

1997/98 30

# Student Composition Recital

8:00 p.m. Wednesday,

April 29, 1998

In the IUSB Campus Auditorium



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

# Student Composition Recital Program

## A Short Piece for Piano

Juan Pablo Andrade, piano

Danielle Weld

## Paddington's Waltz

Marian Emery, flute  
Beth Chiarenza, violin  
Nicole Marshall, viola  
Mike Kochanowski, cello

Chad Miller

## Theme and Variations for Clarinet

- I. Adagio
- II. Allegro
- III. Moderato
- IV. Andante
- V. Moderato-Staccato
- VI. Presto
- VII. Indeterminate
- VIII. Coda

Carolina Ferraudi, Bb clarinet

Erin Taylor Young

## The Floating Oracle

Carolina Ferraudi, Bb clarinet  
Brett Padgett, baritone guitar, vibez  
Matt Spite, rap  
Charles Daussin, accordian  
Chad Miller, tuba

Brett Padgett

## Color Study

electronic music on tape

Erin Taylor Young

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, cameras, cellular phones or other electronic devices may not be used at any 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.

Audience members wishing to greet the performers should proceed to the lounge and corridor on the east side of the auditorium. Please do not enter the back stage area following the performance.

#### Four Studies on Themes of Henri Matisse's Paper Cut-outs Dimitri Lemay

- I. Polynesia, the sky (1946)
- II. Nude I (1952)
- III. Nude II (1952)
- IV. Polynesia, the sea (1946)

Dimitri Lemay, tenor saxophone

Carl Coan, tenor saxophone

#### "Aurora Borealis"

Jenny Lee Yuhasz

Movement II of SunSpots

Ted Lilly, Jeff Gorman, mallets, glockenspiel, marimba, chimes,  
mark tree, small gong, conga drums, concert bass drum

Jenny Lee Yuhasz, conductor

### Biography of Composers and Program Notes

**Danielle Weld** transferred here from Western Michigan this semester where she was also studying music. Her previous musical experiences include private piano lessons from age five until age fifteen with Charlotte Adams of Niles, Michigan. During high school she studied for one semester with Alexander (Sasha) Korsantiya and one year with Jim Pickley. She played flute in the high school concert and marching band as well as percussion her senior year. She played percussion in the Brass Band and Symphonic Band as well as piano in the Jazz Band at Southwestern Michigan College. She played percussion in the Concert Band at Western Michigan University. She is currently studying Music Composition with Dr. Marjorie M. Rusche. This is her first semester of composition.

*A Short Piece for Piano* is my first composition. The first theme, folk-like in character, is introduced immediately in the right hand and is repeated in a varied form. The second theme is wider in range than the first theme. It is more rhythmically varied through meter changes as well as rhythmic augmentation. After presentation of the two themes, there is a brief developmental passage in which a motivic fragment is sequenced, chromatically leading to the second key area. At this point the first theme returns in the left hand with chordal accompaniment in the right hand. The music is further developed through another key change and the contrapuntal combination of the two themes. A more free-form virtuosic passage leads to the final restatement of the first theme.

**Chad Miller:** I am a freshman studying music composition. I have had a previous piece performed at IUSB in April of 1996. Its title was Movement for Strings. I am studying music composition with Dr. Marjorie M. Rusche. I am minoring in tuba. I am going into my second season with the Phantom Regiment Drum and Bugle Corp. I am currently working on a brass

quintet. I plan on composing a tuba piece using 14 tubas. I hope for it to be performed by the Phantom Regiment's Contra Line, which I am a part of, at the 1999 World Championships in Orlando, Florida. My major influences are Wagner, Puccini, Beethoven, Respighi, and Leonard Bernstein. I also play keyboards in a local band, Steve Forgsman and the Lost Dogs. I hope to someday write an opera or musical, even both.

*Paddington's Waltz* is a short chamber piece. The beginning is slow and in a minor key. The second theme is waltz-like in character. The last theme is a variation on the first. This piece is mostly tonal with little spurts of dissonance.

