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Le Nuove Musiche

Michelle Vought Director
Illinois State University

Glenn Block Director

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Illinois State University
School of Music

Illinois State University
Faculty New Music Ensemble

Michelle Vought, Founder and Co-Director
Glenn Block, Co-Director

LE NUOVE MUSICHE
"New Music"

Center for the Performing Arts
Tuesday Evening
March 18, 2003
8:00 p.m.

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

Program

Beckoning

Nathan Hesselink, *chango*
Greg Hamilton, *cello*
Serra Hwang, *gongs*

Serra Hwang

Listening to the Night (World Premiere)

After the big rain, surfbooms ruffled the tent flaps.
I put my ear to the ground, listening for strangers.
"Who are you?," I said to the darkness, "who are you?"
But I heard bird voices calling, and saw stars through the tent flaps.
A little later, I pressed my heart to the tent floor.
"Beat softly, beat softly, softly," I said to my heart.
Nothing must waken.
Between heartbeats, I heard a heart beating, beating.

Michelle Vought, *soprano*
Kristi Benedick, *flute*
Sarah Gentry, *violin*
Beth Erwin, *violin*
Chris Kelts, *viola*
Ying Wang, *cello*
William Koehler, *double bass*
William Cuthbert, *vibraphone*

Nancy Van de Vate
(born 1930)

Mysterious Habitats

Angelo Favis, *guitar*

Dusan Bogdanovic
(born 1955)

Intermission

Program (cont.)

Ancient Voices of Children (1970)

George Crumb
(born 1935)

I. The little boy was looking for his voice

- DANCES OF THE ANCIENT EARTH
- II. I have lost myself in the sea many times
- III. From where do you come, my love, my child?

- DANCE OF THE SACRED LIFE-CYCLE
- IV. Each afternoon in Granada, a child dies each afternoon

- GHOST DANCE
- V. My heart of silk is filled with lights.

Michelle Vought, *soprano*
Tyler Foehr, *boy soprano*
Judith Dicker, *oboe*
Bruce Burton, *mandolin*
Peter Wentworth, *musical saw & harmonica*
Julia Jamieson, *harp*
Paul Borg, *electric piano*
David Collier, *percussion*
William Cuthbert, *percussion*
Scott Simon, *percussion*
Maria Pao, *speaker*
Glenn Block, *conductor*

Excerpts from *Selected Poems* by Federico García Lorca.
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English Translations:
W.S. Merwin (I)
Stephen Spender and J.L. Gill (II)
J.L. Gill (III, V)
Edwin Honig (IV)

I

El niño busca su voz,
(La tenía el rey de los grillos.)
En una gota de agua
buscaba su voz el niño.

The little boy was looking for his voice.
(The king of the crickets had it.)
In a drop of water
the little boy was looking for his voice.

No la quiero para hablar;
me haré con ella un anillo
que llevará mi silencio
en su dedo pequeñito.

I do not want it for speaking with;
I will make a ring of it
that my silence will wear
on its little finger.

II

Me he perdido muchas veces por el mar
con el oído lleno de flores recién cortadas,
con la lengua llena de amor y de agonía.
Muchas veces me he perdido por el mar,
como me pierdo en el corazón de algunos niños.

have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
as I lose myself in the heart of certain children.

III

¿De dónde vienes, amor, mi niño?
De la cresta del duro frío.
¿Qué necesitas, amor, mi niño?
La tibia tela de tu vestido.
¿Que se agiten las ramas al sol
y salten las fuentes alrededor!
En el patio ladra el perro,
en los árboles canta el viento.
Los bueyes mugen al boyero
y la luna me riza los cabellos.
¿Qué pides, niño, desde tan lejos?
Los blancos montes que hay en tu pecho.
¿Que se agiten las ramas al sol
y salten las fuentes alrededor!
Te diré, niño mío, que sí,
trinchada y rota soy para ti.
¿Cómo me duele esta cintura
donde tendrás primera cuna!
¿Cuándo, mi niño vas a venir?
Cuando tu carne huele a jazmín.
¿Que se agiten las ramas al sol
y salten las fuentes alrededor!

