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### Le Nuove Musiche

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Illinois State University  
School of Music

Charles W. Bolen  
Faculty Recital Series

LE NUOVE  
MUSICHE  
"New Music"

Faculty New Music Ensemble  
Michelle Vought, *Director*

Center for the Performing Arts  
Tuesday Evening  
March 23, 2003  
8:00 p.m.

This is the One-hundredth and fourteenth program of the 2002-2003 Season

Program

Presence

Serra Hwang

The Text is a collection of lines from four different poems by a Korean Buddhist monk Han Yong-Un (1879-1944). He wrote these poems to inspire and console the struggling people of Korea during the Japanese occupation (1910 - 1945)

Ashes become fuel again ---  
My heart that endlessly burns, whose night does its flickering illuminate?

Separation is the creation of beauty  
Beauty is the creation of separation.

Your silence ---  
Song of love.

My beloved left, but I haven't let her go.  
Song of love uncontrollable by melody  
Whirls around your silence.

Michelle Vought, *soprano*  
Greg Hamilton, *cello*  
Paul Borg, *piano*

Surface Tension

Dave Hollinden  
(born 1958)

multiple percussion  
Andres Bautista and Scott Simon

Roundabouts

Allegro ma non troppo  
Adagio con espressivo  
Allegro con spirito  
Allegro moderato  
Lento  
Allegro spiritoso

Michael Forbes  
(born 1973)

Michael Forbes, *tuba*  
Griffin James, *cuphonium*

Notes

Some years ago, I had transcribed Georg Philipp Telemann's famous "Six Canonic Duets" for tubas and/or euphoniums and really enjoyed seeing how they were put together. After playing them regularly, I also began to enjoy Telemann's compositional achievement as a player, and realized that there was no music of this contrapuntal style written specifically for our instruments. The contrapuntal technique used in writing two lines of music that are identical yet staggered seemed overwhelming at first, and my initial sketches in the Baroque style turned out placid at best. However, as I approached this commission by Brian Kiser of Indiana State University, I took advantage of the greater harmonic and rhythmic freedom that we have today and began to find my compositional voice. Though these works are written with two bass tubas in mind, they are also playable on (or in combination with) euphoniums or trombones.

Three Homages

Bélának a Blues-a (to Bartok)  
Lachrymae Caeruleae (to Liszt)  
Stride Rite (to Stravinsky)

David Faurzeig  
(born 1965)

David Faurzeig, *piano*

Notes

Bela Bartok incorporated the folk music of his native Southeastern Europe into his own unique musical style. "Bélának a Blues-a" (Bela's Blues) is my fantasy of what might have taken shape if he had done the same with the music of Manhattan's Upper West Side, where he lived out his last years as a refugee from Nazi Hungary. Similarly, "Stride Rite" is what might have happened if American ragtimers had called in their chips from Stravinsky, who borrowed from ragtime music in several pieces. And if "borrow" seems like an understatement for what I do here, keep in mind that Stravinsky's own dictum: "Talent borrows, Genius steals"— if so, I must be really brilliant! "Lachrymae Caeruleae" (Blue Tears), inspired by Liszt's intimate, experimental late works for solo piano, forms a slow interlude between the two outer numbers.

Waves

Per Nørgård  
(born 1932)

multiple percussion  
David L. Collier

Thirteen Ways of Looking at a Blackbird

Lukas Foss  
(born 1922)

Michelle Vought, *soprano*  
Jen Smith, *flute*  
David Collier, *percussion*  
Paul Borg, *piano*

## Biographical Notes

**Paul Borg**, Professor of Music, has taught at Illinois State University since 1981. His teaching assignments have included music history and literature, music theory, piano accompanying, early music ensemble, as well as general education courses. He remains active as a pianist both as chamber musician and as accompanist and has participated on recital series at ISU, as well as at Indiana University, the University of Georgia, Bradley University, Western Illinois University, and Butler University. His musicological research interests include Spanish Renaissance Music, Music in the Spanish New World, and Guatemalan music.

**David Collier**, Professor of Percussion at Illinois State University, and also serves as Principal Timpanist with the Illinois Symphony Orchestra and the Illinois Chamber Orchestra. He is active with computers, electronic music, MIDI, and multi-media and performs with the Digital Arts Consort and a faculty MIDI ensemble. He also serves as the Webmaster for the School of Music web site.

Composer-pianist **David Feurzeig** has won numerous awards for his music, including the Hugh MacColl and Thomas Hoopes prizes from Harvard University, the Frank Huntington Beebe traveling fellowship, the John James Blackmore prize (Cornell), the Silver Medal of the Royal Academy of Arts (London), and the AD White teaching fellowship. His music has been played throughout the country. He received the DMA in Composition from Cornell University and the AB (summa cum laude) from Harvard College. He is currently on the faculty of Illinois State University, where he teaches theory and composition.

Griffin James is currently pursuing a master's in euphonium performance at Illinois State. He hails from Whitewater, WI and holds a bachelor's degree in instrumental music education from the University of Wisconsin-Madison. Griffin has performed throughout Wisconsin and at the Blue Lake Fine Arts Camp on euphonium and trombone as a soloist and chamber musician.

**Gregory Hamilton** received his MM degree in Cello Performance from Northern Illinois University and counts among his mentors Bernard Greenhouse and Raya Garbousova. He has concretized extensively, both as a soloist and orchestral cellist. He was principal cello for the Spoleto Festival Opera Orchestra, a member of the Columbus Symphony Orchestra, and is currently a member of Sinfonia da Camera. An Artist-in-Residence at the SUNY London Piano Festival in the UK, Hamilton is currently pursuing his DMA at the University of Kansas.

**Serra Hwang** was born and raised in Seoul, Korea. She moved to the United States at the age of 18, later receiving a BA in Composition from the University of California, Santa Barbara and an MA and DMA in Composition from the University of Michigan, Ann Arbor. Since completing her degrees she has lived in London and in Chonju, Korea, where she continued her music research, performances, and teaching. Musical activities include the performance of her orchestral piece "Pinari" by the Hallé Orchestra for the BBC Composer's Platform and the winning of first prize in the International League for Women Composers, Search for New Music Competition. Serra Hwang's music has been performed in Korea, England, the West Indies, Mexico, Puerto Rico, Costa Rica, and Brazil.

**Jennifer Smith** is currently studying with Kim Risinger and pursuing a Master of Music degree at Illinois State University. Also, she performs with the Wind Symphony and the Wind Symphony Flute Quartet. She received a Bachelor of Music degree from Illinois State University in May of 1999. Internationally, she has performed with the Collegium Musicum in Berlin, Germany and Canterbury Christ Church College Symphony Orchestra and Chamber Orchestra in Canterbury, England. Recently, she won the Band Concerto Competition and will be performing with the Wind Symphony in April.

**J. Michelle Vought** is Assistant Professor of Voice and Opera at Illinois State University and has distinguished herself as an opera singer and recitalist throughout the country. A specialist in contemporary music, the soprano has been featured on three compact discs for the prestigious international recording company Vienna Modern Masters, a company committed to recording new music, and has performed the music of Nancy Van de Vate worldwide. In the spring of 2005, she will perform the lead in the world premier of the Van de Vate opera, *Wheat the Cross Is Made* in Massachusetts.