**Erin Taylor Young** is a native of suburban Chicago and received her Bachelor's degree in Art from Northern Illinois University. She has pursued musical studies at the University of Illinois at Urbana-Champaign and Bethel College prior to studying at IUSB, as well as graduate work at Wheaton College. Currently a graduate student in Music Composition at IUSB, she has studied under Dr. David Barton and is presently a student of Dr. Marjorie M. Rusche. One of Erin's interests is studying the instruments of the modern symphony orchestra, and tonight's clarinet composition is a product of this effort. Her other current interests include finding ways to fuse her training in art with her training in music by creating compositional processes which draw upon analogies between the two fields. Erin is also involved in a long-term project of co-writing a music theater work based on the biblical story of Daniel.

*Theme and Variations for Clarinet* was written as an exploration of the characteristics available for modern composers from this classical instrument. The composition contains an introductory theme followed by seven variations. "Adagio" presents the flowing, lyrical theme. "Allegro" continues the flowing and lyrical characteristics, but begins to explore the intervals of 2nds and 7ths. "Moderato" has a sly feeling and is ideally suited for the clarinet. "Andante" delves further into atonality and emphasizes the clarinet's ability to handle extremely soft dynamics. "Moderato-Staccato" again explores 2nds and 7ths, but within a staccato framework. It also contains some rhythmic syncopations derived from ideas found in the theme. "Presto" presents the upbeat Dixieland jazz feeling sometimes associated with the clarinet. The "Indeterminate" variation is the most chromatic and (as its name suggests) the performer is given significant freedom to select durations and articulations within a prescribed formula for pitches. The variations conclude with the "Coda", which is varied recapitulation of motives from previous movements.

*Color Study* is a musical realization of a two-dimensional color drawing. It is based on an analogy I developed for relating color and shape to music. I related pitch to color by assigning certain pitches of the 12-tone scale to different colors. Each primary color has four unique pitches. Because secondary colors really come from the primary colors, I felt I could use up all 12 tones for the primary colors. The pitches for secondary colors came from the primary colors needed to make that secondary color (i.e. two pitches from red and two pitches from blue are chosen for purple). From these notes, I created a short motive for each color. Musical aesthetics dictated the length of the motive (5, 6, or 7 notes) as well as any repetitions of notes within the motive. I then assigned each color its own timbre and dynamic. The lighter and brighter the color was, the louder its dynamic. The darker and duller the color was, the softer its dynamic.

To relate two-dimensional shape to music, I used the factors of size and position. The art work consists of circles of various sizes and colors. For each circle, there is a corresponding musical event based on its color, size, and position. The diameter of each circle dictated the length of time in seconds for which its color motive would be heard. It also determined the register in which the motive would occur - the longer the duration, the lower the register. Conversely, the shorter the duration, the higher the register. The position of each circle dictated when its color motive would be heard.

**Brett Z. Padgett** (aka brefald z. agrufulus) (aka padge) was born one hundred and twenty-two years ago smack dab in the middle of a wormhole. Young brefald spent his first hundred years drifting about in cosmic turbulence from one space-bop saloon to the next. Bored with timeless existence our young Saloonateer jumped on the next molecular mover to the planet earth. On EX 434, as it were called from abroad, the Caucasian boy was found floating in a basket near the mighty Nile. Scared for their lives, the natives that stumbled upon the albino boy rushed the star child to the nearest missionary. This particular missionary was quite fearful of young brett's funny-shaped toes, and in return traded him to the gypsies for some cool wood beads and a flower power keychain. Padge quickly assimilated with the pack and by age four he was playing the hurdy-gurdy with his fluffy side kick Fizzy Wizzsickle. One day in the town square of Budapest, local authorities arrested young padge for the inability to produce a valid exotic animal handling license, and sent the young boy with nothing but the clothes on his back and Buddha in his pocket to Granger, Indiana, of all places.

*The Floating Oracle* was originally composed by the late great psychedelic-circus-surf-jazz phenomenon Juniper Tree. This dubious line up included Karl A.D. Engelmann, Jon Anglin, Matt "Tuffy" Spite, Kendrick "The Fever" Winters, and your gracious host and arranger Brett Z. Padgett.