From where do you com, my love, my child?
From the ridge of hard frost.
What do you need, my love, my child?
The warm cloth of your dress.
Let the branches ruffle in the sun
and the fountains leap all around!
In the courtyard a dog barks,
in the trees the wind sings.
The oxen low to the ox-herd
and the moon curls my hair.
What do you ask for, my child, from so far away?
The white mountains of your breast.
Let the branches ruffle in the sun
and the fountains leap all around!
I'll tell you, my child, yes,
I am torn and broken for you.
How painful is this waist
where you will have your first cradle!
When, my child, will you come?
When your flesh smells of jasmine-flowers.
Let the branches ruffle in the sun
and the fountains leap all around!

IV

Todas las tardes en Granada,
todas las tardes se muere un niño.

Each afternoon in Granada,
a child dies each afternoon.

V

Se ha llenado de luces
mi corazón de seda,
de campanas perdidas,
de lirios y de abejas.
Y yo me iré muy lejos,
más allá de esas sierras,
más allá de los mares,
cerca de las estrellas,
para pedirle a Cristo
Señor que me devuelva
mi alma antigua de niño.

My heart of silk
is filled with lights,
with lost bells,
with lilies, and with bees,
and I will go very far,
farther than those hills,
farther than the seas,
close to the stars,
to ask Christ the Lord
to give me back
my ancient soul of a child.

Program Notes

by George Crumb

ANCIENT VOICES OF CHILDREN was composed during the summer of 1970 on commission from the Elizabeth Sprague Coolidge Foundation, while I was in residence at Tanglewood, Massachusetts. This work forms part of an extended cycle of vocal compositions based on the poetry of Federico Garcia Lorca, which has absorbed much of my compositional energy over the past eight years. In *ANCIENT VOICES OF CHILDREN*, as in my earlier Lorca settings, I have sought musical images that enhance and reinforce the powerful yet strangely haunting imagery of Lorca's poetry. I feel that the essential meaning of this poetry is concerned with the most primary things: life, death, love, the smell of the earth, the sounds of the wind and the seas. These "ur-concepts" are embodied in a language which is primitive and stark but which is capable of infinitely subtle nuance. In a lecture entitled *THEORY AND FUNCTION OF THE "DUENDE,"* Lorca has, in fact, identified the essential characteristic of his own poetry. *DUENDE* (untranslatable, but roughly: passion, e'lan, bravura in its deepest, most artistic sense) is for Lorca "all that has dark sounds... This 'mysterious power that everyone feels but that no philosopher has explained' is in fact the spirit of the earth.... All one knows is that it burns the blood like powdered glass, that it exhausts, that it rejects all the sweet geometry one has learned..."

The texts of *ANCIENT VOICES OF CHILDREN* are fragments of longer poems which I have grouped into a sequence that seemed to suggest a "larger rhythm" in terms of musical continuity. The two purely instrumental; movements – "Dance of the Ancient Earth" and "Ghost Dance" – are dance-interludes rather than commentaries on the texts. These two pieces, together with the 3rd song, subtitled "dance of the Sacred Life-Cycle" (which contains a rising-falling *ostinato* bolero rhythm in the drums), can be performed by a solo dancer.

The vocal style in the cycle ranges from the virtuosic to the intimately lyrical. Perhaps the most characteristic vocal effect in *ANCIENT VOICES* is produced by the singer singing a kid of fantastic vocalise (based on purely phonetic sounds) into an amplified piano, thereby producing a shimmering aura of echoes. The inclusion of a part for boy soprano seemed the best solution for those passages in the text where Lorca clearly implies a child's voice. The boy soprano is heard offstage until the very last part of the work, at which point he joins the soprano onstage for the closing vocalise.

The instruments employed in *ANCIENT VOICES* were chosen for their particular timbral personalities. Certain special instrumental effects are used to heighten the "expressive intensity" – e.g., "bending" the pitch of the piano by application of a chisel to the strings (2nd song); use of a paper-threaded harp (in "Dances of the Ancient Earth"); the frequent "pitch-bending" of the oboe, harp and mandolin. The mandolin has one set of strings tuned a quarter-tone low in order to give a special pungency to its tone. The three percussionists command a wide range of instruments, including Tibetan prayer stones, Japanese temple bells and tuned tom-toms. The instrumentalists are frequently called upon to sing, shout and whisper.

