

## **Song for Philip Guston Program Note**

When viewing abstract expressionist art, I find freedom in bringing my private thoughts to the painting and discovering how the painting may touch me. I have learned much about this process from my husband, an abstract expressionist painter and multimedia artist. I must be willing to face the art with all honesty in order to enjoy it and hear its communication.

"Untitled #142" reminded me first of a cityscape, with buildings and a sun in the sky. But of course the buildings (if that is what they are) are not representational. They twist, dance, and parade across the page. As a musician, when I look at still objects, I imagine the ways they might move. Since my art is time-based and often accompanies dance, this imagined movement bridges the gap between still objects and my form of expression.

I also noticed the soft beauty of the painting in the pastel backwash, the rust-colored shadows, and the stretching and reaching of the objects. This beauty is in contrast to the striking black and industrial feeling of the scene.

My composition evokes this perceived duality. I have divided the composition into two parts, one soft and flowing, the other percussive and urgent. The parts are joined together by harmonic similarities, by a restatement of the simple theme at the very end, and by the use of mirroring. At the beginning, the left hand plays a repeating pattern to represent the voice of the two triangles; at the end, the right hand plays a repeating pattern. I have also incorporated dynamic rises and falls to present the concept of movement within the painting.

Though my composition is time-based, and this painting is not, I believe the performance of my composition will create a connection to the painting for the listeners and the viewers.