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Guest Artist Series: Gloria Cheng, Piano; February 22, 2004

Gloria Cheng Piano
Illinois State University

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Illinois State University

School of Music

Guest Artist Series
Gloria Cheng, *Piano*

assisted by
David Feurzeig, *Piano*

Kemp Recital Hall
February 22, 2004
Sunday Afternoon
3:00 p.m.

This is the seventy-eighth program of the 2003-2004 season.

Program

For Away (1973)

Toru Takemitsu
(1930-1996)

from *Seven Memorials* ((2002-03)

Fountain
Glacier
Plateau
Cloud Forest
Black Smoker

Stephen Andrew Taylor
(born 1965)

~ Intermission ~

Préludes (1929)

La colombe
Chant d'extase dans un paysage triste
Le nombre léger
Instants défunts
Les sons impalpables du rêve
Cloches d'angoisse et larmes d'adieu
Plainte calme
Un reflet dans le vent...

Olivier Messiaen
(1908-1992)

Pain, for 2 Pianos (1998)

Inflamed
Chronic
Throbbing

Donald R. Davis
(born 1957)

David Feurzeig, *second piano*

Program Notes

Toru Takemitsu, *For Away* (1973)

The title of this evocative work is the first of many that Takemitsu drew from James Joyce's *Finnegan's Wake*. In spite of the meticulously detailed notation regarding rhythms, dynamics, and metronome indications, the piece evokes a feeling of improvisation, fluidity, and a gentleness that all who knew him consistently speak of.

Stephen Andrew Taylor: *Seven Memorials* (2002-03)

The composer writes:

Seven Memorials is inspired by a project of the artist Maya Lin, to build a "last memorial" dedicated to the extinction of species on our planet. Lin imagines this project having seven different sites:

- Site 1 Yellowstone, the first national park
- Site 2 Antarctica, the first international park
- Site 3 Tibet, gateway to the sky
- Site 4 Africa, the last great plains
- Site 5 The Amazon, forest of the world
- Site 6 The ocean floor
- Site 7 Satellite link—watching all sites, monitoring the planet

The scope and ambition of this idea struck me immediately, but I didn't think of making a piece of music around it until I was studying Olivier Messiaen's two-hour cycle for piano, *Vingt regards sur l'enfant-Jésus*, written in 1944. It occurred to me that Maya Lin's memorial project could be portrayed as a series of a pieces, "gazes upon the earth".

Titles for the individual movements come from the need to narrow the subject—although each place is so vast that one could write a whole two hours about any of them, I wanted to keep the entire length less than a half-hour. Thus, the first movement becomes a single geyser instead of the entire Yellowstone; a glacier represents all of Antarctica; and so on. A black smoker—the sixth movement—is an underwater volcanic vent, spewing sulfur and lava out of the ocean floor. In many ways this movement is a sort of "rhyme" to the first movement's volcanic geyser.

Seven Memorials is dedicated in friendship and admiration to the pianist Gloria Cheng, for whom it was written.

Olivier Messiaen, *Préludes* (1929)

Messiaen composed the *Préludes* as a 20-year-old student of Paul Dukas at the Paris Conservatoire, and yet his musical personality was already astonishingly well-defined. Many of Messiaen's lifelong signature techniques, like the modes of limited transposition, polymodality, additive rhythms, canon, and richly colored harmonies, already distinguish him from his mentors. Each *prélude* has a unique handling of form: *La colome* and *Le nombre leger* are both binary, but the latter places the return of the theme in the dominant and then in a canonic coda. *Chant d'extase* and *Les sons impalpables du rêve* are varied treatments of rondo form, and *Un reflet dans le vent* has a sonata type structure but without the harmonic underpinnings. *Instants défunts* presages the Strophe/Antistrophe/Epode structure in much of Messiaen's later music, and *Plainte calme* is a simple ternary form. The sumptuous binary form *Cloches d'angoisse et larmes* is remarkable for the added resonance chords in the opening section; it and *Les sons impalpables* were Messiaen's favorite *Préludes*. The young composer regarded the set as a "collection of successive states of the soul and of personal feelings," and had intended in these early works, "for the first time, to contrast terrestrial life with eternal life." That's a tall order for oneself at the age of twenty and attests to a remarkable sense of his personal mission as an artist and human being.

