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### ISU Music Factory, November 29, 2007

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*Illinois State University*  
*School of Music*

**ISU**  
**MUSIC**  
**FACTORY**

Works by composers enrolled in Music 205 & 405

Kemp Recital Hall  
Thursday Evening  
November 29, 2007  
8:00 p.m.

The 80<sup>th</sup> program of the 2007-2008 Season

## Program

Nona in the Distance  
Introduction  
I. Separation  
II. Hope  
Arlene B. Siagian  
Sarah Kaminski, *vocalist*  
Dorian Jackman, *bass*  
Su Kyung Ji, *piano*

Lupus Consuasor  
Scott Lindstrom  
Mike Klos, Ed Lesniak, Chris Darwell,  
Scott Lindstrom, *trombones*

Tina's Chatter (from *Ladies' Suite*)  
James Crawford, *piano*  
Jeff Lade

from Sonata for Oboe and Piano  
II. Largo  
Jonathan Favero  
Tiffany Toennies, *oboe*  
Kelsey Sharp, *piano*

Transfigured Étude  
Shu Li, *piano*  
Anna Dancs

## Intermission

Clearing  
Nick Hoffman  
Soft Destruction:  
Anna Dancs, *piano*  
Marc Hamende and Mike Hamende, *guitars*  
Neil Hoffman, *radio, pipe, percussion*  
Nick Hoffman, *square wave, microphone*  
Stephen Holliger, *glove, electronics*  
Hsin-Hwa Lee, *marbles, strings*  
Rob Sicklesteel, *radio, pipe*  
Joe Sullivan and Chris Wiman, *piano*

Spring and Fall  
Anna Dancs  
Lyndsay Brault, Kathleen Kelly, Christine Hicks,  
Sarah Oliver, Marisa DeSilva, Aubrey Malito, *vocalists*

Illusions to a Dream  
III. Imminence  
IV. Noesis  
Andrew Israelsen  
Chris Griffith, *bass*

Bombay Sapphire  
Jimmy Zenik  
Kait Fieldman and Brian Rohr, *trumpet*  
Danielle Fisher, *horn*  
Ed Lesniak, *trombone*  
Katie Zdanowski, *tuba*

Four Vignettes of England  
Zach Zubow  
I. Oxford  
II. Canterbury  
III. Durham  
IV. Dover  
Jessica Boese, *clarinet*  
Kevin Lomonof, *saxophone*  
Michael Malgoza, *percussion*

## notes by the composers

**Nona in the Distance** Growing up as a child in Malaysia, I would sit with friends around a campfire and sing a call and response folk tune called Rasa Sayang (Feel Love). The whole group would sing the 16-bar refrain, then someone in the group would improvise a 16-bar answer to the refrain. We would sing the refrain again, and then another would answer the answer. And so on and so forth. I was never clever enough (nor fluent enough in Malay) to sing an answer on the spot. But I always used to wonder who Nona was.

The Refrain: Rasa sayang eh, Rasa sayang sayang eh, Hey, lihat Nona jauh, Rasa sayang, sayang eh.

Literal Translation: Feel love, oh, feel love, Hey, look, Nona is in the distance, Feel love, Feel love.

This piece is who she became to me.

**Lupus Consuasor** After transcribing several wolf calls, I have put this piece together using four of my favorites. With each trombone having its own call, a conversation from all four corners of the auditorium begins, progressing into slow-moving chords, sometimes interrupted by the original conversation, until the climax when all the wolves reach a majestic agreement. I found that these wolf calls fit well into the trombone's fluid capabilities and, with such a conversation, I couldn't pass up the antiphonal element. I encourage you to close your eyes and imagine this dialogue as real, vibrant and natural: A true conversation between the animals of our beautiful planet.

*Gratias ago vos Lupus*

*Tina's Chatter* was written for my talkative ex-wife, Tina. It is the second movement of a four-movement suite for the four most important women in my life. The piece features counterpoint between the registers, mimicking a sort of conversation.

