The piece ends with a grim look toward the future on its final chord.

***Let's Look at the Stars* for bowed glockenspiel and piano**

Let's Look at the Stars creates an atmospheric sound world with the shimmer of a bowed glockenspiel and the many sound colors of the piano. The effect of outer space is imitated with special harmonies and flickers of "starry" scales and leaps. The music is meant to float, much like the stars seem to float.

***Acceptance* for piccolo, 3 C flutes, and bass flute**

Acceptance paints an emotional state of lament and nostalgia for a time now past. There are two major sections which contrast in style from an older time of musical writing to a much newer one, in order to create a narrative of looking back at what was once familiar with increased anguish. The work snaps back to a realistic view of an old memory with live, breathing emotions of the present, yet filled with acceptance for the memory's ever-true unpleasant conclusion.

***Memories of the Snowy Hillside* for 3-octave toy piano**

Memories of the Snowy Hillside is in three movements, each one highlighting a unique melody in different ways. The different interpretations of theme reflect different memories that stem from the same source. The title is inspired by a 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.

***The Infant's Grand Adventure* for tenor saxophone**

The Infant's Grand Adventure is an experimental work which aims to capture the essence of a young child exploring their home for the first time: a massive and vibrant, unfamiliar place. The journey from one side of the room to the other includes all sorts of surprising sounds such as multiphonics, quarter tones, and screaming! The player also creates a rhythmic accompaniment with their feet to add to the imagery of a daring medieval quest— one which ultimately comes to an end with nap time!

***Migration* for two piccolos**

Migration pairs two piccolos to create a light-hearted dance inspired by the departure of birds from colder places to warmer ones. The opening section is hopeful for warmth, soon replaced by the cold onset of winter. In the end, however, the birds fly away at last.

***It's Pinocchio!* for chamber wind ensemble**

It's Pinocchio! is a theatrical play created by Daniel Smith which explores the adventures of the famous character Pinocchio. For the play, Connor was asked to produce an underscoring soundtrack, much like a film score, to create a sound world for a live show. The soundtrack was written as if real people would play the music, but the music was played by a computer. Connor originally produced 30 minutes of music, most of which was used for the six-performance run of *It's Pinocchio!* In this suite for a chamber wind ensemble, nine tracks have been extracted and rearranged.

The excerpts follow the play from beginning to end: **(1)** the brief intro which states the main Pinocchio theme; **(2)** the opening scenes where we meet Gepetto and hear his theme; **(3)** a slower version of Gepetto's theme when Pinocchio has come to life and begun to explore the world; **(4)** the dance music heard in the streets in town; **(5)** the telling of the "legend of the cave" by the fox and the cat; **(6)** the Fairy theme heard when Pinocchio is restored to life after a fight sequence; **(7)** Pinocchio's departure after his father is swallowed by the Sharkfish; **(8)** Pinocchio studying at night to become a better man in order to take care of his father; and **(9)** the ending sequence when Pinocchio becomes a real boy.

ABOUT THE COMPOSER

Connor Gibbs (b. 1995) is a composer, singer, and music educator based in Massachusetts. He graduated from Wagner College in May 2017 with a Bachelor of Arts in Music and currently teaches choral and vocal music at Central High School and the Community Music School, both in Springfield, Massachusetts, USA. Connor is emerging into the contemporary classical music scene, having been honored with the performance of his instrumental and vocal works across the United States (Massachusetts, New York, Texas, Idaho) and Europe (England, Cyprus, Ukraine, Italy). These works have been performed at festivals and workshops including the Space City New Music Festival, Dartington International Music Festival, European University Cyprus International Composition Workshop, OperaElect New Music Series, and highSCORE Festival. Other works by Connor have been featured on Iwona Glinka's *Two Minutes for Solo Flute* and in Daniel Smith's contemporary play *It's Pinocchio!* Visit www.connorgibbs.com to learn more!

THE PERFORMERS

Flutes: Steve Damon, Julie Houghton, Donna Rose, Trish Veaudry, Beth Anne West

Oboe: Catalina Arrubla

Bassoon: Anna Goudreau

Clarinet: Jason Koerber

Saxophones: Michael Cortina, Bruce Elliot, Jason Koerber, Edward Orgill

Trumpet: Joyana Damon

Horns: Timothy Burns, Sophie Poissant

Trombones: Matt Kennedy, David Neil

Euphonium: Brendan Goodwin

Tuba: Richard Sargent

Percussion: Glen D'Eon, Thomas Wilson

Pianos: Tim Relyea, Steve Calderone

Special thanks are due to Steve Damon for helping coordinate this special event, as well as David Neil and the staff of the United Church of Bernardston for allowing us to use this space for this concert. Thanks are due to Craig White and the staff of Hillside Pizza for their support of our players.