Donald R. Davis, *Pain* for 2 pianos (1998)

The composer writes:

Exhaustive research involving clinical trials among infants and preschool children indicates that early exposure to the music of Mozart very likely stimulates the intelligence of these individuals. This exciting postulate, that there exist certain music that can and do actually make one smart, propagates an even more exciting counter-corollary, which posits that there must exist music that will in fact make one stupid. Initial exhilaration led to disappointment, however, as it was soon discovered that the composition of stupid-inducing music has been well documented throughout musical history. However, a new trend in conventional medical science has emerged relating to music and the appreciation of sound phenomena. Lymphatic cancer is now being successfully treated by exposing afflicted patients to the pure harmonic tones produced from resonating Tibetan bowls, and current clinical research is providing hard modern scientific support for this ancient eastern approach to mind/body/spirit healing. If certain aural phenomena can produce an effect that will make one well, then surely there exists a plethora of melodic, harmonic, and rhythmic material that will actually make one sick. The potential of beneficial implications to present-day society is clearly evident: as an alternative to incarceration and capital punishment; as a new and effective agent promoting the proliferation and implementation of euthanasia; or as a method for the simple fulfillment of vengeance. *Pain* for two pianos is the first of a proposed series of pieces that explore the myriad musical relationships to the full spectrum of human ailment, manifested in the familiar, unpleasant sensations that are commonly associated with the consequence of physical injury, disease, or emotional disorder. *Pain* was premiered in February 2003 by Gloria Cheng and Vicki Ray, for whom the piece was written, at the Los Angeles County Museum of Art's Monday Evening Concerts new music series.

About the Artists....

Donald R. Davis has enjoyed a successful and widely varied musical career, not only as a seminal and prolific composer of contemporary orchestral and chamber works for the concert stage, but also as a versatile dramatic composer and conductor of film and television music. He was born in 1957 in Anaheim, California, where he began the study of instrumental music at the age of nine, and composition at the age of twelve. Serious musical education followed at the University of California at Los Angeles, in addition to individual study with numerous composers including Henri Lazarof and Albert Harris. His *Afterimages* for violin and piano was a finalist in the Dutilleux International Composition Competition, and was later performed at an IRCAM Artist Series concert at the Pompidou Center in Paris by Maryvonne Le Dizès and Dimitri Vassilakis of the Ensemble Intercontemporain. His compositions have also been performed at the Monday Evening Concerts at the Los Angeles County Museum of Art, as well as at numerous contemporary music concerts and festivals by ensembles such as The California E.A.R. Unit, The Los Angeles Master Chorale, XTET, the Arditti Quartet, the New Hollywood String Quartet, the Debussy Trio, the Rundfunk Kammer Orchester of Amsterdam, and at recitals of individual instrumental and vocal artists from whom he regularly receives commissions. A recording of his string quartet *Bleeding Particles* has been released on an Albany Records CD of West Coast composers performed by the Arditti Quartet and his piano piece *Illlicit Felicity* was released on Gloria Cheng's *Piano Dance: A 20th Century Portrait* on Telarc. Mr. Davis has earned a great deal of recognition of achievement including a first prize in the ICA/Taper Foundation Commission Competition, a Prize in the 1983 International Gaudeamus Musicweek, a Second Prize in the 1983 Valentino Bucchi Composition Competition for String Quartet, three B.M.I. Awards to Student Composers, two A.S.C.A.P. Foundation Grants to Young Composers, a Second Prize in the Symposium V for New Band Music, and two Emmy Awards.