In composing *ANCIENT VOICES OF CHILDREN* I was conscious of an urge to fuse various unrelated stylistic elements. I was intrigued with the idea of juxtaposing the seemingly incongruous: a suggestion of Flamenco with a Baroque quotation ("Bist du bei mir," from the Notebook of Anna Magdalena Bach), or a reminiscence of Mahler with the breath of the Orient. It later occurred to me that both Bach and Mahler drew upon many disparate sources in their own music without sacrificing "stylistic purity."

It is sometimes of interest to a composer to recall the original impulse – the "creative germ" – of a compositional project. In the case of *ANCIENT VOICES* I felt this impulse to be the climactic final words of the last song: "...and I will go very far....to ask Christ the Lord to give me back the ancient soul of a child."

Biographical Notes

Kristi Benedick is a second year graduate student at ISU. She received her BME from Southeast Missouri State in 2001.

Glenn Block is in his 13th year as Director of Orchestras and Opera at Illinois State University. In addition, he has served since 1983 as Music Director of the Youth Symphony of Kansas City, which was invited to perform throughout Spain and at the World's Fair in Seville in June of 1992. A frequent guest conductor, he has appeared in over 27 states with all-state and profession orchestras.

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.

Bruce Burton is a professional graphic artist and member of the Irish folk band, the *BOGSIDE ZUKES*, most recently heard in concert with the ISU Symphony Orchestra on Valentine's Day.

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.

Bill Cuthbert is a graduate student at Illinois State University. He is also a member of the Peoria Symphony Orchestra and plays with the Illinois Symphony Orchestra.

Judith Dicker, Professor of Oboe at Illinois State University, Principal Oboe with Opera Illinois, and Bands of America Clinician. Judith has performed as principal oboist with the Wichita Symphony Orchestra and the South Bend Symphony and as oboist with the Toledo Symphony and the Gelsenkirchen Philharmonic Orchestra in Germany.

Elizabeth Erwin is a sophomore speech pathology major minoring in music and serves as the assistant concertmaster of the Illinois State Symphony Orchestra.

Angelo Favis received his DMA from the Manhattan School of Music, and his BM and MM from the San Francisco Conservatory of Music. His major teachers have included Lawrence Ferrara, David Tanenbaum, Nicholas Goluses and David Starovin. A major prizewinner at the 1990 Asta National Solo Competition and the 1990 GFA International Solo competition, he has performed both solo and chamber recitals in the US and the Philippines and with the Little Orchestra Society of New York.

Twelve year old, **Tyler Foehr** has performed frequently in the Bloomington/Normal area where he has sung the role of Amahl twice in Gian Carlo Menotti's opera Amahl and the Night Visitors with Prairie Fire Theater. In addition, he played Oliver in the Normal Parks and Recreation Summer Theater production of Oliver. During the summers he attends Northwestern University's Center for Talent Development.

Sarah Gentry is Associate Professor of Violin at Illinois State University, where she also teaches music theory. Dr. Gentry currently performs as Concertmaster of the Illinois Opera Orchestra, first violinist of the ISU Faculty String Quartet and violinist of the Ricard Trio. Other recent activities include solo performances with the Lake Charles Symphony Orchestra (LA), Baroque Artists of Champaign-Urbana (IL), Millennium Strings of Morris, NY and performing and teaching as Faculty Artist at Blue Lake Fine Arts Camp in Michigan.

Biographical Notes (cont.)

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.

Nathan Hesselink pursued studies in cello performance as an undergraduate at Northwestern University. An orchestral audition led him to Japan, where his interests turned to ethnomusicology. He received his M.M. from the University of Michigan and his Ph.D. in Ethnomusicology (on Japanese music) from the University of London. His current research focuses on the Korean percussion ensemble tradition, *p'ungmulnongak*.

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 "Pinar" 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.

Chris Kelts, violist, is a graduate student at ISU. In 2002, Chris received his BM in viola performance from Southwest Missouri State University. He has studied with Amy Muchnick and currently works with Kate Hamilton.

