

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

3-2-2004

Faculty Recital Series:Linden Duo

Kim Risinger Flute
Illinois State University

Angelo Favis Guitar

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Risinger, Kim Flute and Favis, Angelo Guitar, "Faculty Recital Series:Linden Duo" (2004). *School of Music Programs*. 2609.

<https://ir.library.illinoisstate.edu/somp/2609>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

Illinois State University

School of Music

Charles W. Bolen
Faculty Recital Series

Linden Duo

Kim Risinger, *Flute*

Angelo Favis, *Guitar*

Special Guests:

Judith Dicker, *English horn*

Maria Stablein, *Piano*

William Kochler, *Bass*

Thomas Marko, *Drums*

Center for the Performing Arts

March 2, 2004

Tuesday Evening

7:00 p.m.

This is the ninety-sixth program of the 2003-2004 season.

Program

Program Notes

Sonata in G Minor
Andante
Allegro
Largo
Allegro

Antonio Vivaldi
(1678-1741)

Romeo and Juliet focuses on several moments in the play. The flute at times represents Juliet, and the guitar, Romeo. The first movement, marked "large, free, and glistening," represents Romeo's soliloquy after seeing Juliet. In the second movement, the bewitchment in the music is enhanced by the irregular time signature of 5/8 and the flute and guitar playing in different keys. The third movement has an agitated Romeo repeatedly being soothed by Juliet's calm caresses. The fourth movement - a guitar solo - is reminiscent of Dowland's Renaissance lute music. Movement five has the instruments playing slowly and meditatively. The flute solo movement recalls a nightingale's song. "Come weep with me" has the instruments playing in different keys once again, with the mournful melody lines interrupted from time to time by hiccupping grace notes, much like desperate weeping. "Empty tigers" echoes Romeo's warning to his servant not to interrupt him in his last meeting with Juliet in her tomb:

Romeo and Juliet (1977)

Ned Rorem
(born 1923)

I ne'er saw true beauty till this night (I, 5)
Queen Mab hath been with you (I, 4)
How silver-sweet sound lovers' tongues by night (II, 2)
O serpent heart (III, 2)
...sad hours seem long (I, 1)
...it was the nightingale (III, 5)
Come weep with me...
...empty tigers (V, 3)
...never was a story of more woe (V, 3)

The time and my intents are more savage-wild
More fierce and more inexorable far
Than empty tigers or the roaring sea.

The last movement is a slow funeral cortege alternating sections of ¾ with a wailing motif with sections in a march-like 5/8.

Eclogues, Op. 206 (1966)

Mario Castelnuovo-Tedesco
(1895-1968)

Andantino quieto
Allegro con spirito (Tempo di Saltarello)
Lento-Elegjato
Allegretto vivace, con spirito

In his *Eclogues, Op. 206*, Castelnuovo-Tedesco remains faithful to his Mediterranean roots. In the first movement, the winds play every type of contrapuntal interface (statement-answer, inverted, non-imitative, etc). The second movement has a straight-forward, three-voice canonic opening, but quickly outgrows it. The second section of this movement has the guitar playing a beautiful arpeggiated ostinato, while the horn plays a wistful melody that is taken up canonically by the flute. The quiet doesn't last long, however, as the pace quickly returns to that of the opening. The third movement is a breathtakingly haunting example of Tedesco's much-loved non-imitative counterpoint, for horn and flute. This music is simply ravishing. It is fully a minute before the guitar enters, and up to that moment the music is so complete with just the winds that it is almost a shock when the guitar arrives! What follows for the rest of the movement is a gentle interplay of less sober moods. The final movement can only be described as Tedesco in a moment of quiet, halcyon joy. The music lopes and the instruments literally dance around each other.

Judith Dicker, *English horn*

~ Intermission ~

Picnic Suite (1980)

Claude Bolling
(born 1930)

Rococo
Madrigal
Gaylanchoic
Fantasque
Canon
Tendre
Badine

Maria Stablein, *piano*
William Koehler, *bass*
Thomas Marko, *drums*

Illinois State University School of Music
Upcoming Events

March				
3	CPA	8:00 p.m.	Illinois State University Symphony Orchestra	
			Concerto Aria	
4	CPA	8:00 p.m.	Trombone Choir	
15	KRH	6:00 p.m.	Senior Recital, Xavier Kimble, <i>violin</i>	
16	KRH	11:00 p.m.	LECTURE: Cindy Scaruffi-Klispie, <i>trumpet</i>	
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>	
19	KRH	6:00 p.m.	Senior Recital, Ivory Sebastian, <i>clarinet</i>	
19	KRH	7:30 p.m.	Senior Recital, Alison Millett, <i>mezzo soprano</i>	
19	KRH	8:30 p.m.	Junior Recital, Emily Portner, <i>oboe</i>	
20	CPA	8:00 a.m.	Jr. High Concert Band Contest (concert time to be announced)	
20	CH212	3:00 p.m.	Senior Recital, William Roberts, <i>percussion</i>	
20	KRH	8:30 p.m.	Senior Recital, Marisa De Silva, <i>soprano</i>	
21	CPA	3:00 p.m.	Madrigal Singers & Concert Choir	
23	CPA	11:00 a.m.	Convocation Recital	
23	CPA	8:00 p.m.	Le Nuove Musiche	
24	KRH	7:30 p.m.	Junior Recital, Emily Morgan, <i>violin</i>	
25	CPA	8:00 p.m.	Charles W. Bolen Faculty Recital Series Carlyn Morenus, <i>piano</i>	
26	CPA	8:00 p.m.	Mid America Guitar Ensemble Festival performance	
27	CPA	8:00 p.m.	Mid America Guitar Ensemble Festival, Guest Artists Series; Festival of Four	
28	CPA	1:00 p.m.	Mid America Guitar Ensemble Festival performance	

Events subject to change - * indicates free admission

CPA	-	Center for the Performing Arts
KRH	-	Kemp Recital Hall
CE	-	Centennial East room 224