3-30-2016

Student Ensemble: Guitar Ensemble

Angelo Favis, Director

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Upcoming Events

Thursday - 31, March 2016
Fountain City Brass Band
4:00 PM
Center for the Performing Arts

Redbird Road Concert
7:00 PM
Westminister

Jazz Combos
8 PM
Kemp Recital Hall

Friday - 01, April 2016
Moroni Voice Studio Recital
6 PM
Kemp Recital Hall

Senior Recital: Adam Salas, piano
8 PM
Kemp Recital Hall

Saturday - 02, April 2016
Graduate Recital: Pam Schuett, flute
1:30 PM
Kemp Recital Hall

Graduate Recital: Veronica Dapper, bassoon
3 PM
Kemp Recital Hall

Senior Recital: Emily Wolski, horn
4:30 PM
Kemp Recital Hall

Graduate Recital: Alex Hill, tuba
5:30 PM
Kemp Recital Hall

Graduate Recital: Nuvee Thammikasakul, clarinet
7 PM
Kemp Recital Hall

Illinois State University
College of Fine Arts
School of Music

Illinois State University
Guitar Ensemble
Dr. Angelo Favis, Director

This is the one hundred and forty-first program of the 2015-2016 season.
Program

Please silence electronic devices for the duration of the concert. Thank you.

Modinha                          Celso Machado
Marchinha de Carnaval            (born 1953)
Baiãozinho                       
Chorinho en la Mineur            
Sambinha                         Michael Schwellenbach & Tyler Killian

Lachrimae Pavan                  John Dowland
Earl of Essex Galliard           (1563-1626)
Jeremy Verwys, Jon Wood, Brodie Ordaz, Dylan Price

Festival Suite No. 2 (2009)       James McGuire
                                 (born 1944)
Introduction
Chase
Pastorale
Pizzicato Pentatone
Lullaby
Finale

Monteverdiana (1980)              Michael Fink
                                 (born 1939)
Toccata
Balletto

Nocturne (Global Warnings) (2008)* Alan Thomas
*First U. S. performance         (born 1967)

                                 (born 1978)

ISU GUITAR ENSEMBLE

Program Notes by Alan Thomas

One of the compositional goals I set myself with this Nocturne was to translate basic electronic music processes into music for acoustic instruments. So the playing techniques and musical ideas in the piece often emulate the familiar electric guitar effects of delay (echo), filtering, looping and flanging. A particular focus was the idea of digital delay (not used electronically in the piece, but emulated entirely acoustically by the players!) used as a means of generating a variety of cross-rhythms. Different groups of instruments (or sometimes one instrument within its own part) are called upon to play at different pulse speeds simultaneously—in some cases there are effectively four different meters running at the same time.

The music is essentially monolithic in nature, and is concerned primarily with harmony, rhythm and timbre. A variety of playing techniques is employed, some of which are standard, others less so. For example, extensive use is made of tone-color transformations to simulate a filter or tone-control. The players achieve this by gradually varying the plucking location along the length of the string. They are also called upon to play with a range of additional techniques including tambora (a combination of "drumming;" and string resonance), pizzicato (muting the struck while plucking it), harmonics, and even bowing the guitar with a cello bow.

The work’s title conjoins the idea of a "night" piece (more restless than restful) with a programmatic aspect which grew out of my reaction to seeing the global warming documentary An Inconvenient Truth. Leaving aside any arguments over the validity of and possible responses to the issue of global warming, the thing I find most perplexing about the whole matter (as well as other similarly complex social and political issues) is the feeling of ambivalent paralysis it seems to engender. My piece’s use of the children's rhyme "Frere Jacques" (with its refrain "are you sleeping") helped me to try to capture this feeling.