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### ISU Music Factory, April 1, 2002

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*Illinois State University  
School of Music*

**ISU  
MUSIC  
FACTORY**

Works by composers enrolled in Music 205 and 405  
David Feurzeig and Serra Hwang, instructors

*Kemp Recital Hall  
Monday Evening  
April 1, 2002  
8:00 p.m.*

*The one hundred fifth program of the 2001-2002 Season*

## Program

Silverstein's Intent	Rebecca Anne Culp
Lyrics from <i>Where the Sidewalk Ends</i> , by Shel Silverstein	
1. The Battle	
2. Sick	
3. Listen to the Mustn'ts	
4. Where the Sidewalk Ends	
	Kevin Prina, <i>baritone</i>
	Michelle Brower, <i>piano</i>
Two Guitar Trios	Thomas Tudek
Aaron Tappan, Doug Sharkey, Thomas Tudek, <i>guitars</i>	
Chaos for Brass Quintet	Ryan Mansbery
Madrigal Brass:	
Ryan Elliott and Dan Hiles, <i>trumpets</i>	
John Hansen, <i>horn</i>	
Michael Bingham, <i>trombone</i>	
Chris Vivio, <i>tuba</i>	
IMPS for Solo Flute	Mark Nowakowski
Annie D'Amico, <i>flute</i>	
from Faces: I. Strife Becoming	Mark Nowakowski
Enophoxas Tetrauq:	
Becky Culp, <i>soprano saxophone</i>	
Joshua Masterman, <i>alto saxophone</i>	
Roberto Quinones, <i>tenor saxophone</i>	
Mark Nowakowski, <i>baritone saxophone</i>	
from Trois Miniatures	Thomas Tudek
I. Mechanolique	
Jamie Schwendinger, <i>flute</i>	
Thomas Tudek, <i>guitar</i>	

**Silverstein's Intent (Culp)** for voice and piano, has been developed by taking four poems from Shel Silverstein's children's book, *Where the Sidewalk Ends*, bringing life to his words through music. The fourth poem, titled from the book, is a personal favorite. I chose to use a dramatic melody in the voice with a simple piano accompaniment, as to bring out the childlike quality of the poem. Listen to the words from this movement and realize just how innocent children really are.

**Guitar Trios (Tudek)** were originally written in 1991. The two trios are essentially are about nothing. They simply attempt to create a mood without any intention of depicting imagery. Trio #1 is a simple melody and accompaniment written in A-B form with a brief jazzy introduction. The Second Trio's intention is to avoid harmonic progression and focus on the linear aspect of music, rhythm. Also, the melodies that are introduced create a feel that each player is in a different time signature, however, the pieces fit together as if they belong with one another.

**Chaos for brass quintet (Mansbery)** is an experiment in "non-standard" music for brass quintet. The piece attempts to depict musically the lack of order that we sometimes encounter in everyday life. The first movement begins with slight chaos, and gradually builds toward great disorder at the end of the movement. It uses rhythm and static lines to depict chaos. The second movement uses great dissonance and harmonic tension to create chaos, and although at times a semblance of order appears, it is not until the second trumpet—with all instruments eventually joining—states a theme of unity and order that the chaos is overcome.

**IMPS (Nowakowski)** is entirely self-explanatory.

**Faces (Nowakowski)** is just too cool a piece for descriptive notes.

**Miniatures (Tudek)** is the first of an intended set of three. Each miniature is designed to explore the relationship between the timbres of the flute and guitar. The flute stays in the lower range of the instrument, somewhat un-flute like, while the guitar uses a modern technique of crossing the strings over one another to produce a snare-drum effect.

**Bencharong (Prangcharoen)** is a Thai word which describes the decoration of Thai porcelain. It means "five colored:" Red, Blue, Yellow, Green, and Black. These were made in China with Thai designs drawn by the aristocrats specifically for 18<sup>th</sup> and 19<sup>th</sup> century Ayutthaya and Bangkok royal courts. Bencharong's most distinctive feature was the complexity and regularity of the five-colored design depicting mythological creature such as an angels and heavenly maidens, naturalized and stylized flowers and animals, particularly birds and deer.

I composed five short pieces representing the character of each color. Each movement has a distinct set of notes, feeling, and sound. I use the variety of sounds to evoke in the audience the feeling of each individual color. I also tried to dovetail the sound of each movement to connect to the next smoothly while retaining the distinctive sound of its color, as in the Bencharong porcelain.

