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### ISU Music Factory, November 15, 2001

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*School of Music*  
*Illinois State University*

## ISU MUSIC FACTORY

Works by composers enrolled in Music 205 and 405

David Feurzeig, instructor

Prelude Ryan Mansbery

Michelle Brower, *piano*

Trio for Violin, Viola, and Piano (Second Movement) Randy Pollok

Michelle Warber, *violin*

Mona Seghatoleslami, *viola*

Tamara Myers, *piano*

Pieces of Light Jeffrey Matter

SUN: Viewing Itself

SUN: Giver of Life

Jamie Schwendinger, *flute*

Casi Anderson, *oboe*

Ivory Sebastian, *clarinet*

Katie Bartel, *bassoon*

The Cat in the Hat: An Operetta for Baritone and Piano Dennis M. Tobenski

Kevin W. Prina, *baritone*

Dennis M. Tobenski, *piano*

Shade of the Night and the Day Narong Prangcharoen

Annie D'Amico, *flute*

Scott Simon, *percussion*

Michelle Brower, *piano*

Kemp Recital Hall  
Thursday Evening  
November 15, 2001  
8:00 p.m.

The Forty-third program of the 2001-2002 Season

**Prelude for Piano (Mansbery)** is my first work for piano. It began in the summer of 2001 as an attempt to imitate the styles and techniques of Claude Debussy's piano preludes, in particular "La cathédral engloutie" (The Sunken Cathedral). This piece is in one movement, and contains three main harmonic structures favored by Debussy: the pentatonic scale, the octatonic scale, and parallel harmonies.

#### **Trio for Violin, Viola, and Piano (Pollok)**

My piece for violin, viola and piano is intended to be a short work based on classical themes and form, but 20th century (or 21st century now?) harmonies. The form of the second movement, which will be played tonight, is a rondo: ABACA, thematic material from the beginning returning twice in the middle and the end of the piece, and contrasting themes occurring in between. Most of the themes are tonal in nature, and the A theme itself is an unintentional parody of a Beethoven bagatelle. The harmonies tend to be nonfunctional, or functional with dissonant inner voices, echoing themes from various places within the piece. The pace of the music begins rather fast and slows in steps to the end, lending to the somewhat tragic tone of the piece.

**The Cat in the Hat: An Operetta for Baritone and Piano (Tobenski)** was an idea Kevin W. Prina pitched to me. One of the first mental images I got was of the Cat be-boppin' into the room, swinging his tail like Charlie Chaplin's cane—he was the epitome of a 'jazzier.' I wanted to give each character a distinctive theme, or at least an identifiable 'feel.' The Cat has a few jazzy themes that get fragmented and pieced together as he plays his games, and the children start to sound like him as they get drawn into the fun. I gave the Fish a theme that absolutely reeks of finger-shaking. Tonight's performance consists of the first half of the story through the end of the Cat's first game, as well as the book's final pages.

#### **Pieces of Light (Matter)**

The concept of these two pieces is to project an image of the sun in the minds of the listener. I had a vision of the sun one day and thought about how different our planet would be if there was not a SUN. That very question led me to write these two pieces and I have plans to write more in the coming months.

**Shade of the Night and the Day (Prangcharoen)** was inspired by the seasons in Norway, which has three months of continuous daylight in the summer, and three continuous months of darkness in the winter. The melodic ideas of *Shade of the Night and the Day* originate from the Norwegian folk songs. I attempted to compose the entire piece using the set of notes from those folk songs transformed into my compositional style.

The first movement represents the atmosphere of the night. The main theme was developed from a pitch set of a Norwegian lullaby. The melody transfers to each instrument. At the end of the movement, the sound gradually becomes softer as if it is toward the end of the night period. The second movement, which follows without a pause, represents the day. Also based on a folk song, the theme can be found in the piano. The syncopation in the left hand of the piano keeps the turmoil feeling of the daytime. The first theme reprises, as if to complete the circle of time.