William Koehler, Professor of Music at Illinois State University where he teaches applied double bass, string pedagogy, graduate courses in music education including psychology of music, and improvisation. Dr. Koehler has performed in England, Belgium, Germany, Austria, Russia, Belorussia, Puerto Rico and throughout the U.S. He is currently Principal Bassist with the Peoria Symphony and freelance jazz bassist. Bill has completed a new Solo Bass CD entitled "Glimpse", featuring original compositions in jazz and world fusion idioms as well as classical pieces for unaccompanied solo bass.

Maria Pao is assistant professor of Spanish in the Department of Foreign Languages at Illinois State University. She dedicates this evening's recital to the students in her poetry seminar, who are turning into fine readers of Garcia Lorca and the other poets of his generation.

Scott Simon is a senior percussion student at Illinois State University.

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.

Ying Wang, a graduate student and member of Champaign/Urbana's Sinfonia da Camera, was a recent winner of the ISU Concerto Competition. On March 5, 2003, she played the Walton Cello Concerto with the ISU Symphony. She graduated with her undergraduate degree from the Central Conservatory of Music in Beijing, China.

Peter Wentworth plays the musical saw and harmonica, and last appeared at ISU in last spring's musical production of *BIG RIVER*. Peter's harmonica debut was in Kfar Shmaryahu, Israel and his saw debut was at EastLight Theatre in East Peoria. Peter would like to welcome prospective saw players to visit his web site: www.musicalsaw.com

Upcoming Events

March

- | | | | |
|----|-----|-----------|---|
| 19 | KRH | 6:00 p.m. | Junior Recital, David Bostik, <i>french horn</i> |
| 19 | CPA | 8:00 p.m. | Combined Trombone Choir & Tuba/Euphonium Ensemble |
| 20 | CPA | 8:00 p.m. | Guest Artist, Roland Szentpali, <i>tuba</i> |
| 21 | KRH | 6:30 p.m. | Senior Voice Recital, Kyle Merkle, <i>bass</i> |
| 21 | KRH | 7:30 p.m. | Graduate Recital, Chris Render, <i>horn</i> |
| 21 | KRH | 9:00 p.m. | Graduate Recital, Sara Giovanelli, <i>horn</i> |
| 22 | CPA | 2:00 p.m. | Guest Artist, Stephen Lange, <i>trombone</i> |
| 22 | KRH | 5:00 p.m. | Senior Recital, Laura Doherty, <i>soprano</i> |
| 22 | KRH | 6:15 p.m. | Junior Recital, Dennis Tobenski, <i>tenor</i> |
| 22 | CPA | 8:00 p.m. | Guest Artist, Fujimoto/Both, <i>piano duet</i> |
| 23 | CPA | 3:00 p.m. | Madrigal Singers & Concert Choir |
| 23 | KRH | 6:30 p.m. | Graduate Recital, William Cuthbert, <i>percussion</i> |
| 25 | CPA | 8:00 p.m. | Faculty String Quartet |
| 26 | KRH | 6:00 p.m. | Junior Recital, Ivory Sevastian, <i>clarinet</i> |
| 26 | CPA | 8:00 p.m. | Bastien and Bastienne & other acts operas |
| 27 | KRH | 7:00 p.m. | Graduate Recital, Trevor Headrick, <i>trombone</i> |
| 27 | CPA | 8:00 p.m. | Bastien and Bastienne & other acts operas |
| 28 | KRH | 6:00 p.m. | Graduate Recital, Matt Lorz, <i>baritone</i> |
| 28 | CPA | 8:00 p.m. | Encore Jazz Choir |
| 29 | KRH | Noon | Senior Recital, Ellen Skolar, <i>trombone</i> |
| 29 | KRH | 1:30 p.m. | Senior Recital, Michelle Kopay, <i>percussion</i> |
| 29 | KRH | 2:45 p.m. | Senior Recital, Corey Harris, <i>soprano</i> |
| 29 | KRH | 4:30 p.m. | Senior Recital, Scott Simon, <i>percussion</i> |
| 29 | KRH | 6:00 p.m. | Graduate Recital, Elivi Varga, <i>flute</i> |
| 29 | KRH | 7:30 p.m. | Graduate Recital, Ying Wang, <i>cello</i> |
| 29 | KRH | 9:00 p.m. | Senior Recital, Vanessa Passini, <i>English horn & oboe</i> |