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## 2008 Illinois State University New Music Festival:Linden Duo

Kimberly McCoul Risinger Flute  
*Illinois State University*

Angelo Favis Guitar

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Illinois State University  
College of Fine Arts  
School of Music

Charles W. Bolen Faculty Recital Series

2008 Illinois State University  
New Music Festival

Linden Duo

Kimberly McCoul Risinger, *Flute*

Angelo Favis, *Guitar*

Center for the Performing Arts

March 18, 2008

Tuesday Evening

8:00 p.m.

This is the one hundred and twenty-first program of the 2007-2008 season.

## Program

Please turn off cell phones and pagers for the duration of the concert. Thank You.

### Canyon Echoes, Op. 45 (1991)

Dance  
Serenade  
She Mourns  
He Returns

Katherine Hoover  
(born 1937)

### Quatre Légendes (2006)

Kukeri (Masquerade)  
Makedonska Pesen (Macedonian Song)  
Hitar Petar (Naughty Petar)  
Sabor (Fair)

Atanas Ourkouzounov  
(born 1970)

## INTERMISSION

### Seven Microworlds (2000)

Collision focus  
Cloud chamber  
Path integral  
Verticality  
Quantum frenzy  
Quantum shadow  
Flatland

Stephen Andrew Taylor  
(born 1965)

### Toward the Sea (1981)

The Night  
Moby Dick  
Cape Cod

Toru Takemitsu  
(1930-1996)

### from *Mountain Songs* (1985)

Barbara Allen  
Hush-You-Bye  
Cindy

Robert Beaser  
(born 1954)

## Program Notes

*Canyon Echoes* was inspired by a book called *The Flute Player*, a simple and beautifully illustrated retelling of an Apache folktale by Michael Lacapa. It is the story of two young Apaches from different areas of a large canyon, where the streams ripple and the wind sings in the cottonwoods. They meet at a Hoop Dance, and dance only with each other. The next day, as the girl works up on the side of the canyon in her father's fields, the boy sits below by a stream and plays his flute for her. She puts a leaf in the stream, which flows down to him, so he knows she hears. This continues for a time, until the boy is woken one morning and told he is of age to join the hunt – a journey of some weeks. The girl still listens each day for the flute until, feeling abandoned, she falls ill and dies. When the boy returns, he runs to play for her - but there is no leaf. When he learns of her death, he disappears into the hills, and his flute still echoes when the breezes blow through the cottonwoods, and the streams ripple in the canyon.

In *Quatre Legendes*, Atanas Ourkouzounov draws on his Bulgarian heritage. "Kukeri" is an important masked ritual in the rural villages, carried forward from the Thracians. Villagers dance in the last days of the winter, just before nature comes back to life and the trees and flowers blossom. The participants in this ritual are male only, dressed in sheepskin garments and wearing ugly frightening masks and *chanove* (copper bells) on their belts, dancing and singing Christmas songs and chants, with the intention to scare away the evil spirits or ghosts which people believed came back to the living ones in winter. "Hitar Petar" is a popular hero in Bulgarian folk tales and is found in hundreds of stories set during the Ottoman yoke (1393-1878). His "partner" is the Turk Nastradin, who usually plays the part of the canny fool; the interaction between the two involves friendly jokes containing no malice. "Sabor" refers to a big annual village event, when the local people invite musicians to celebrate with them. All their relatives and friends are visiting that day in their village, having a nice meal, dancing and enjoying the music.

Stephen Andrew Taylor was inspired to compose *Seven Microworlds* by learning about string theory, a recent branch of physics in which fundamental particles - quarks, photons, etc. - are thought to consist of unimaginably small, vibrating strings. By vibrating in different ways these strings account for all currently known particles, just as you can play many different notes on a single guitar string.

"But nobody knows whether or not the theory is true, and in some ways it is quite bizarre. In addition to our three familiar spatial dimensions, strings inhabit several other ultra-microscopic dimensions curled into complex knots. We don't notice these micro-dimensions, even though the theory says we move through them constantly. In my piece the electronics are intended to act as a bridge between the "real world" of the flute and guitar and these hidden microworlds that permeate us all. Of the seven movements (played without pause), the first, fourth, and seventh for both flute and guitar loosely represent the three macro-dimensions. The others are solo movements inspired by various twisting micro-dimensions. "Collision focus," the

first movement, zooms into microscopic chaos; the fourth, "Verticality" (the only movement without electronics), plays with ascents and wide leaps; "Flatland" is a meditation on a plane curving into itself, just as the flat surface of the Earth wraps into a sphere." *Seven Microworlds* is dedicated to Kim Risinger and Angelo Favis, who gave the premiere performance in Toronto in November 2000.

*Toward the Sea* was commissioned by Greenpeace for the *Save the Whales* campaign, and is divided into three sections — The Night, Moby Dick, and Cape Cod — each titled in reference to Melville's novel. The composer emphasized the spiritual dimension of the book, quoting the passage, "meditation and water are wedded together." Takemitsu also said that, "The music is homage to the sea which creates all things and a sketch for the sea of tonality." Most of the work is written in free time, with no bar lines. In each version, the flute has the primary melodic line, based in part on a motif spelling "sea" in German musical notation: E flat - E - A. *Toward the Sea* was written at a time when Takemitsu was increasingly returning to tonality after a period of experimental composition.

Robert Beaser completed his *Mountain Songs* in 1985 and they have quickly taken their place in the repertoire as a classic. The entire collection numbers eight songs and our selection of numbers 1, 2, 4, and 5 is one of several smaller sets approved by the composer. While the cycle is based on folk material each song is original and through-composed. The new melodies, dialogues, harmonies, and architecture spring, *sui generis*, from the traditional strophic tunes. In *Barbara Allen* four extant versions of the popular melody are taken and interwoven heterophonically. *Hush-You-Bye*, a well-known southern lullaby, is given a quasi-fantasia style, with an implied passacaglia throughout; the true lullaby emerges only briefly in the final bars, almost as a dream. The frolic tune *Cindy* invokes the minstrel song spirit with fiddler's slides, perilous cross-rhythms and mock hesitations, all to be performed 'with rambunctious charm.'

## 2008 Illinois State University New Music Festival

17 - 20	8:00 p.m.	KRH	2008 New Music Festival*
19	8:00 p.m.	KRH	Guest Artist, Amy Dissanayake, <i>piano</i> "Etudes and Tangos for Solo Piano"
20	8:00 p.m.	KRH	Performance of chamber works by composers from ISU & IWU faculty, <i>national composers &amp;</i> <i>international composers</i>