**Copernicus' Rubber Pinball Machine (Scarpelli):** You're a pinball, rushing through that initial tunnel and spit out into space, bouncing off of stars and moons, racing towards the black hole but only to be smacked by a giant flipper back into the great expanse of the pinball table of space. Ricocheting, twisting and spinning until you hit that one bunker at such an angle that your momentum slows, your pace slows to a lull of soft bounces and bumps. You glide through space, realizing that the giant flipper is out there somewhere ready to send you speeding again, realizing that if you hit another bunker at the right angle the game could get dangerous... but you keep floating until you end up lying still on the highest bunker. The direction of your fall

known only by the God who flips the flipper and bumps the table enough to shake your position and make you fall... The anticipation eats you.

**Hodge-Podge (Culp)** was built by taking two separate isorhythmic ostinatos, and setting each idea off by one eighth note. The left hand plays eleven eighth notes and an eighth note rest and the right hand plays ten eighth notes and an eighth note rest, resulting in an overlapping, in-and-out effect. Emotional substance should center on a feeling of angst and frustration.

**Lighting the Shadows (Matter)** is based on a dream I had. In this dream I am walking on a dark red sphere. As I walk, the sphere is moving opposite of me so that I stay in one place. The faster I walk, the faster the sphere spins. I look up into the red and gray sky and see bolts of lightning shooting towards me, destroying all the other hundreds of spheres similar to mine. Voices come from all around me, laughing at me, trying to convince me to jump off my sphere. Just as I am about to, a lightning bolt strikes me in my forehead and my body is filled with music that I know is the most beautiful music I have ever heard, but can not remember what it sounds like.

This piece represents mystery and conflict between good, being the light, and evil, being the shadows or darkness. I chose the title, *Lighting the Shadows* because it is itself a conflict. If you have a light source, then a shadow is always created by any object that is in the path of the light beam. Shadows are all around us, remember that. I hope you enjoy the experience of *Lighting the Shadows*.

**Psalm 22 (Waddell):** I have loosely selected the first few verses of Psalm 22 from the bible for this piece. The piece is meant to create an eerie mood of a certain man questioning God. Sprechstimme, or spoken voice is used throughout to convey the weaknesses that the man goes through. The tonality and meters of the piece goes through changes to represent the stages of suffering. In the end, the suffering is answered.

**Elegy (Tobenski)** In early December, I was asked by Barry Blinderman, director of the ISU Art Galleries, to write a piece that fit the theme of whither technology or Sept. 11. I originally planned on setting only Mary Hines's poem "Do Not Stand at My Grave and Weep," but as time passed I added three more movements.

The first is the least consonant of the four movements, and makes use of aleatoric practice, in which I have asked the singers to improvise rhythmically on a single pitch. The second movement opens with a solo trumpet statement, and contains an adapted Requiem text:

<i>Dona nobis requiem.</i>	Grant us rest.
<i>Vita, eleison.</i>	Life, have mercy.
<i>Mors, eleison.</i>	Death, have mercy.
<i>Vita, eleison.</i>	Life, have mercy.
<i>Dona nobis requiem</i>	Grant us rest
<i>Et pax eternam luceat nobis.</i>	And may eternal peace shine upon us.

Movement three is entirely choral and uses the Hines text. The fourth movement is one measure long, but 20 beats in duration: 9 beats of silence and 11 chimes of the tubular bells. So altogether the fourth movement is 9 counts of silence and 11 chimes, totaling 20 beats in 01 measures— 9-11-2001.

Bencharong Narong Prangcharoen

Annie D'Amico, *flute*  
Ying Wang, *cello*  
Michelle Brower, *piano*

from Copernicus' Rubber Pinball Machine Jon Scarpelli  
I. Centripital Pinball

Jeffrey Klinker, *soprano saxophone*  
Tobias Thomas, *alto saxophone*  
Travis Thacker, *tenor saxophone*  
Amanda Miceli, *baritone saxophone*

Hodge-Podge Rebecca Anne Culp

David Feurzeig, *piano*

Lighting the Shadows Jeffrey A. Matter

Annie D'Amico *flute*  
Ivory Sebastian, *clarinet*  
Erik Tomlin, *bass clarinet*  
Tamara Myers, *piano*  
Thomas Tudek, *guitar*  
Julie Brown, *viola*  
Carolyn Rundell, *cello*  
Bill Cuthbert and Scott Simon, *percussion*

Psalm 22 Jason Waddell

Elegy in four movements Dennis M. Tobenski

ISU Madrigal Singers  
Kristi Benedick, *flute*  
Elisa Curren, *trumpet*  
Scott Simon, *chimes*