presents a
Faculty Recital

Amy Pollard, bassoon
Greg Hankins, piano

August 24, 2022 7:30 pm, Ramsey Recital Hall

Sortilège: free variations for bassoon and piano (2011)  
Margi Griebling-Haigh  
(b. 1960)

reclamation (2022)  
damali willingham  
(b. 1999)

World Premiere

Translations (2012)  
Natalie Moller  
(b. 1990)

I. mamihlapinatapai  
II. ya’aburnee  
III. l’appel du vide  
IV. saudade  
V. wabi-sabi

brief intermission

without-outside (2022)  
Emily Koh  
(b. 1986)

World Premiere

Mathematics (2012)  
Alyssa Morris  
(b. 1984)

I. Geometry  
II. Trigonometry  
III. Integral Calculus

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Sortilège: free variations for bassoon and piano (2011)  
Margi Griebling-Haigh  
(b. 1960)

Sortilège was commissioned in 2010 by Cleveland Orchestra Assistant Principal Bassoonist Barrick Stees as one of the required works for the Meg Quigley International Competition for bassoon players. The piece consists of a group of free variations which represent alternating charms and curses, and which employ the name “Barrick Stees” hidden in a kind of secret solfège adaptation. Because the piece was composed for a competition, it is technically quite difficult. It uses the full range (and more) of the instrument and undoubtedly generates more curses than charms from bassoon players who decide to take it on. The piano part is no walk in the park either. The composition starts out innocently enough, with an extended recitative-like introduction over piano tremolandi. The variations alternate in fairly quick succession between introspection and rather extreme extroversion, making use of many cross rhythms and syncopated gestures that suddenly cool down for a few seconds before becoming even more frantic.

Eastman School of Music alumni and close friends Barrick Stees and pianist Randall Fusco premiered Sortilège at a recital in Cleveland Heights, Ohio in 2011, and performed it for a second time at the Conference of the International Society of Double Reeds in Tempe, Arizona the following June. Dozens of young women around the world also prepared the piece in order to enter the Meg Quigley Contest in 2012. Sortilège is now one of the choice required works for entry into the Master of Music programs at The Juilliard School and the Manhattan School of Music.

reclamation (2022)  
Damali Willingham  
(b. 1999)

World Premiere

reclamation is a musical work detailing the act of taking up physical, mental, emotional, and spiritual space in environments designed to keep one contained to its subjected beliefs. with its title inspired by the words of Rep. Maxine Waters gone viral, "Reclaiming my time," this piece is written in honor and admiration of women who continuously show up and show out in spaces that aim to diminish their work and contributions. the emotional foundation of reclamation is informed by my experiences as a Black Queer person raised by the power, sacrifice, pains, and joys of Black femmes.
Translations (2012)  
Natalie Moller  
(b. 1990)

Translations was commissioned in 2012 by Kevin R. Eberle. Each movement explores a foreign term that has no direct English counterpart, but a meaning that resonates across lingual and cultural divides.

I. *mamihlapinatapai* - Yagan: the silent but meaningful look shared between two people who want to begin something but hesitate to commence

II. *ya'aburnee* - Arabic: "you bury me," a wishful expression that one will die first because of the unthinkable difficulty of living without the other

III. *l'appel du vide* - French: translates literally as "the call of the void " but connotes the impulse to jump from great heights

IV. *saudade* - Portuguese: the yearning for someone or something that one has loved and lost

V. *wabi-sabi* - Japanese: a rather detailed concept regarding the mindset of living, but can be understood simply as choosing to perceive beauty within the laws of nature and being at peace with the inevitable cycle of growth and decay

without-outside (2022)  
Emily Koh  
(b. 1986)

**World Premiere**

Time fractured and there is no going back to the original timeline. We adapt, we change, we remember, we cherish, we live, we thrive, and we celebrate.

Calm: not showing nervousness, anger, or other strong emotions

Confident: feeling or showing certainty about something

Contemplative: involving prolonged thought

Calming: tranquil, soothing

Captive: imprisoned or confined

Consolled: comforted

Cavalier: showing a lack of proper concern; offhand

Convoluted: extremely complex and difficult to follow, intricate

Mathematics (2012)  
Alyssa Morris  
(b. 1984)

**Geometry** is a branch of mathematics that addresses lines and shapes. Concerning shapes, the triangle and quadrangle (four-sided shape) stand out as basic "building blocks" of geometry. The 1st movement of this sonata, "Geometry," uses musical ideas to illustrate
these two shapes, as well as other more complicated ones. The first musical theme depicts triangles. In addition to being Written in 3/4 time, the melodic line itself is intended to sketch triangles. The music is written in 4/4 time, the note values are very square in the first and second measures of the theme, and the melodic line is intended to sound square as well. In the development, the two themes converge to create more complicated time signatures and more dissonant sounds. This illustrates the more complicated shapes that have developed as a result of the basic properties of geometry. Thereafter, the first and second themes are restated again, reinforcing the importance of the more basic shapes. "Geometry" is lively and dance-like, inspired in part by my young and fun-loving children who are at the age when learning about triangles, squares, and more complicated shapes is an exciting adventure!

The movement "Trigonometry" depicts the visual aspects of a sine wave. In the movement, the reoccurring melodic line is a wave shape when repeated over and over. The slow note values and melodic contour depict gradually building and dying waves. The arpeggios in the piano also create waves of sound. When the bassoon plays a variation on the melodic theme in the latter half of the movement, the melodic lines written in large wave patterns full of 16th notes represent raucous crests and troughs in waves. The movement concludes with a restatement of the theme in its more primitive form, dying into slower, gentler waves of sound.

**Integral calculus** is a mathematical science that uses equations to define areas in the xy-plane within a graph and also between two vertical lines called the upper and lower limits. The movement "Integral Calculus" draws upon the ideas of upper and lower limits of a bassoon's range, and then filling in or defining the space in between those limits. The form of the movement is ABACA, with each A section being the Integral calculus theme. The theme is a fast paced and technical whirlwind, reminiscent of the feelings I had while studying calculus in high school: "Please slow down! You're leaving me in a cloud of dust!"

The B section is written to illustrate basic algebra since it is used in calculus. The B theme is a quotation of the melody "ABC's" or "Twinkle, Twinkle, Little Star." The "ABC's" melody represents the variables that are introduced in algebra. The C theme is a restatement of the 1st movement and 2nd movement melodies, representing the importance of the other two mathematical divisions in relation to integral calculus. After a cadenza, the A theme is restated, and the movement is concluded.

I appreciate my high school math teachers for making my studies enlightening and entertaining-from teaching vectors to throwing chalkboard erasers. I especially appreciate my mom and dad for helping me understand the concepts so I could succeed. Math is a part of music, and I have enjoyed writing a piece of music that brings them together even more!