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Charles W. Bolen Faculty Recital Series: Celebration of the Life of Roque Cordero, October 6, 2009

School of Music
Illinois State University

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Upcoming Events

October

10	5:00p.m.	KRH	Senior Recital, Sarah Oliver, <i>mezzo soprano</i> *
11	1:30 p.m.	KRH	Senior Recital, Christine Hansen, <i>horn</i> *
11	4:00 p.m.	KRH	Senior Recital, Heather Lenhart, <i>flute</i> *
11	5:30 p.m.	KRH	Joint Senior Recital, Ashley Carretta & * Kyle Johnson, <i>flute</i>
13	11:00 a.m.	CPA	Convocation Recital *
13	8:00 p.m.	CPA	Charles W. Bolzen Recital Series: Andy Rummel, <i>tuba</i>
16	8:00 p.m.	CPA	Gold Series: Prism Concert
18	noon	KRH	Senior Recital, Kara Vombrack, <i>soprano</i> *
18	3:00 p.m.	CPA	Men's Glee Club Reunion
18	3:00 p.m.	KRH	Guest Artist Master Class: * Daniel Shapiro, <i>piano</i>
18	6:00 p.m.	KRH	Senior Recital, Heather Hojnaeki, <i>saxophone</i> *
18	7:30 p.m.	KRH	Senior Recital, Danielle Fisher, <i>horn</i> *
18	8:30 p.m.	KRH	Senior Recital, Amanda Walsh, <i>soprano</i> *
19	7:30 p.m.	KRH	Guest Artist Series: Daniel Shapiro, <i>piano</i> *
20	11:00 a.m.	CPA	Convocation: Israeli Ethnic Ensemble *
21	7:00 p.m.	KRH	Junior Recital, Matthew Munges, <i>saxophone</i> *
20	8:00 p.m.	KRH	Charles W. Bolzen Recital Series: * Faculty Jazz
22	7:30 p.m.	KRH	Charles W. Bolzen Recital Series: * Faculty String Quartet

* - Free Admission
 KRH – Kemp Recital Hall
 CPA – Center for the Performing Arts

Illinois State University
 College of Fine Arts
 School of Music

Charles W. Bolzen Faculty Recital Series

A Musical Celebration of the Life and Legacy of Distinguished Professor Emeritus Roque Cordero (1917-2008)

This is the twentieth program of the 2009-2010 season.

Kemp Recital Hall
 October 6, 2009
 Tuesday Evening
 8:00 p.m.

Program

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

Concert Choir
Karyl Carlson, *conductor*
Shishi Cai, *accompanist*

WELCOME

James Major, *Dean*
College of Fine Arts

Part I – The Life and Music of Roque Cordero

Cordero's Early Years

Marie Labonville,
School of Music

Sonatina rítmica (1943)

Presto con furia
Adagietto
Allegro deciso

Tuyen Tonnu, *piano*

Cordero as an Emerging Composer

Marie Labonville,
School of Music

Tres mensajes breves (1966)

Allegro comodo
Lento
Molto allegro

Kate Lewis, *viola*
Paul Borg, *piano*

Cordero at Illinois State University

Marie Labonville and Paul Borg,
Arthur Corra, Professor Emeritus
School of Music

Soliloquios No. 1 (1975)

[No tempo marking; in free rhythm]
Lento
Allegro

Kim Risinger, *flute*

Soliloquios No. 2 (1976)

Lento
Presto e giocoso

Paul Nolan, *alto saxophone*

Tres meditaciones poéticas (1995)

Largo e pensieroso
Adagio angoscioso
Lento e molto espressivo

Paul Borg, *piano*

Sopranos

Candace Dieckow
Sarah Fallon
Kelly Ferguson
Beth Malouf
Alexa Mount
Kaitlin Rushing
Kate Schnelker-Parks*
Stephanie Schroeder
Emily Sehlke
Victoria Suarez
Agnes Tech
Kristin Weiler

Altos

Joyce Karnes Beer#
Lauren Bernacki
Katie Hall*
Jenelle Hicks
Amber Johnson
Courtney Kruckeberg
Lauryn Motto
Ileana Nava
Sarah Oliver
Mary Rocke
Emily Seymour
Rebecca Woodle

