

THE 39TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

THURSDAY, OCTOBER 18

9:30 pm, Clazel Theatre

turn your ails into your art (2018, wp).....**Bret Bohman**
Natalie Magaña, flute

21 (2008).....**Andy Akiho**
Brian Snow, cello – Dan Piccolo, percussion

Afloat (2014).....**Paulo Guicheny**
Jonathan Oliviera, piano

Paresthesia (2018).....**Mark Michelli**
Christopher Murphy, saxophone – Jerry Emmons, electric guitar
Mason Lee, percussion – Nick Fox, drum set

Shy Girl Shouting Music (2005).....**Missy Mazzoli**
Hillary LaBonte, voice – Adam Kennaugh, electric guitar
Jenica Fox, bass – Ariel Magno da Costa, piano

Program Notes

21 was written for Mariel Roberts in October 2008. After meeting Mariel at the Bang on a Can Summer Music Festival, I was impressed with her effortless sense of rhythm and musicality on the cello. I first realized her talent when we performed *I falleN TwO* for string quartet and steel pans. Amazed by her technical virtuosity and vivid musical interpretation of the piece, I was inspired to write a new duet for cello and steel pan. The cello part requires the performer to play a kick drum and operate a loop pedal while simultaneously playing the cello. The pan part requires the performer to play one regular tenor pan, an option prepared bore pan with rubber bands (mimicking Bartók/snap pizzicatos), and a tambourine with the foot. The title *21* refers to the twenty-first measure of the Fugue movement in J.S. Bach's *Violin Sonata #1 in G minor*. The harmonic chords of this measure are the inspiration of the sequence of notes for *21*. Coincidentally, Mariel Roberts was 21 years old when the piece was written and premiered. - AA

Paresthesia is the medical term for the feeling of pins-and-needles you get when you compress a nerve for too long. Most instances of paresthesia go away once you decompress the nerve in question; chronic paresthesia is an indicator of more serious nerve issues.

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I first came up with the guitar part for this piece back in the spring of 2014, when I was in such severe nerve pain I could no longer move my fingers. The most I could do was perform basic rhythmic motions with my hands. The sonic world of this piece—electric, continuous, sharp, shrill—mirrors the physical sensation of paresthesia, as well as the low-level mental panic that results from losing control over your body.

Shy Girl Shouting Music, for soprano, electric guitar, piano and double bass, depicts an exasperating struggle to communicate. Melodic lines abruptly cut off, wordless wails almost escalate into shouts, subtle croaks develop into soaring melodies, and the strings follow in a canon of haunting effects as the vocalist strives to break out of her shell and sing.

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