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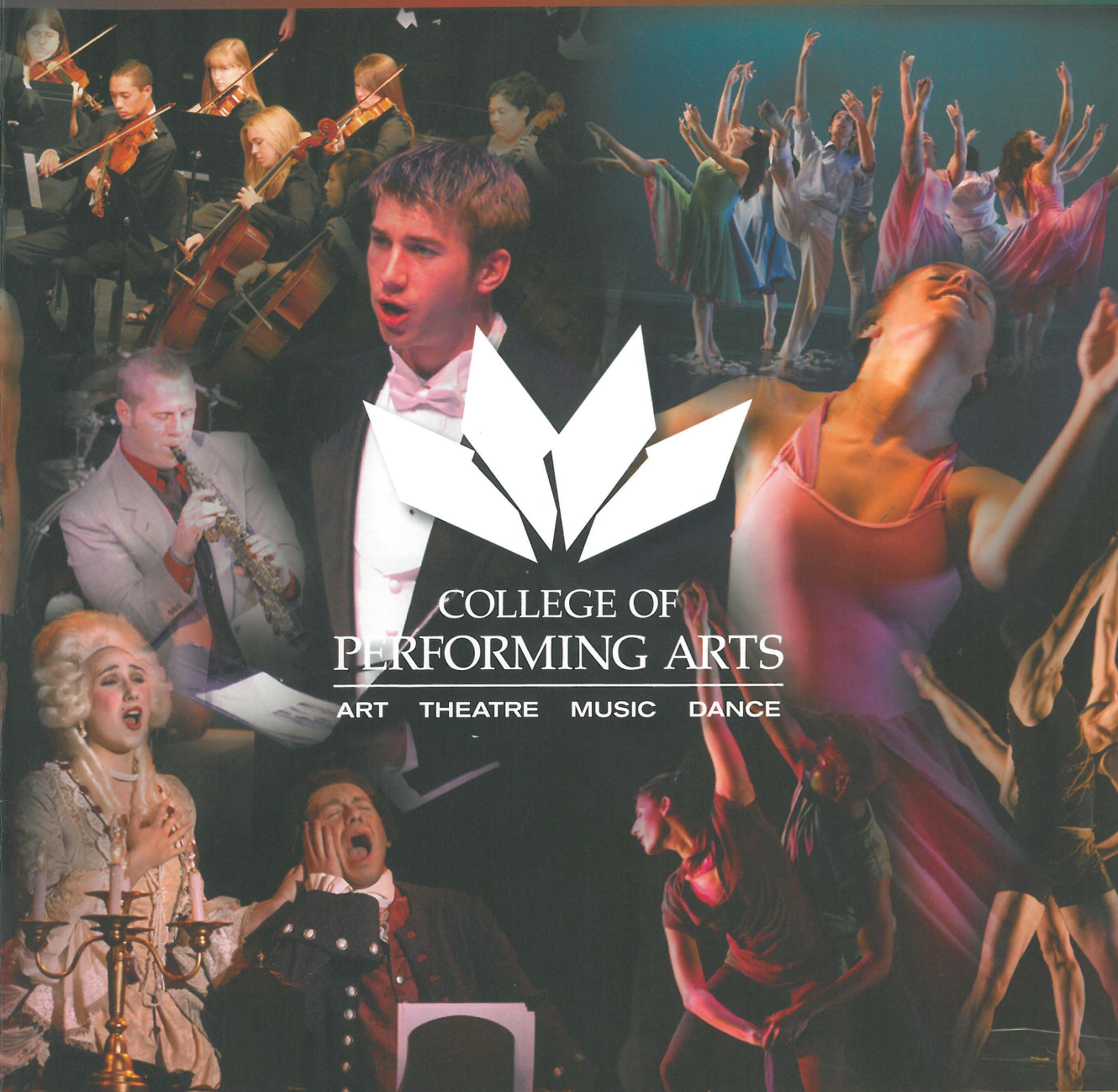
Daniela Mineva

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COLLEGE OF
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Spring 2010 Event Highlights

ART:

The PageFeb 1 – Mar 12

THEATRE:

Bus Stop by William Inge, in repertory with

Hedda Gabler by Henrik Ibsen..... Mar 12 – 14, 16 – 20

Student Directed One-ActsApr 23 – 25, 29 – 30, May 1

MUSIC:

University Choirs Post-Tour Concert.....Feb 5

Chapman Chamber Orchestra and University Singers..... Mar 5

Stan Kenton Alumni Band with the Chapman Big Band Mar 12

Chapman University Wind Symphony..... Mar 13

Visiting Artist in Recital – Sergei Babayan, piano Mar 23

Opera Chapman presents: Mozart's *Così fan tutte*Apr 23 – 25

Sholund Scholarship Concert: Sacred Music of the

Great Italian Opera Composers May 8

DANCE:

Dance Works in Progress Feb 27

Concert IntimeMar 25 – 27

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CHAPMAN UNIVERSITY

Conservatory of Music

presents a

Guest Artist

Daniela Mineva, piano

March 10, 2010 • 8:00 P.M.
Salmon Recital Hall

Biographies and program notes (in concert order)

Program

Préludes pour piano (1928–1929)

Prélude 1, *La colombe*

Prélude 2, *Chant d'extase dans un paysage triste*

Prélude 8, *Un reflet dans le vent...*

Olivier Messiaen
(1908–1992)

Piano Sonata, op. 1 (1946-1948)

III. *Choral et variations*

Henri Dutilleux
(b.1916)

Aftertouch (2006)

Vera Ivanova
(b.1977)

Intermission

Cinderblock and Empty Sky (2009)

(Winner of the *Chapman Piano Composition Competition*)

Adam Zahller Brown
(b.1988)

Piano Sonata (1965)

I. Allegro

II. Adagio

III. Allegretto

Sofia Gubaidulina
(b.1931)

Daniela Mineva, piano

Hailed by critics as a “vibrant and expressive performer who could steal the show in every concert” (New York Times), Daniela Mineva’s unique approach to standard repertory, combined with the performance and dedication of works by living composers, make her in demand as one of the most promising young concert artists.