Tenors

Danny Brooks
Brandon Bull
Dennis Gotkowski#
Nathan Henry
Andy Hudson
Keith Lang
Brian Lonergan*
Leighton Luksander
Wes McKinney
Joel Mitchell
Taylor Olson
John Ramseyer
Adam Rodgers
Billy Russell

Basses

Brian Albertsen
Jaise Allen
Mitchell Belusko
Ben Bettis*
Nate Coon
John Damore
Scott Guerrero
David Hamilton
Matt Makeever
Ryan Murphy
Brian Robinson
David Scheppler
Nate Van Dam

*denotes section leaders

#denotes M.M. Choral Conducting

Tres meditaciones poéticas (1995). In 1994, Cordero fulfilled a commission from the Cincinnati Symphony to write a short fanfare in celebration of the orchestra's centennial. As he worked on the fanfare, the music he was creating suggested to him a related idea suitable for solo piano? He wrote out a few measures of the new idea, which he described as "poetic," and played it for his wife and son Rogelio. They liked it, so he announced that it was the ending of a new piece he would soon be writing. After he finished the fanfare, he returned to those measures (he often started a new work by writing the concluding bars, without any idea of how it would begin). The new piece, he decided, would be comprised of three slow movements. He saw this as a challenge because it is difficult enough to maintain the interest in a single slow piece, never mind three. The inspiration for the second movement came to him on New Year's Eve of 1994, when he unexpectedly visualized his deceased sister Natividad joyfully dancing in the street on their last New Year's together. He started to hear music in his head, and that became the opening of the second movement, which he cast in the form of "a very slow and sad dance" in her memory.

Composer's notes, by María Guinand

Y se quedarán los pájaros cantando (And the birds will go on singing...) is a choral song written in 1980, when I was at the beginning of my career as a choral conductor. The poem of the well-known Spanish poet Juan Ramón Jiménez touched me then and still does today, in a very special way. The nostalgic tone of the poem and the metaphors he uses to describe our passing through life and the ephemeral quality of our existence have in themselves a musical language that flows naturally into each melodic line and is expressed in various textures. The compositional language of this piece moves within the idea of an extended tonality that combines chromatic harmonies. My idea is that the poem should be sung in the way it is declaimed, with flexible rhythm and expressive use of dynamics.

Juan Ramón Jiménez (1881–1958) was a prolific poet who wrote lyrical verse, prose poems (like the well-known *Platero y yo*), aphorisms, and critical essays. Born in Moguer, he worked there and in Seville and Madrid until going to Puerto Rico and Cuba because of the Spanish Civil War. Jiménez became acknowledged as one of the greatest poets of the twentieth century and was awarded the Nobel Prize for Literature in 1956. After living and teaching in the U.S. from 1939 to 1951, he died in exile in Puerto Rico in May of 1958 and his remains were returned to Moguer. "Y se quedarán los pájaros cantando" first appeared in 1911 as part of a group of poems entitled *Poemas agrestes* (Country Poems).

María Guinand is a choral conductor, university professor, and leader of many choral projects both in Venezuela and internationally. Frequently invited to conduct and teach in the USA, Europe, Asia, and Latin America, she specializes in Latin American choral music of the twentieth century. She was awarded the Kulturpreis of the InterNaciones Foundation and the Robert Edler Preis für Chormusik. Ms. Guinand conducts four prestigious choirs in Venezuela and is professor of the Music Master program at the Orfeón Universitario Simón Bolívar. She has also served as vice-president of IFCM for Latin America for twelve years and as editor of the *Música de Latinoamérica* series of choral music published by Earthsongs since 1993.

~ Intermission ~

Part II – The Legacy of Roque Cordero

Introduction

Joaquin Vila,
School of Information Technology

Cordero as Composition Teacher

Martha Callison Horst,
William Kozhler and Douglas Johnson, Alumnus
School of Music

Suite for Clarinet and Bassoon (2000) *

* dedicated to Roque Cordero

William Koehler

David Grzsham, *clarinet*
Michael Dieker, *bassoon*

Cordero as Promoter of New Latin American Music

Martha Callison Horst,
School of Music
Maura Toro-Morn,
Latin American and Latino Studies Program

Illinois State University Concert Choir

Karyl Carlson, *director*

O sapo (The Toad)

Brazilian folk song
arranged by Stephen Hatfield

Look at the toad
He's in the hole (burrow), in the hole, etc.
He's dying for a fight, hey!