*Sonata for Oboe and Piano* was written for Tiffany Toennies, and seems to suit each of our musical tastes very well. The second movement is Tiffany's favorite of the three, and I too enjoy it quite a bit. It is simple and slightly subtle, lending itself to the elegant and lyrical side of the oboe.

*Transfigured Etude* —an unstable and unrelenting motion cascading toward an unknown future—

had i not known that i was dead  
already  
i would have mourned  
my loss of life

#### *Clearing*

I cannot control this music.  
It seems to be a prayer.  
At any moment it could collapse.  
Does this make you uncomfortable?  
Someone could play a wrong note.  
Your phone might ring and break our concentration.  
Have I chosen sounds wisely?  
Will you sit quietly?  
Hold your cough?  
Maybe you have a fantasy...  
You walk out on stage and destroy our instruments.  
Would we be angry  
Or would we bow and walk away?  
Is it peace or violence?

#### *Spring and Fall* text by Gerard Manly Hopkins [1844-1889]

Margaret, are you grieving  
Over Goldengrove unleaving?  
Leaves, like the things of man, you  
With your fresh thoughts care for, can you?  
Ah! as the heart grows older  
It will come to such sights colder  
By and by, nor spare a sigh  
Though worlds of wanwood leafmeal lie;  
And yet you will weep know why.  
Now no matter, child, the name:  
Sorrow's springs are the same.  
Nor mouth had, no nor mind, expressed  
What heart heard of, ghost guessed:  
It is the blight man was born for,  
It is Margaret you mourn for.

*Illusions to a Dream* is a seven-movement piece for unaccompanied double bass. It features many challenging techniques, such as playing a bowed melody with a plucked accompanying line, playing multiple harmonics simultaneously, and creating many different sounds with the bow. The composition explores many of the timbral capabilities of the bass, and often creates awkward phrases that unite into a greater musical concept.

The two movements "Imminence" and "Noesis" are the musical representation of coming to the realization that one is going insane. Great tension builds to the insanity that surely follows, finally breaking into complete disillusionment. Imminence is a dark and agitated movement; calling on all of the musician's capabilities to phrase complex lines and awkward rhythms. The piece constantly progresses into futility as the victim of insanity tries to hold on to the last bits of rational thought; the movement falls into a dreary recapitulation of its primary theme. Finally it regresses into nothing and segues to the fourth movement. Almost immediately the fourth movement starts with a fiery intensity that drives the mood towards the climax of the seven movements. Pressing forward with mechanical intensity the bass finally screams in agony. The instrumentalist begins producing multiple different tones, wavering in its attempt to find a focus among the chaos. The fourth movement ends in complete contradiction to where it began in a non-metered cadenza that leaves off eerie and unresolved.

I wrote *Bombay Sapphire* because nobody else did, and it had to be written or you could not hear it. The idea of the piece is that some amount of impurity lies within any substance no matter how sterile its borders or how tidy its appearance.

*Four Vignettes of England* is a depiction of four English cities: Oxford, Canterbury, Durham, and Dover. Each city has its own personality, whether fast-paced slow-going; each one is very different with important features that give it its own quality. The four movements are short pieces that create a sense of each city, creating a small vignette of each.

## Upcoming Events

### December

- |    |           |     |                                     |
|----|-----------|-----|-------------------------------------|
| 01 | 3:00 p.m. | KRH | Delta Omicron Karaoke               |
| 01 | 6:30 p.m. | KRH | Phi Mu Alpha Musicales              |
| 02 | 3:00 p.m. | CPA | Gold Series: Music for the Holidays |
| 02 | 7:00 p.m. | CPA | Gold Series: Music for the Holidays |

### Madrigal Dinners in the Circus Room

November 28, 30 - 6:30 p.m.

December 01, 06- 08, 13, 14 - 6:30 p.m.

December 16 - 2:00 p.m. - Chicago Cultural Center

\* - Free Admission

KRH - Kemp Recital Hall

CPA - Center for Performing Arts