

1997/98 16

Michiana Composers In Concert

8:00 p.m. Thursday,

March 19, 1998

in the IUSB

Campus Auditorium

**Robert W. Demaree, Jr.,
Dean of the Arts**

MICHIANA COMPOSERS' RECITAL

PROGRAM

Pythagorean Triple (1997)

Michael Wittgraf

Jesse Langen, guitar

When the Shepherd Moon Shall Flee (1979, rev. 1987)

Marjorie M. Rusche

Lisa Feurzeig, soprano

Marjorie M. Rusche, piano

Seven Pieces (1998)

David K. Barton

David K. Barton, piano

Skein (1992)

Illya Levinson

Lisa Feurzeig, soprano

Martine Benmann, cello

Illya Levinson, piano

Please Note:

Tonights' performance will be a seamless presentation without intermission.

Thank you

As a courtesy to the artists and to other members of the audience, latecomers will be seated at an appropriate time. For the same reasons return to seating following intermission should be prompt. Attendance by children under the age of responsible behavior is discouraged. Audio and video recording equipment and cameras may not be used at a performance in any auditorium of IUSB. Eating and drinking in the Campus Auditorium, Recital Hall and Upstage are prohibited. Smoking is not permitted in any building of Indiana University South Bend.

Performers will not be available to members of the audience in the backstage area.

NOTES

Pythagorean Triple employs the same mathematical system of music manipulation that I have been using since 1995. It is more controlled by the system than any work to date, but it is also less complex and more consonant. I used mostly 3, 4, and 5-note chords that are both related to each other and derived from the twelve-note row composed of consecutive major and minor triads. The numbers 3, 4, and 5 satisfy the equation "a squared plus b squared equals c squared". Any set of three whole numbers that satisfies that equation is called a "Pythagorean triple". *Pythagorean Triple* was written in 1997 for Jesse Langen.

Michael Wittgraf was born in 1962 and raised in rural Minnesota. He has a D.Mus. in composition from Northwestern University, a M.A. in Music Theory/Composition from the University of Minnesota, and a B.A. in Mathematics from Carleton College. His composition teachers were Dominick Argento, Andrew Imbrie, M. William Karlins, Alan Stout, Jay Alan Yim, Alex Lubet, and Phillip Rhodes. His works have been distinguished as finalist in the ASCAP/Nissim Composition Contest, the Ladislav Kubik International Prize in Composition, and the Modern Chamber Players International Composition Contest. Performers of his music include the Minnesota Orchestra, Thursday Musical of St. Paul, Jesse Langen, the Duquesne University Contemporary Ensemble, and the Northwestern University Contemporary Music Ensemble. He is currently Assistant Professor of Music Theory and Composition at St. Mary's College in Notre Dame, Indiana.

Jesse Langen, originally from St. Cloud, Minnesota, has a Master of Music degree in Guitar Performance from Northwestern University, where he studied with Ann Waller. He has performed in master classes for Oscar Ghiglia, Sergio and Odair Assad, Robert Guthrie, David Russell, Roberto Aussel, the LA Guitar Quartet, the Amsterdam Guitar Trio, and Paul O'Dette. He has premiered many works by Minnesota and Chicago Composers. He is currently teaching in Chicago.

When the Shepherd Moon Shall Flee is a setting of texts arranged by the composer using excerpts from poems by East African poets Anna Yardeni and Willy David Kamera. Inspired by the life and landscape in Kenya, this piece deploys a mixture of tonalities (major/minor/whole-tone/ pentatonic/atonal) in an ABCA' design.

*When the shepherd moon shall flee
When the stars shall scatter
and the blue pastures are bare
The sun shall rise again.*

*The night is dark, ominous
The night is dark.
Perhaps my wick will endure
and I'll walk through the gate of night,
to salute the dawn, to salute the dawn*

*I shall make thee a morning, a morning
I shall lift thee a spring
And I shall shield thee
I shall make thee a morning.*

*When the shepherd moon shall flee
When the stars shall scatter
and the blue pastures are bare
The sun shall rise again.*

Marjorie M. Rusche earned the D.M. in Composition from Indiana University, and also earned the M.A. in Music Composition and Theory from the University of Minnesota. Among the many awards and commissions she has earned are an Indiana Arts Commission Individual Artist Fellowship, grants from Meet the Composer—Midwest, the Jerome Foundation, the American Chamber Opera of New York, and several ASCAP grants. Her works have been performed the United States, Europe, and Africa.

Dr. Rusche belongs to ASCAP, SCI, the American Music Center, and is a charter member of the American Composers Forum. She has worked as pianist/arranger for theater and dance companies, has taught privately, and served with the Peace Corps in Kenya. She is presently Adjunct Assistant Professor of Music Theory and Composition at IUSB.