Ms. Mineva has won prizes from the *2007 Jean Francaix Piano Competition* in Paris, France, the *1998 Steinway International Piano Competition*, the *International Competition "Music and the Earth"* in Sofia, Bulgaria, among many others. During the *Piano Meeting Festival 2007* in San Danielle, Italy, she was awarded with the prize “Highest artistic level of performance” for her solo recital at the festival. In collaboration with the composer Vera Ivanova, the *8th International Competition for New Music*, Orléans, France awarded them with the “Prix André CHEVILLION-Yvonne BONNAUD sous l’égide de la FOUNDATION DE FRANCE” for the solo piano piece “Aftertouch,” written for Daniela Mineva.

A strong proponent of new music, Ms. Mineva has collaborated, premiered and commissioned works by many North American and European composers and performed with *Speculum Musica* (New York, NY), *OSSIA* (Rochester, NY), *Twenty One* and the *International Society for Pianists and Composers*.

Born in Bulgaria, she began piano lessons at the age of five with her mother as her first teacher. She graduated from Sofia Music Academy (BM, MM in Piano Performance and Choral Conducting), University of North Texas (MM in Piano Performance and the Outstanding Graduate Diploma), Northwestern University (Artist Certificate) and Eastman School of Music (DMA and the Performance Certificate). Currently, she is Assistant Piano Professor and the Director of Keyboard Studies at Humboldt State University, California.

Olivier Messiaen, Préludes pour piano

Olivier Messiaen’s style was both consistent and varied, as this powerful set of solo piano music demonstrates. The rarely heard Préludes are highly instructive in this regard, and the comparison to Debussy is unavoidable. It is hard to imagine that Messiaen did not consider the model of the great master in his own conceptions of his Préludes. In the case of both composers, the Préludes represent the sensual, colorful side of their work. Préludes are early works, written when Messiaen was 21, but the signature of the composer is already unmistakable, although he had not yet incorporated Asian music and bird-song into his music. Messiaen belongs to a handful of 20th-century masters whose voice is so distinct that it rings out from the beginning of a career to an end, such as is the case with Stravinsky and Shostakovich.

Henri Dutilleux, Piano Sonata

Dutilleux is one of the most important French composers of the second half of the 20th century, producing work in the tradition of Maurice Ravel, Claude Debussy, and Albert Roussel, but in a style distinctly his own. He numbered as Op. 1 his Piano Sonata (1946-1948), written for pianist Geneviève

Joy whom he had married in 1946. He has renounced most of the works he composed before it because he did not believe them to be representative of his mature standards, considering many of them to be too derivative to have merit. The *Choral and Variations* is the third movement of Dutilleux's piano sonata and it is very often performed as separate piece on concerts.

Vera Ivanova, *Aftertouch*

The title of the piece implies the composer's intent to make the listener pay attention to the life and death of each sound with regard to the variety in attacks and decays. The variety and timbral richness of the piano, along with the resonances of short and sustained sounds, which produce quite different effects, were the main inspirations for this piece.

Adam Zahller Brown, *Cinderblock and Empty Sky*

Adam Zahller Brown is a midwestern-born composer whose work balances highly abstract and intensely personal elements. A third-year student in composition at the Chapman Conservatory in Orange, CA, his works have enjoyed readings and performances by *Ensemble Green* and the *Chapman New Music Ensemble*. In addition to composing, he performs frequently as a tenor, pianist, trumpeter, and multi-instrumentalist. His tenure at Chapman has yielded much recognition, including the Conservatory's Music Theory and "Golden Ear" awards.

Cinderblock and Empty Sky derives its form from the scientific principle of entropy, the second law of thermodynamics. This law basically states that the amount of chaos in a system will increase over time, due to expenditure of energy. Reflecting this concept, the arc of the piece moves from extreme high energy to extreme low energy. The intent is not, however, to translate a scientific concept into music in a literal, formalistic way. Rather, the piece is an exploration of how entropy exists in the individual, extrapolating the concept into the emotional realm.

Sofia Gubaidulina, Piano Sonata

Gubaidulina's entire piano output belongs to her earlier compositional period and consists of the following works: *Chaconne* (1962), *Piano Sonata* (1965), *Musical Toys* (1968), *Toccata-Troncata* (1971), *Invention* (1974) and *Piano Concerto "Introitus"* (1978). Some of the titles reveal her interest in baroque genres and the influence of J.S. Bach. The *Piano Sonata* is dedicated to Henrietta Mirvis, a pianist greatly admired by the composer. The work follows the classical formal structure in 3 movements: *Allegro* (sonata form), *Adagio*, and *Allegretto*. Four motives (pitch sets) are utilized throughout the entire sonata, which also constitute the cyclical elements upon which the rhetoric of the piece is constructed. Each motive is given a particular name: "spring," "struggle," "consolation," and "faith." Two distinct aspects of the sonata — the driving force and the meditative state — can be seen through the architecture of the work as portraying the image of the cross. The first movement is related to the "horizontal" line, which symbolizes human experience while the second movement reflects the "vertical" line, which represents man's striving for full realization in the Divine. The meeting point of these two lines in music happens at the end of second movement, and that reflects transformation of the human being at crossing these two dimensions. The third movement celebrates the newly obtained freedom of the spirit.

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