

Patrick M'Gonigle  
*contemporary musical arts*

Recital in partial fulfillment of the  
Doctor of Musical Arts degree, 2024  
Student of Hankus Netzky

with  
Cathrine Bowness, Allison de Groot, banjo  
Alex Rubin, guitar  
G Rockwell, guitar, mandolin  
Charles Clements, bass

Monday, November 18, 2024  
8:00 p.m.  
Pierce Hall

Well, here we are. Thanks for coming! Over the next hour or so, I will try to present a selection of the basic musical styles and sounds that have inspired me and fuelled my career for nearly 2 decades.

I will begin (and conclude) with a free solo improvisation. While at NEC, I had the pleasure of playing a great deal of music with guitarist Joe Morris. Joe opened me up to the feeling of free improvisation. Shedding conventional musical parameters and following intuition with Joe has been one of the greatest musical joys of my life. I have no idea what will happen here, and I named it *Self-Indulgence* to liberate myself and feel unhindered in front of you all. My tendency would lean towards self-consciousness in this moment. Therefore, within the title I have attempted to embed permission to just go for it. I know that this music isn't always a spectator sport, but I wanted to try this and take a risk to start this whole thing off (and close it out). Thanks for hangin' in there.

Second, I will play a few fiddle tunes as played by one of my heroes, Kenny Baker. Baker was Bill Monroe's longest serving and perhaps best-known fiddler in bluegrass. He prolifically wrote his own fiddle tunes and many became core bluegrass repertoire, though the tunes I will be playing tonight are his interpretations of others' tunes. *Ragtime Annie* is a traditional number. I love Baker's approach to this tune, especially his winding melodic B section. *The Old Mountaineer* and *Mississippi Waltz* are both Monroe tunes, however they are both heavily influenced by Baker's playing—so much so that it's debatable as to who really wrote them. Bill was the framer; Kenny, the finishing carpenter.

I'll then play a couple of traditional tunes in the style of one of my favorite oldtime fiddlers, Lyman Enloe. Enloe was from Missouri and played a Midwestern style of fast, clean, 'notier' fiddling. I'll also play a waltz as played by the master of the waltz, West Virginia's Clark Kessinger. Kessinger was a technical virtuoso who idolized local fiddlers and classical violinists alike and had a successful duo with his brother. He is regarded as one of the most influential fiddlers of his generation. I'll then move to the mandolin and play a tune written by "harmonica star" DeFord Bailey, the first African American to appear on the Grand Ole Opry, and one of the Opry's earliest country-music stars. Bailey was a masterful musician who toured with country stars such as Roy Acuff but was fired from the Opry in 1941 and was unable to restart his music career until near the end of his life.

With the mandolin in hand and some of my favorite Boston musicians on stage, I'll sing a few classic bluegrass songs that I learned from the Carter Family, Flatt and Scruggs, and the standard bluegrass songbook.

Finally, I'll end the night with another solo improvisation. Thanks again for coming! And thank you to the incredible musicians for joining me, Allison de Groot, Alex Rubin, Cathrine Bowness, Charles Clements, and G Rockwell.

I hope you enjoy this evening's concert.

PROGRAM

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**Patrick M'Gonigle**

***Self-Indulgence #1***

Bluegrass Tunes  
*as performed by Kenny Baker*  
(1926–2011)

Traditional: *Ragtime Annie*  
Bill Monroe: *Old Mountaineer*  
Bill Monroe: *Mississippi Waltz*

*In the style of Lyman Enloe*  
(1906–1998)

Traditional: *Fourteen Days in Georgia*  
Traditional: *Smith's Reel*  
Traditional: *Back in '89*

**Clark Kessinger, arr.**  
(1896–1975)

*Wednesday Night Waltz*

**DeFord Bailey**  
(1899–1982)

*Evening Prayer Blues*

**Karl Davis and Harty Taylor**

*Here to Get My Baby Out of Jail*

Traditional, arr. Carter Family  
Traditional, arr. Flatt & Scruggs  
Traditional

*Cryin' Holy Unto the Lord*  
*Some Old Day*  
*Rosalee McFall*

**Patrick M'Gonigle**

***Self-Indulgence #2***

Cathrine Bowness, Allison de Groot, banjo  
Alex Rubin, guitar  
G Rockwell, guitar, mandolin  
Charles Clements, bass

*Once again - thank you all for coming to my DMA recital.  
This little hour-long concert is a significant milestone in my academic career,  
signifying the end of my twenty years as a post-secondary student.  
It's just a few tunes and songs, but I'm thrilled that you're here for it with me.*

*Thank you to Dr. Eden MacAdam-Somer and my advisor, Dr. Hankus Netsky,  
for guiding me through this wild DMA process and encouraging me to apply  
to the program... and then making sure that I finish it!  
Your support and enthusiasm kept me working towards this moment  
and I can't thank you enough.*

*Thank you to my partner Allison de Groot for believing in this process through it all,  
from my panicked fourteen-hour study-days for the entrance exam,  
to my time-zone-induced 5am-alarm-clock classes,  
to my head-spinning dissertation writing days.  
Probably as wild a ride for her as it has been for me.*

*Thanks to my parents for making sure I stick with the family practice  
of getting a doctorate,  
and to all my friends, bandmates and colleagues  
that keep me inspired and working towards betterment, whatever that may be.  
I love you all.*

Food and drink are not allowed in the concert hall,  
and photography and audio or video recording are prohibited.  
Assistive listening devices are available for all Jordan Hall concerts;  
contact the head usher or house manager on duty or inquire at the Coat Room.  
Latecomers will be seated at the discretion of management.

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