Gloria Cheng is widely recognized as one of today's most persuasive interpreters of new music. Composers who have written for her include John Adams, Pierre Boulez, David Raksin, Terry Riley, Esa-Pekka Salonen, and Chinariy Ung. She has appeared as a soloist and chamber artist at major festivals worldwide, including the Kuhmo Chamber Music Festival in Finland, Ojai, and Aspen. In her close association with the Los Angeles Philharmonic and its New Music Group, Cheng has collaborated with John Adams, Elliott Carter, Gyorgy Ligeti, Witold Lutoslawski, and Esa-Pekka Salonen. In May 2003, she appeared as soloist with Pierre Boulez and the orchestra in Messiaen's *Oiseaux exotiques*, replacing an indisposed Mitsuko Uchida. Also during the 2002-03 season, she played with the New York Philharmonic in Stravinsky's *Petrouchka* conducted by Lorin Maazel and performed Lou Harrison's *Piano Concerto* with the Indianapolis Symphony Orchestra.

In 1992 Boulez invited Ms. Cheng to participate in California's Ojai Festival, the first of many appearances there. In 2000 she was the Festival's featured recitalist, performing works by Thomas Adès, George Benjamin, Jonathan Harvey, and Messiaen.

Cheng's solo recordings include music by Messiaen on Koch, and works of Adams and Riley on Telarc. Her latest Telarc release, *Piano Dance: A 20th-Century Portrait*, was selected by BBC Music Magazine as Instrumental Pick in the month of its release.

Stephen Andrew Taylor grew up playing horn in downstate Illinois, and studied composition at Northwestern University. He later studied at California Institute of the Arts and Cornell University, working closely with Steven Stucky. His music often explores boundaries between art and science: *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the Christian Bible, was commissioned and premiered by the American Composers Orchestra in 1996 in Carnegie Hall. More recent works include the chamber quartet *Quark Shadows*, premiered at the Chicago Symphony's MusicNOW series in November 2001; and *Unfurl* for two harps, premiered at the 2002 International Harp Congress in Geneva, Switzerland. His work has won awards from Northwestern, Cornell, the Conservatoire Américain de Fontainebleau, the Debussy Trio, the Howard Foundation, the College Band Directors National Association, the New York State Federation of Music Clubs, the Illinois Arts Council, the American Music Center, and ASCAP. Among his commissions are pieces for Northwestern University, Illinois State University, the Syracuse Society for New Music, the Oregon Symphony, the Quad City Symphony, the Chicago Symphony, and the American Composers Orchestra. Taylor is Assistant Professor at the University of Illinois, Urbana-Champaign.

Illinois State University School of Music
Upcoming Events

February

22	CPA	7:00 p.m.	Illinois State University Symphony Orchestra
23	CPA	8:00 p.m.	Chamber Winds
24	KRH*	11:00 a.m.	Guest Artist Series, Gloria Cheng, <i>piano masterclass</i>
26	CE224*	2:00 p.m.	Guest Artist Series, Don Davis, <i>composer masterclass</i>
26	NT	7:00 p.m.	Guest Artist Series, Don Davis, <i>composer</i> "Matrix Revolutions" screening and lecture
29	CPA	3:00 p.m.	Symphonic Band

March

1	CPA	8:00 p.m.	Women in Music V
2	CPA	7:00 p.m.	Charles W. Bolen Faculty Recital Series Linden Duo: Kim Risinger, <i>flute</i> and Angelo Favis, <i>guitar</i>
3	CPA	8:00 p.m.	Illinois State University Symphony Orchestra Concerto Aria
4	CPA	8:00 p.m.	Trombone Choir
16	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series David Gresham, <i>clarinet</i>
17	CPA	8:00 p.m.	Guest Artist Series, Cindy Scaruffi-Klispie, <i>trumpet</i>
18	CPA	8:00 p.m.	Guest Artist Series, Siro Saracino, <i>piano</i>
20	CPA	8:00 a.m.	Jr. High Concert Band Contest (concert time to be announced)
21	CPA	3:00 p.m.	Madrigal Singers & Concert Choir
23	CPA	8:00 p.m.	Le Nuove Musiche
25	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series Carlyn Morenus, <i>piano</i>

Events subject to change - * indicates free admission

CPA	-	Center for the Performing Arts
KRH	-	Kemp Recital Hall
NT	-	Normal Theatre (downtown Normal)
CE	-	Centennial East room 224