

# THE EASTERN ILLINOIS NEW MUSIC ENSEMBLE

featuring  
New Orchestral Works by Mark Rheume

DVORAK CONCERT HALL  
SUNDAY, APRIL 12, 2015  
3:00 PM

Eastern Illinois University

THE EASTERN ILLINOIS NEW MUSIC ENSEMBLE

Fanfare for Brass, Percussion, and Organ (2014).....Mark Rheume (b. 1990)  
*Dr. Jemie Robertson, Guest Conductor*  
*Prof. Gary Jensen, organ*

The Earth Without Water (2014).....Rheume

Symphony no. 1 (2015).....Rheume

- I. Un Poco Sostenuto
- II. Adagio
- III. Scherzo

*Mark Rheume, Conductor*

## The Eastern Illinois New Music Ensemble Personnel

### Flute/Piccolo

Maureen Moeller  
Teresa Richard

### Oboe

Maja Dinger

### Soprano Saxophone

Bryan Chesi

### Bassoon

Matthew Cochran  
Sarah Tucker

### Clarinet

Hannah Plevka

### Bass Clarinet

Erin Bozek

### Trumpet

Michael Eckardt  
Chris Fryer  
Alex Hoese  
Matt Parker

### Horn

Joe Goldstein  
Laura Hanrahan  
Bree Johnson  
Tim Layden

### Tenor Trombone

Jaime Escatel  
Jacob Hardy  
Tyler Harr

### Bass Trombone

Michael Pond-Jones

### Tuba

Michael Livingston

### Percussion

Dan Brickner  
Stephany Cohen  
Cheyenne Corbitt  
Benjamin Damann  
Angela Napolitano  
Donovan Norman  
Alison Stangel

### Piano

Lucas Fain  
Evan Storm  
Ty Tuttle

### Organ

Mr. Gary Jensen

### Violin

James Calderon  
Samantha Dominis  
Tobias Gamino  
Nora Kollar

### Viola

Diana Hernandez

### Violoncello

Kaitlyn Estep  
Jonathan Fong

### Double Bass

Julia Ford

## Program Notes

**Fanfare for Brass, Percussion, and Organ** is a short work written after a brief study of Aaron Copland's *Fanfare for the Common Man*. The work shares much of the intervallic content and atmosphere with Copland, but also employs the organ as a sustain mechanism for the brass ensemble. This piece was premiered on December 8, 2014 by the Eastern Illinois Brass Studios under the direction of Dr. Jemmie Robertson, with Professor Gary Jensen on organ.

**The Earth Without Water** is a 20-minute work for small orchestra. Its content is the subject of the composer's thesis, titled "Characteristics of a Modern Ballet: The Adoption of Sonic Vocabulary and Textual Treatment in *The Earth Without Water*." The ballet is divided into 8 sections: an Introduction, six distinct scenes, and a brief Coda. The work's form and narrative derive from this poem, also written by the composer:

CGACATCTGACGACTAGCGACGACTAGACGACTAGCTAGCATCGACTCATCTACGATA  
CGATCAGCTCGACGACTAGCACGATCATCGACTATCACATAGACGCTACGATCAGGCT  
AGAGCATCGATCA If I take your hand in mine,CGACGATCATCGACGCGCAGCTAGCCT  
GTCAGTCATCACT[your left in mine] and ifCGATCAGCATAGCATCTACGCTAGTCGA  
TACTATGTAGACGCI hold it close between AGCATACTGATCAATCA CTAGTAGCTATC  
CGACAGAATCGCAus, we'll see all of the cracksAGATCATCGCGACTGGCTAGCTATCA  
GGATAGCATCTACand each part of skin etching aCTCAGCAGCATCAGCATCGATAGC  
GATGATCGATGTAcrust across CGATCACATGATCGATCGGATCGGATAGCTAGCAAC  
TATCAGGCTACGAAeach finger. And if we look closer,GACGCGAGCACGTAGCTATAGC  
TCTGACACATAGTwe would see CGATCGATCGAATCGGAACGATCATCAGATCGATA  
ACAACGATCGATCthat the cracks are [and must be] GACTGAGAGAGTCAGCTGCTAT  
TAGCTACTCGACGmade of many more:CGATCGATCGACGTAGCAATGCTAGCTCAGC  
ATCGACACACGATAa burrowing,AATCGATCGATCGATACTCGAATCGTTCTCATCATCG  
TCACTGACGACGCAa reaching,GATCGACACGGATCGATCGCGTGACCATCGTCGTA  
ATCGACGAGGCTAa rip. ATCGTACGATCAGCATCAGATCGAGCGACGATCGAGCCTAG  
CTAGTGATCACGAAAnd I'd say that you AGTAGCTAGCCTAGCGCACGCTA AGTAGCGC  
GATCATCGACGCGand I are [and must be] nothing more thanATCTACTGACGAACGAA  
GCTAGGCTACGATAa collection of tectonic wrinkles. When we nestCTAGCAGAATATGC  
GTAGCTATAGAGCor marryAGCTACGACGCTACCGAGCATCAGTATCGTCGACCGATG  
CGATCGATCGACAor when I make you sit by me at theGACTGACTGATCACGAATAGC  
AGTAGCTAGCTAGpiano and you are drinking a white wine,ATCGACATGATCGATCGA  
CGATCGATCGACAif you look close,GACTGATCGATCGATCGATCGATCGAGACGAACG  
GCTACGATCAGCAit's all cracking upATCGCTGATCACGACGATCATCGACGCAGCTAG  
CGATCGATCGACAand down, rooted and split:TCTCGATCGATCGATCGAGTATCGACA  
GCTACGATCAGCAthe earth without water,GACTGATCACGACGATCATCGACGGAGG  
AGTAGCTAGCTAGthe wine glass on the floor.GACTGATCACGACGATCATCTACTGAC  
CGCATCGACGCGAGCTAGCATCTACTGACGATCGATCGATCGATCGACGATCATCGAC  
GATCGATCGACATGATCGATCGAATCGCATAGCTACGATCGATCGATCGATCGATCGATCGA

**Symphony no. 1** is a three-movement work for full orchestra. The piece is based on one motivic cell, [014]. This cell drives melodic, intervallic, and macro-harmonic content for the entire symphony.

**I. Un Poco Sostenuto**

The first movement of Symphony no. 1 is an altered sonata form. Instead of the typical harmonic movement in an Exposition, the First Theme, Second Theme, and Development follow the progression of the symphony's motivic cell. The piece features a simultaneous Recapitulation of both themes before a highly-striated fugue.

**II. Adagio**

The second movement is constructed as a palindrome, meaning that the score is mirrored across an axis of symmetry. In addition, two sections that feature the full brass section occur at the golden sections of both halves.

**III. Scherzo**

The last movement features a variety of dense rhythmic ostinati. The middle section consists of several rhythmic diminutions of the opening the first movement. The piece ends with a brief *Presto* section and finally a short flute solo.

An additional Graduate Composition Recital will be held at 6:00 pm in the Dvorak Concert Hall. This recital features a new work by Jennie Huntoon, titled, *O Magnum Mysterium: A Humanist Narrative*, performed by the Eastern Illinois New Music Ensemble.

We hope you will join us again for this performance!