

# University of Louisville New Music Festival

Zachary Good, *clarinet, bass clarinet, composer*  
with guests  
Matthew Nelson and UofL clarinet students



Monday, November 7, 2022  
Comstock Concert Hall  
8:00 p.m.



This year's New Music Festival is funded through an endowment  
from Jon Rieger.

# PROGRAM

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<i>Apparition</i> (2017)	Viet Cuong
<i>Empty Space</i> (2021)	Nathalie Joachim
<i>Everything in Moderation</i> (2022)	Zachary Good
Matthew Nelson, <i>clarinet</i>	
<i>BOX</i> (2021)	Zachary Good
<i>Paco's One Hundred Years</i> (2019)	Zachary Good
Matthew Nelson and guests, <i>clarinets</i>	
<i>Always By the Lake</i> (2022)	Zachary Good
Matthew Nelson and guests, <i>clarinets</i>	

## PAUSE

<i>God Bless the Child</i> (1961) for Bass Clarinet	Eric Dolphy
<i>Sscrapers</i> (2022) for Bass Clarinet, World Premiere	Zachary Good

Style Brisé Arrangements for Amplified Bass Clarinet (arr. Good):

Prelude No. 1 from <i>L'art de toucher le clavecin</i> (1716)	François Couperin
Prélude non mesuré in A minor (Bauyn Manuscript)	Louis Couperin
Prelude from Suite No. 5, <i>Pièces de Clavecin</i> (1705)	Gaspard Le Roux
Prélude non mesuré in G minor (Bauyn Manuscript)	Louis Couperin
Prélude non mesuré in E minor (Bauyn Manuscript)	Louis Couperin
Prélude non mesuré in F Major (Bauyn Manuscript)	Louis Couperin

# PROGRAM NOTES

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My compositions are inspired by a continuing curiosity and admiration for the clarinet. It is humbling to have spent over 20 years with an instrument to simultaneously know so much and so little about it. Improvisation is my way of coming to terms with this dichotomy and a key part of my creative process. From this emerges compositions that are kinesthetically driven, prioritizing idiomatic techniques, organic tendencies, and “feel.” I compose extensively with dyad multiphonics (two-note chords or “double stops”), leading me to treat the clarinet more like a polyphonic instrument, such as a pipe organ or violin, and less singularly as a melodic instrument. *Everything in Moderation* (2022), *BOX* (2021), and *Paco’s One Hundred Years* (2019) all exclusively use close, small-interval, dyad multiphonics in prolonged contrapuntal passages. These works are shaped by a careful choreography of successive unique fingerings required for each of these chords. The program opens with Viet Cuong’s ethereal dyad multiphonic chaconne, *Apparition* (2017). It orbits around a short harmonic progression of dyads, adding subtle variation in texture and density with each repetition. The title alludes to the ghostly resultant tones called difference and summation tones. They are quite present in dyad multiphonics.

A vital entry into formal composition for me began with the study and arranging of harpsichord music for the bass clarinet 5 years ago. The style *brisé*, or the “broken style,” was a late 17th to early 18th century trend in French Baroque harpsichord music that was inspired by idiomatic French lute stylistic practices, musical textures, and compositional techniques. This style is most notably observed in the unmeasured harpsichord preludes of Louis Couperin, Elisabeth de La Guerre, Jean-Henri d’Anglebert, François Couperin, Gaspard Le Roux, and Jean-Philippe Rameau, among others.

These manuscripts are notationally gorgeous and enigmatic. Notated somewhat ambiguously, whole notes dazzle across the page irregularly like ink droplets — meter-less, rhythm-less, and measure-less. The quintessential Baroque hierarchies of melodic and bass voices are blurred by a linear harmonic texture, broken/ rolled arpeggiations, and lack of a clear melodic line. Sweeping slurs appear in abundance, cascading down the page like long lashes. Simultaneities are generally avoided, relying on the resonance of the instrument to bring out harmonies as implied by the many slurs. This fluid style of notation encourages a spontaneity in performance that embraces the Baroque tradition of improvising preludes at the top of harpsichord suites as a way to warm up and establish a key.

Six French Baroque unmeasured preludes from my “Style Brisé Bass Clarinet” project will be performed with an electronic sustain pedal to artificially recreate

# PROGRAM NOTES

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the resonance of a harpsichord. This pedal was custom made in collaboration with Chicago-based artist and engineer Chris Wood. With the assistance of live sound processing, these preludes are dramatically reimagined, resulting in an immersive ambient-esque Baroque experience.

With the jazz tune “God Bless the Child” by Billie Holiday and Arthur Herzog Jr, the legendary musician Eric Dolphy similarly navigates linear approaches to harmony and accompaniment on a solo monophonic instrument in his own distinct way. This masterful improvisation is a demonstration of idiomatic and exploratory techniques that straddles the fine line between chaos and control. It is abundant with repetitive gestures, rolling arpeggios, and virtuosic flourishes that span the massive range of the bass clarinet. This is a transcription by Roger Jannotta of one of Dolphy’s imaginative improvisations performed live in 1961.

Nathalie Joachim’s *Empty Space* (2021) and my brand new work *Sscrapers* (2022, world premiere) use repeated gestures of wide melodic intervals, specifically at the 12th and the 17th interval. These intervals align with the unique overtones of the clarinet, which naturally favor odd harmonics (effectively eliminating the second and fourth harmonics, i.e. octaves), and thus mirror the acoustical identity of the clarinet.

# ARTIST BIOGRAPHY

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## ZACHARY GOOD

Zachary Good is a Chicago-based clarinetist, Baroque recorder player, composer, arranger, improviser, and educator. Zachary is clarinetist of the sextet Eighth Blackbird, a founding Co-Artistic Director of the performance collective Mocrepe, one-third of the clarinet/percussion/cello trio ZRL, and one-fifth of Honestly Same. He frequently performs and tours with Ensemble Dal Niente, Music of the Baroque Chicago, the International Contemporary Ensemble, and Manual Cinema.

As a composer, Zachary explores contrapuntal possibilities on the soprano clarinet with close dyad multiphonics. His music is quietly virtuosic – driven by the intricacies of the clarinet and a love for Baroque nuance and form. As a collaborator he has co-composed album/ concert length works with Tonia Ko (*Up High*), Lia Kohl (*Standing Lenticular*), Ben Roidl-Ward (*Arb*), ZRL (*Physics for Listeners*), and Mocrepe (*I Like My Friends*). Zachary’s “Style Brisé Bass Clarinet” project is an ongoing series of French Baroque harpsichord preludes arranged for bass clarinet.

[zacharygood.com](http://zacharygood.com)

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We hope you enjoy the concert this evening.

› Smoking is not permitted in the School of Music building.  
In the unlikely event of a fire or other emergency, please walk to the nearest exit.

› The use of recording devices and flash photography is strictly prohibited.

› Please silence cell phones & other electronic devices.  
Thank you.

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## UPCOMING EVENTS

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted.

Events are subject to change. Scan the code below for a full list.



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