Seven Pieces is a temporary title for a project with which I expect to be engaged for quite some time to come. Since 1988 I have been improvising extensively on electronic keyboards, and have developed a set of competencies, virtuosity, and modes of thinking/playing with those instruments which I am now beginning to employ in my relationship with the piano. My ultimate goal is to become as fluent a musician in the monotimbral, unprocessed acoustic world of the piano as I am in the multitimbral, processed acoustic world of electronic music. These pieces are somewhere between improvisations and compositions; each of them has some musical idea as a starting point, some of them have crystallized into repeatable compositions during the process of playing out the ideas each day, others remain fluid, at least for now. Each piece is associated with the corresponding line of the text below, although this association is intuitive, rather than programmatic.

*With you, I become music
Moments of chaos
Shaped by mind and heart
Tracing a mirrored flame
A reflected curl of smoke
A vision and a gaze
You become music, with me.*

David K. Barton holds the PhD in Composition from the University of California, Santa Barbara, where he studied with Peter Racine Fricker, Edward Applebaum, Stanley Krebs, and Daniel Lentz. He has taught at the University of California, Santa Barbara,

the College-Conservatory of Music, University of Cincinnati, and is presently Associate Professor of Music and Director of Instruction in the Division of the Arts at IUSB, and Coordinator of PLATO & the Western Tradition, A Postmodern Improvisation Ensemble.

Skein was commissioned by soprano Lisa Feurzeig for the New Music Chicago Spring Festival in 1992, and is based on texts by her friend Cilla Rodgers. The songs project a deep complex of musical associations implied by the elaborate imagery of the text. *Skein* is dedicated to Lisa Feurzeig.

I
*In the breath blast
of men and words
haste and fly
take in the purple
sunk in slumber
back
heaven's flowing under
water draws the sky

through the moon-melted
sun-soaked distance
haste and fly
send a bird up from the bowstring
when Rhythm blends the vision
image ascends the lyre.*

*Upon the white
and foamy fury
haste and fly
surfacing the ocean
caught within the motion
feel the depth so close below you
skim your wings, close your eyes.*

II
*oh dear your pain
is oceans too deep for the sea
a willing to be
the verb of itself*

*though I would rather be the nightingale
and hear flying low
it whispered
"see, you are flying
on the bottom of
the sea"*

III
*Paradise is a library
to wither away to nothing there
is my nightless dayless dream
The sleeping and the waiting
waves, holding numberless shadows, reach far*

*all tracked wearily in rows
as people in trains. Who to ever
really say they know.
How all of them curve eventually
to that point at oblivion
where forgetfulness and
memory converge.*

IV
*In a Magic Dress You walk
with water bells
red drops of jewels
black pools, inky tingling
I am once again standing
on cathedral hill in that stony lot
wearing a wool hat
And tilted up into the stars
holding in my arms
a panther, a breath, a boychild
rushing stars fall, where do stars fall?*

Ilya Levinson was born in the USSR and graduated from the Moscow State Conservatory as a composer. In 1988 he emigrated to the United States. In 1997 he completed a Ph.D. in Composition at the University of Chicago, where he is currently Lecturer in Music and Instructor in the College. His composition teachers include Alexander Pirumov, Ralph Shapey, Shulamit Ran, John Eaton, and Howard Sandroff. His works have been performed in Russia by the Yaroslavl Symphony and the Moscow Operetta Theater. In the Chicago area his works have been performed by the Civic Orchestra of Chicago, the Contemporary Chamber Players, the New Music Ensembles of the University of Chicago and Northwestern University, and the Kankakee Valley Symphony Orchestra. In 1994 he was a winner of the Midwest Composers Competition, and received an Illinois Arts Council Fellowship in 1997.

Since arriving in Chicago in 1988, cellist **Martine Benmann** has been active as a teacher, an orchestral player, and a performer of solo and chamber music. She has taught at the Sherwood Conservatory of Music, Roosevelt University, and various summer seminars. Her primary interest is chamber music, and she has toured with duos and trios in Europe, Russia, and the United States. She is a member of the Ars Musica Ensemble, and completed her extensive musical education, which has included training in France, Germany, and Russia, by earning the Artist Diploma from Roosevelt University.

Soprano **Lisa Feurzeig** specializes in art song and chamber music of the nineteenth and twentieth centuries. She has studied voice with George Shirley, Marianna Busching, and Elsa Charlston. Lisa is also a musicologist with a Ph.D. from the University of Chicago; her articles include studies on Schubert, Wagner, Faur., and Viennese popular theater in Schubert's time. She currently is Adjunct Assistant Professor of Music History at IUSB, and also teaches studio voice at the University of Notre Dame. Michiana ComposersIn Concert.

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