

UPCOMING EVENTS

Octubafest

October 26 – 7:30 PM, Recital Hall

* **LTCA – Turtle Island Quartet**

7:30 PM, Howard Auditorium

* **Laundry & Bourbon/Lonestar**

October 29-November 1, November 3-8

7:30 PM, Stone Theatre

Percussion Ensemble Concert

November 3 – 7:30 PM, Howard Auditorium

Choir Concert

November 4 – 7:30 PM, Howard Auditorium

Band Concert

November 9 – 2:00 PM, Howard Auditorium

* Indicates an admission charge for event

LOUISIANA TECH UNIVERSITY
SCHOOL OF THE PERFORMING ARTS
DEPARTMENT OF MUSIC

PRESENTS

Faculty Concert Series

Collage Concert

Thursday, October 9, 2014

7:30pm

Howard Center for the Performing Arts

For full concert details, visit:

music.latech.edu

PROGRAM

Et in Spiritum Sanctum,
from *B minor Mass*John Petzet, baritone
Steele Moegle, pianoJ.S. Bach
(1685-1750)**Pop Music Suite**

- I. Pop Music
- II. Pop Music Too
- III. Third Pop Music

Joe L. Alexander, tuba

Joe L. Alexander
(b. 1958)**Peregi Verbunk, Op. 40**Lawrence Gibbs III, clarinet
Steele Moegle, pianoLeo Weiner
(1885-1960)**Framed**

- 1. Ball at the Moulin de la Galette
- 2. Nocturne in Blue and Gold
- 3. Walking Man

Randall Sorensen, trumpet
Steele Moegle, pianoCecelia McDowall
(b. 1951)

INTERMISSION

Glamour

Gregory Lyons, percussion

Casey Cangelosi
(b. 1982)**Will There Really Be A Morning?****The Lamb**Lisa Maxedon, soprano
Steele Moegle, pianoRicky Ian Gordon
(b.1956)Lee Hoiby
(1926-2011)**Asturias (Leyenda)**

Cain Budds, guitar

Isaac Albéniz
(1860-1909)

TRANSLATION

“Et in Spiritum Sanctum”

Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre,
et Filio simul adoratur et
conglorificatur:
qui locutus est per Prophetas.
Et unam, sanctam, catholicam et
apostolicam Ecclesiam.

And in the Holy Spirit,
the Lord and Giver of life,
who proceeds from the Father
and the Son.
Who together with the Father
and the Son is adored and glorified,
and who spoke through prophets.
And one holy, Catholic and
Apostolic Church.

PROGRAM NOTES

Pop Music Suite explores rhythmic ideas prominent in rock music. The suite was completed and premiered in November of 2009 on a Louisiana Composers Consortium concert in Ruston, Louisiana.

"**Peregi Verbunk**" is simply a "Hungarian Dance" originally written for "solo" instrument and piano by Hungarian composer Leo Weiner. The composer was Professor of Chamber Music, Theory and Composition at the Budapest Academy of music from 1908, a position held his entire life. The work was originally scored for piano solo but in 1951 was scored for violin, viola or clarinet and piano. The version for clarinet and piano is the most performed and was dedicated to Gyorgy Balassa, Professor of Clarinet at the Budapest Academy of Music and a colleague of the composer.

Framed by Cecelia McDowall

This colorful collection of pieces draws its inspirations from a variety of art works. The three movements to be performed include a gentle Parisian waltz, *Ball at the Moulin de la Galette*, inspired by Renoir; an atmospheric night piece, *Nocturne in Blue and Gold*, by Whistler; and a jazz influenced work in five-four meter, *Walking Man*, inspired by a powerful elongated sculpture by Giacometti. The art works will be projected above the stage during each movement.

Glamour is scored for wood block, piccolo wood block, bottle, bamboo log, ice bell, splash cymbal, China cymbal, suspended cymbal, and an acoustic metronome set to a 6 beat bell subdivision. The work is unique in its novel employment of the metronome. Instead of its normal role as a mere practice device to aid musicians with tempo control, the sounds of the metronome's pendulum and bell are brought forward as part of the musical composition. Cangelosi earned master's degrees from The Boston Conservatory and Rice

University. In addition to his work as a performer and composer, he also teaches percussion at Concord University in West Virginia.

Stephen Holden of the New York Times refers to Ricky Ian Gordon's music as "caviar in a world gorging on pizza". This hints at Gordon's mixture of honest, heart-felt lyrics with harmonically complex writing. The composer is one of a handful of young musicians who are blending musical theatre and pop music influences with the classical compositional style of the art song. This is evident in *Will There Really Be a Morning*, a setting of Emily Dickinson, which has a definitive pop-ballad feel. Lee Hoiby (*The Lamb*) studied composition at the Curtis Institute in Philadelphia with composer Gian Carlo Menotti and considers his strongest musical influence to be the works of Samuel Barber. In 1990, he was honored with a concert dedicated to his music on the American Composers Series at the Kennedy Center.

Albeniz's prelude, *Asturias-Leyenda*, is perhaps the quintessential "Spanish guitar" piece. A favorite of Andrés Segovia, and virtually every guitarist that followed him, the piece has become so widely identified with the guitar that those who do not know otherwise would probably be astonished to discover that the work was originally written for the piano. Isaac Albeniz (1860-1909) wrote the piece during the early 1890's, most likely in London (where he had established himself as a concert pianist and theatre composer). The piece was first published in Barcelona, by Juan Bta. Pujol & Co., in 1892 as the opening "Preludio" of a three-movement set entitled *Chants d' Espagne*, op. 232. Five years later, both Juan Bta. Pujol and the Union Musical Española in Madrid published a five-movement version of the work, again with our piece as the opening "Preludio." - Stanley Yates.