

Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Guest Artist Recital Series

Unheard-of Ensemble

Ford Fourquarean, *Clarinet*

Erica Dicker, *Violin*

Iva Casian-Lakos, *Cello*

Daniel Anastasio, *Piano*

**This event is sponsored by the Harold K. Sage Foundation
and the Illinois State University Foundation Fund.**

**Kemp Recital Hall
November 2, 2022
Wednesday Evening
8:00 p.m.**

This is the thirty-fifth program of the 2022-2023 season.

Program

Please silence all electronic devices for the duration of the concert. Thank you.

Carl Schimmel – *Roadshow for Thora* (2015)

- I. The Yes No Bear
- II. The Ives Trotter
- III. Pulling the Pink Pig
- IV. The Clown Magician
- V. The Humpty Dumpty Circus Band

Liliya Ugay – *After the End of Time* (2020)

- I. Chaos
- II. Isolation
- III. Protest
- IV. Unification
- V. Aftersounds

~ INTERMISSION ~

Lucas Dahmm – *six avian vignettes* (2022)

1. The Owl
2. The Hummingbird
3. The Cuckoo
4. The Flock
5. The Woodpecker
6. The Owl, returning

Miki McCarthy – *craters* (2022)

Noah Marney – *Monstera Suite* (2022)

- I. Windowleaf
 - II. Air plant
 - III. Instructions for Care
- all movements played attacca*

Ty Bloomfield – *embers, cinders, ash* (2022)

- I. self-ignition
 - II. the warmth of those around you
 - III. extinguished
- all movements played attacca*

PROGRAM NOTES

Roadshow for Thora was written for my little girl, for first performance by the SOLI Chamber Ensemble. I've selected a few toys featured on the hit PBS show *Antiques Roadshow*, and in each of the five movements I imagine how she might play with them.

In "The Yes No Bear," Thora plays with the little handheld bear, which is capable of nodding and shaking its head. It can also – surprise! – turn its head around to reveal a goofy wide-eyed face.

In "The Ives Trotter," Thora's bay horse trots at top speed across the floor, pulling a lightning-quick phaeton and its jaunty driver. The toy was built by a company founded by Edward Ives, and in this movement, the musical material is derived from music by a distant cousin of Edward.

In "Pulling the Pink Pig," Thora does not simply run about with her pig, she bonds with the animal and cares for it as her beloved pet. Of course, it has some porcine commentary. And the tune to "Three Little Pigs Went to Market" runs through Thora's mind.

In "The Clown Magician," a dapper clown, his hat cocked to one side, performs four conjuring tricks. The original music is used in this movement.

In "The Humpty Dumpty Circus Band," the little band approaches from afar. As the band comes nearer, the bombast and fanfare of the spectacle overwhelms! – *Carl Schimmel*

After the End of Time was written to commemorate Messiaen's *Quatuor pour la fin du temps*. With this piece I responded to the feelings surrounding the COVID-19 pandemic – fear and uncertainty, detachment and unity, and hope. With the impossibility of concert performances, we have to find alternate ways to make music – such a situation creates a resemblance with the history of Messiaen's masterpiece. Finally, what Messiaen and first performers of the *Quatuor* profoundly inspired me with, is the persistence – the vitality of live art music, which would continue to be created and find its place no matter what happens in the world it lives in. – *Liliya Ugay*

Written for Unheard-of Ensemble, *six avian vignettes* seeks to explore various textural ideas from a birds-eye point of view. The six scenes are musical depictions of several birds based on their environments as well as how they move and sound. Each scene moves from one to the next, occasionally connected but oftentimes separate. The night, which is heard in the nachtmusik of the first and sixth vignettes, serves to open and close the piece—just as each day of birdsong has, as its precursor and finale, a calm darkness with the quiet hooting of owls. – *Lucas Dahmm*

"Friends"

a poem to accompany craters

The man on the moon seems awfully lonely.
Sitting upon a cheese rock with no friends makes it less than homely.
If I had a wish that I knew would come true,
I'd wish to be on the moon.

I wrote *craters* by first exploring the ideas of the man people see on the moon and the joke that the moon is made of cheese. From there I made the lyrics that described a fantasy world where the man on the moon was actually a person. When the instruments come in, the silly piece about some man on a cheese rock becomes a piece about a heartwarming desire to be friends with this man who's apparently emotionally eating the moon due to loneliness. It all comes together in a sweet song about wanting to make a friend, and maybe make a few craters while up there as well. – *Miki McCarthy*

Monstera Suite – I am not adept in taking care of plants. So much so that I typically defy any attempts to own plants all together. However, during the fall semester of 2022 I went against my better judgement and purchased a *Monstera Deliciosa*, a common houseplant. During this time my excitement and pride for this thriving plant led me to write this piece, evoking a *Monstera*'s environment from a multitude of perspectives. With the growth of the plant, the scope and trajectory of this piece grew alongside it, expanding into a suite with three movements – “Windowleaf,” a fantastical sonic representation of a delightfully still *Monstera* catching golden rays throughout the day; “Air plant,” capturing the twisted and dramatic fight between growth and decay in the wild; and “Instructions for Care,” a self-aware movement spotted with references to various moments within the work. Along with immense research and direction from my mentors, *Monstera Suite* seeks to playfully evoke the extraordinary beauty of this ordinary plant, creating a unique and extramusical soundscape. – *Noah Marney*

When I begin writing a piece about a topic that is commonly portrayed, I try to ask myself – are there any ways to think about this topic in a different way? For *ember, cinders, ash*, I took a look at something simple – fire – and my personal relationship with the topic aside from it being generically dangerous. “self-ignition” mimics the struggle to start a lighter or a fire. “the warmth of those around you” is about how bonfires and firepits are used to bring people together and form a sense of community. Lastly, “extinguished” revisits the concepts of movement 1 and is about putting the fire out. – *Ty Bloomfield*

ABOUT THE ENSEMBLE

Unheard-of//Ensemble is a contemporary chamber ensemble dedicated to connecting new music to communities across the United States through the development and performance of adventurous programs, using technology and interactive multimedia. Unheard-of is committed to the idea that new music belongs in every community and implements this mission through concerts and educational workshops throughout New York, as well as across the United States through touring. Unheard-of's scope and impact has grown dramatically since forming in 2014, now a nation-wide community across multiple artistic genres. With an approach that is open and welcoming of all voices, Unheard-of strives to be a vehicle for imaginative voices novel and experienced, experimental and traditional, uncomfortable and accessible.

Unheard-of commissions large-scale multimedia projects, runs its own summer workshop for emerging composers (the Collaborative Composition Initiative or CCI), and self-presents collaborative concerts with community organizations like the Gowanus Dredgers and Tideland Institute. These innovative projects range from concerts aboard rafts in the Gowanus Canal in Brooklyn, to gallery spaces and concert halls. Unheard-of's 2022-23 season features new commissions by Nickitas Demos, Lila Meretzky, Adam Mirza, and “Unheard-of plays Unheard-of”, a concert of premieres written by the ensemble. This October the ensemble tours Ohio, visiting Kent State University, Kent State's Stark Campus, and Oberlin. In November, Unheard-of has a residency at Washington University of St. Louis, visits Illinois State University, and performs on Crosstown Arts's series in Memphis, Tennessee. Unheard-of's spring features a four-day guest residency with the Northwestern University composition studio, a concert at Chicago's Constellation, and a collaboration with Minnesota-based Spitting Image Collective workshopping and premiering new multimedia works written by the collective.