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Illinois State University
School of Music

ISU
MUSIC
FACTORY

Works by composers enrolled in Music 205 and 405
David Feurzeig, instructor

Kemp Recital Hall
Monday Evening
November 15, 2004
8:00 p.m.

The seventieth program of the 2003-2004 Season

Program

Notes by the composers

Woodwind Quintet in F Major Karl L. Kieser

Carmen Hawkins, *flute*
Laura Israelsen, *oboe*
Andrea Lawhun, *clarinet*
Lupe Esquivel, *bassoon*
Kayla Jahnke, *horn*

Balkan Folk Dance-Rhythm Afrim Sabani

Utac Kamishiro, *piano*

Passacaglia for Two Clarinets Erik Swanson

Andrea Lawhun & Ivory Sebastian *clarinets*

Five Short Pieces for Woodwind Quartet Timothy Sheridan Swan

Remember That Thing I Told You? Well, Nevermind.
My Grandfather's Mid-Afternoon Nap in Two Parts
The French Election
Twelve
Breakfast, It's Not Just For Champions Anymore

Three Short Pieces for Woodwind Quintet Timothy Sheridan Swan

Twenty Tales of the Golden Hued Pig
Let's Go, Jive Turkey
Some People Say That I'm A Bad Dude

Megan Lomonof, *Flute*
Megan French, *Oboe*
Jessica Boese, *Clarinet*
David Bostik, *Horn*
Amy Zordon, *Bassoon*

Metamorphosis for Piano Quintet Brian Bromberg

Beth Erwin & Molly Hesterman, *violins*
Colleen Kuraszek, *viola*
Brian Bromberg, *cello*
Mina Son, *piano*

Karl L. Kieser is a senior music student studying composition. He attended Illinois Central College studying Music Theory. He has attended Illinois State University for the past two years studying Music Composition. He has joined a number of jazz bands and is now involved in Illinois State University Jazz Band II, Illinois State University Symphony Orchestra and Encore playing double-bass, and has been playing the Bass for ten years. He plans to attend Film School and master in film scoring.

Balkan Folk Dance-Rhythm is based on folksongs and dances I collect from peasants during my first field trip through the Northeastern Balkan countries in the fall of 2002. I originally heard these tunes played on fiddle, shepherd's flute, or bagpipe. The most striking feature of the piece is the rhythm. The meter is 5/8, usually some variant of 3 + 2 or 2 + 3 eighth notes. The piece is actually comprised of three folk tunes. The first section of the ABA form starts with a short rhythmic introduction *Presto* and uses two dances harmonized around a minor and polymodal harmony (Dorian Mixolydian). The second section *Andante, con espressione* provides simple yet imaginative settings for the folk tune while combining fragments from the first section. The B and A sections are then connected with a silent measure which is typical for the most regional dances. The piece ends with a unique characteristic half-cadence. This cadence infiltrated the folk-music material from neighboring Former Yugoslavian territories to such an extent that Bela Bartok designated it the "Yugoslav cadence".

The *Passacaglia* is divided into three sections, with a five-measure ostinato serving as the basis for the outer sections. In the first section, the ostinato and the melodic lines are independent of one another, both tonally and rhythmically—the ostinato is fixed in A Phrygian while the melodic "variations" are centered around F#. The middle section is free and rhapsodic and provides relief from the incessant ostinato pattern. In the third section, the ostinato returns, but this time the melodic material is centered around F. Here, the ostinato becomes fragmented between the two parts and gradually accelerates to the conclusion.

Timothy Swan's eight *Short Pieces for Woodwind Quintet and Quartet* were written in October of 2004, mostly late at night, mostly while watching television. The titles largely have no relevance to the actual music, but are indicative of my general sense of humor. They are presented here in more or less the order they were written, as I feel they represent a progression of technique and thought. (Timothy is an amateur chef, intramural sports legend, and an avid pursuer of good rock music.)

(notes continued on reverse)

I began *Metamorphosis* almost exactly a year ago, after reading Franz Kafka's book of the same title. This is not my interpretation of the book in musical form, but rather a musical reaction to the book. The book didn't necessarily have a profound effect on me per se, as much as it made me think about various relationships that paralleled Gregor's situation. This piece is written in a rondo-sonata form.

Upcoming Events

November

16	*Convocation	CPA Concert Hall	11:00 a.m.
17	* Guitar Potpourri	Kemp Recital Hall	7:30 p.m.
18	* Senior Recital, Brian Bromberg, <i>cello</i>	Kemp Recital Hall	7:00 p.m.
18	Wind Symphony	CPA Concert Hall	8:00 p.m.

December

04	* Senior Recital, Aaron Kavelman, <i>percussion</i>	Kemp Recital Hall	2:00 p.m.
05	Music for the Holidays	CPA Concert Hall	3:00 p.m.
05	Music for the Holidays	CPA Concert Hall	7:00 p.m.

Madrigal Dinners

December 1, 2, 3, 4, 8, 9, 10, 11, 15, 16, & 17 @ 6:30 p.m.

Matinee

December 4 @ 12:00 p.m.

All Friday and Saturday Evenings are Medieval Dinners.

Concert events, locations and times are subject to change.

* indicates free concerts