



Viola and Bass Extravaganza!

Patricia Weitzel, bass

Timothy Deighton, viola

Miles Brown, bass

Elias Goldstein, viola

Penn State and UD Faculty Recital

March 4, 2024

8pm

Gore Recital Hall

through the filtering dawn of spreading daybright

jeffrey mumford (b. 1955)

Badinerie from Suite No. 2 in B minor, BWV 1067

J.S. Bach (1685-1750)

Miles Brown, bass

Elias Goldstein, viola

Two Duets

David Anderson (1949)

I. Kibbles and Kibitz

II. Parade of Politically Prudent Pigs

Miles Brown, bass

Patricia Weitzel, bass

Intermission

Excerpts from Eight Duos

Nalah Palmer (b. 2003)

Courantithesis

Joshua Davis

Compass

Baljinder Sekhon (b. 1980)

Microcentro

Andrés Martin

Patricia Weitzel, bass

Timothy Deighton, viola

Program Notes

From **Eight Duos** by Nalah Palmer

Even though I'd been playing violin for thirteen years and composing music for four, I'd never considered writing a violin duet before my violin professor asked me to produce *eight* for a student recital. As a performer, I am not a fan of soloistic violin; I'd rather play in an ensemble or orchestra, and so it was difficult for me to write, in a way, sixteen violin solos. I will always favor the lower strings—another reason why I struggled with these pieces—but now I've been given the opportunity to rewrite them for viola and bass; quite ironic. Regardless of the instrumentation, these pieces will always hold a special place in my heart as some of my first professional pieces for strings.

Courantithesis by Joshua Davis

Courantithesis was commissioned by violinist Jennifer Sacher Wiley as a substitution movement for the Double that Bach composed to follow the Courante in the eight movement Partita No. 1 in B minor for Solo Violin, BWV 1002. The intention of this commission was to fold modern Jazz elements into short reflection pieces following each of Bach's original dance movements. The work originated during a retreat in Ucross, Wyoming, population 24 at the time. The quiet was a time of reflection and remembrance, largely of my stepfather Frank McGraw, who had recently passed.

Fisherstreet Duo by Evan Chambers

The name of the town of Doolin, County Clare Ireland is still shown on some maps simply as Fisherstreet—when I first visited the place there did indeed remain some confusion as to whether or not it was a small village or merely a road from the ferry dock inland, with a few houses, a couple of shops, and three pubs along it. Now of course, it has become a famous destination for lovers of traditional music. Composed in 1997, the first movement, Lament for JaFran was written in memory of my friend and teacher, JaFran Jones, who directed the gamelan at Bowling

Green State University. The second movement, The Barnacle and the Nautilus, consists of two jigs with nautical titles; the first one a slow jig evocative of some crusty old soul (with a blues slant), and the second a more self-consciously angular, tightly wound and circular fast tune.

From **Compass** by Baljinder Sekhon

Compass consists of eight musical segments of which all eight segments, or any subset, can be performed in any order. This work has the potential to move in many different musical directions, and the titles related to the Vastu Shastra (an Indian directional concept in architecture). In this iteration of the work, *Vayu* (northwest) and *Niruthi* (southwest) and *Yama* (south) are presented.

Microcentro by Andrés Martín

Microcentro was originally composed 2017 for two basses, and is one of three tangos, each of which is a kind of musical postcard portraying a different neighborhood in Buenos Aires, Argentina. Microcentro is the economic heart of Buenos Aires. The area encompasses nearly sixty city blocks and includes banks, businesses, government buildings, and the Buenos Aires Stock Exchange. According to a 2010 census, over one million people circulate through Microcentro daily. The fast-paced, big-city energy of this area is captured from the first gesture of the piece with fast sixteenth notes racing up and down tetrachords in both parts. This running figure begins quietly, as if signifying the morning commutes to work, which even in the quiet morning hours, is fast moving. As the movement progresses, there are moments of relief from this running motive, but they never last, a reminder that the economic center of the city is always going.