Tie the rod (pole), get hold of the rod,
Turn the rod, put everything in place
Because the country boy is looking to buy it.

Get the stuff together, light up the party,
leave everything in the tent,
pick it up on the way back.

Y se quedarán los pájaros cantando
(And the Birds Will Go On Singing...)

María Guinand
(Venezuela; born 1953)

...And I shall go. And the birds will go on singing;
and my garden will remain, with its green tree,
and its white well.

Each afternoon, the sky will be blue and calm;
and the bells in the belltower will ring,
as they do this evening.

They will die, those that have loved me;
and the town will renew itself every year.
And in that corner of my flourishing, whitewashed garden,
my soul will wander, nostalgically...

And I shall go; and I will be lonely, without a home,
without a green tree, without a white well,
without the blue, peaceful sky...
And the birds will go on singing.

(based on the poem *El viaje definitivo* [The Final Journey] by Juan Ramón Jiménez)

Notes on the Cordero works, by Marie Labonville

Sonatina rítmica (1943) was the first work that Cordero wrote after he began his composition studies with Ernst Krenek at Hamline University in St. Paul, Minnesota. Krenek was so pleased with the work that he premiered it himself, at a concert for student composers during March of 1944. In the audience that evening was conductor Dimitri Mitropoulos, whose financial generosity had enabled Cordero to begin his studies with Krenek in October of the previous year. In his memoirs, Cordero recalls that when he approached Mitropoulos after the performance, Mitropoulos embraced him and said “My boy, it doesn’t matter what I could do for you in the future. This piece pays for everything.” *Sonatina rítmica* was written before Cordero had embraced the twelve-tone technique. It displays several hallmarks of his mature style including ostinato, rhythmic vitality, changing meters, and the incorporation of rhythms based on Panamanian folk music—in this case the *pasillo* (movement I) and the *mejorana* (movement III). The brief ostinato in octaves that opens the third movement is suggestive of the Panamanian *repicador* drum when it is played to call dancers into a circle.

Tres mensajes breves (1966) was composed a few months after Cordero left Panama to accept a position at Indiana University. There, he served for three years as Assistant Director of the Latin American Music Center and teacher of composition. He was impressed and stimulated by the caliber of the musicians there, and not long after settling in he began composing again. *Tres mensajes breves* (Three Brief Messages) is the first work that was both conceived and completed in his new environment. It is an important contribution to the viola repertoire because little other music in the dodecaphonic style has been written for the instrument. Cordero liked to modify the twelve-tone technique for musical reasons, and in this piece, the modifications include alterations in the order of the row and employment of repeated notes. Panamanian violist Luis Enrique Casal has analyzed the work in his D.M.A. thesis, written in consultation with Cordero. He states: “In general, each *mensaje* is independent from the others; however, the constant use of the prime row throughout the three movements gives unity to the piece as a whole. This unity can also be demonstrated by the fact that elements from the first *mensaje* return in the third *mensaje*, meaning that a number of melodic themes are quoted again in the third movement.” Each *mensaje* has an ABA form.

Soliloquios No. 1 (1975) and *Soliloquios No. 2* (1976). During his first years at Illinois State University, Cordero was approached by a colleague, flutist Max Schoenfeld, who needed something about two and a half minutes in length to be performed during a children’s play while the scenery was being shifted. At the time, Cordero had nothing suitable to offer, so he created this brief work. Because the play was titled *The Three Sillies*, he named his three-movement miniature *Three Silly Pieces*. Schoenfeld later reported that the children were very quiet and attentive while he was playing. Not long afterward, Cordero’s colleague James Boitos asked him for a new work for solo saxophone or saxophone quartet that he could premiere at a saxophone festival in London. Cordero obliged with the saxophone work on this program. Shortly thereafter, he had the opportunity to publish both compositions. Because he felt that the title of the flute work, *Three Silly Pieces*, was not sufficiently dignified for a publication, he decided to rename it *Soliloquios No. 1* and to call the saxophone piece *Soliloquios No. 2*. These two works initiated a series of “Soliloquios” for other solo instruments—clarinet, percussion, double bass, and cello.