**Dimitri Lemay** is a Saxophonist and a student at IUSB pursuing his Bachelor of Music degree in Saxophone performance. He was born in Grand Rapids, Michigan, and at age nine immigrated with his family to Israel to settle on a Kibbutz (a collective, chiefly agricultural settlement in Israel). At age eleven he began taking Soprano and Alto recorder lessons, and later at age fourteen began Saxophone lessons with Amos Stein. In 1984 he joined the IDF (Israel Defense Forces), which is mandatory for all Israeli citizens. After completing three years of Army service he again continued to pursue his studies on the Saxophone, taking lessons at the Rubin Music Academy in Jerusalem with Boris Gammer, and also studied with Charles Davis at the Jazz Mobile School in New York City. During the past seven years he has been taking Saxophone lessons in South Bend with Charles Atkins, and recently has been taking Jazz instructions from Carl Coan, who is tonight performing with Dimitri. Dimitri will be receiving his Bachelor of Music degree this May, 1998.

*Four Studies on Themes of Henri Matisse's Paper Cut-outs* is based on the musical style of "minimalism", a style that developed during the early sixties by such composers as LaMonte Young, Terry Riley, Steve Reich, and Philip Glass which is based on the repetition of short musical figures. In this composition, Studies I. and IV. are based on Steve Reich's "phase shifting", which places patterns out of synchronization. Studies II. and III. are written

in a more free style than Studies I. and IV., since I decided to use a musical technique similar to one that was often experimented with by Jazz musicians of the sixties. These studies call for one Saxophone giving a Drone or Bass line, and the second Saxophone improvising freely on any particular scale or mode.

**Jenny Lee Yuhasz** is a full time student at IUSB, working towards her Associates of Arts Degree in Jazz and Commercial Music, and is anticipating a Bachelors of Music Degree in Composition. A previous performance of her works include: "Solar Storm", the first movement from Sunspots performed on November 9, 1997, at the IUSB Main Auditorium with the IUSB Symphonic Wind Ensemble under the direction of Mr. Jerry Lackey. This spring semester marks the beginning of Ms. Yuhasz's formal training in Music Composition, studying with Dr. Marjorie M. Rusche. Ms. Yuhasz is an active percussionist, performing with groups such as the South Bend Symphony Orchestra, St. Mary's/Notre Dame Wind Ensemble, the IUSB Symphonic Wind Ensemble, the IUSB Jazz Ensemble, the IUSB Philharmonic Pops under the direction of Mr. Newton Wayland, the "Seasons", a variety dance combo, and also works as a freelance musician in the area. Ms. Yuhasz is currently studying percussion with Mr. Jim Bollero of Elkhart and Jazz Improvisation with Mr. Leo Murphy in Chicago.

Ms. Yuhasz was born in Clinton, Indiana and attended South Bend Clay High School. Her father, Andrew Barber, an area trumpet/baritone performer gave her the opportunity to play a musical instrument. Ms. Yuhasz chose the drum set because the "Beatles" drummer, Ringo Starr, was her idol at that time. Early instructors include: Mr. Eddie Knight, Mr. Bill Nicks, both actively performing and teaching in South Bend. During her musical training in high school, the challenge was presented of being a female percussionist. Through trials and tribulations, the challenge brought about a burning desire to succeed as a performer. Ms. Yuhasz has four children: Jane, a history major at IUSB; Emily, a sophomore at Clay High School; Allen, a sixth grader at Darden Elementary; and Sarah, a first grader at Darden Elementary. A goal of Ms. Yuhasz's is to have others look and realize that they too can achieve something out of the ordinary if they have the desire and are given the opportunity.

*"Aurora Borealis"*, Movement II of *SunSpots* is scored for Glockenspiel, Rosewood Marimba, Tubular Chimes, Mark Tree, Small Gong, 2 Conga Drums and a Concert Bass Drum. The musical material in the second movement includes a scale pattern of descending thirds, representing the fall of twilight. In counterpoint to the descending thirds is an ascending melodic gesture. The just audible bass drum rolls represent distant thunder, the mark tree glisses represent the dancing Aurora. The textural density increases and the meter shifts to musically portray the mysteriousness of the Aurora. The piece ends in a low register to give the effect of the musical finish of the colorful Aurora.

The poetic expression of the second movement:

#### **Aura**

Godlike waves of light oscillate above us,  
With glowing shades of hue striking convincing chords.  
Being awed by the radiance of the Aurora,  
We are absorbed into its entity.

Jenny Yuhasz 12/9/97

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