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## Guest Artist Recital

Anna Grinberg

Liam Viney

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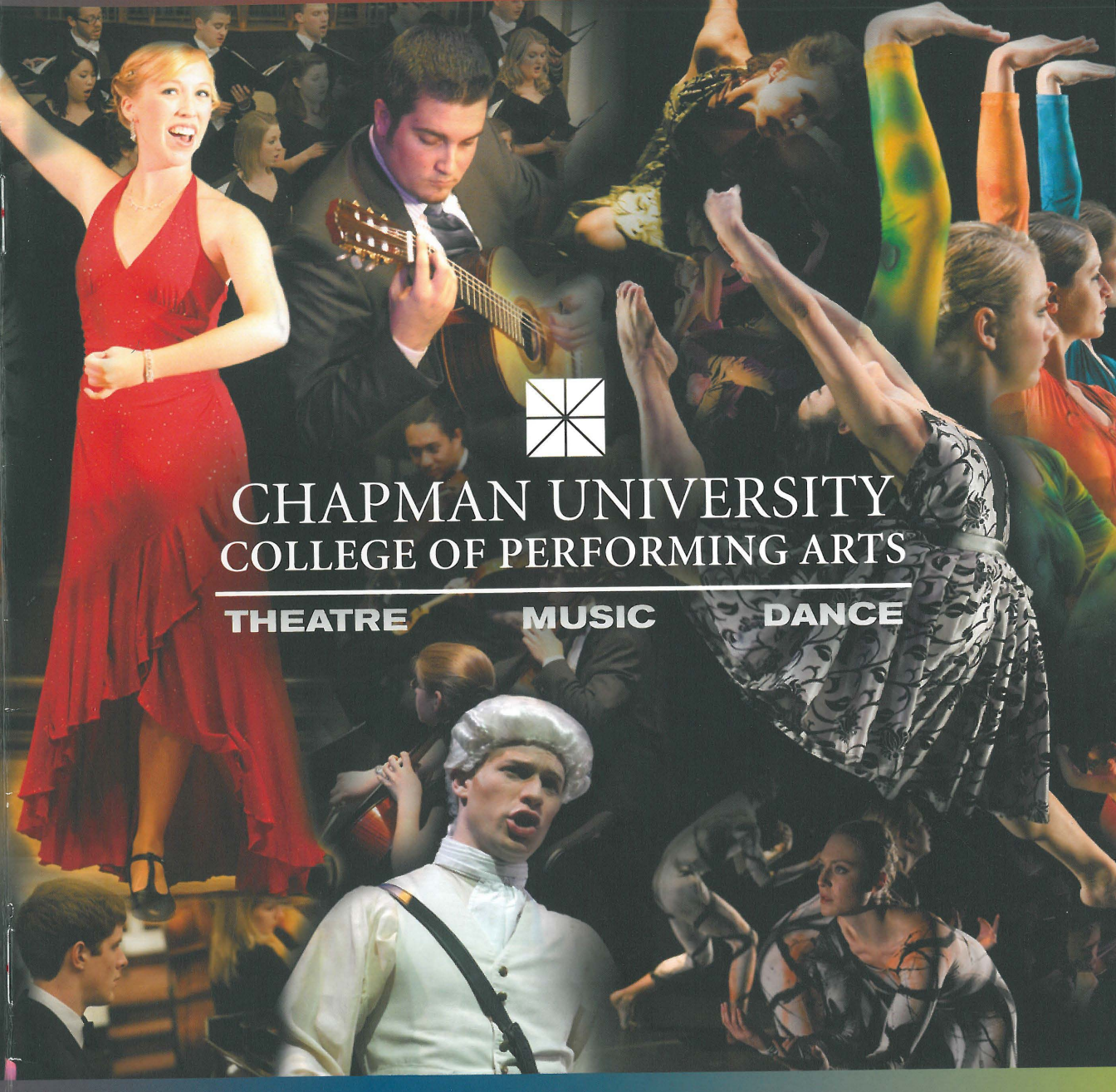
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**Spring 2011 Event Highlights**

THEATRE:

*Macbeth*

by William Shakespeare .....Feb. 17-19, 24-26

*Picasso at the Lapin Agile*

by Steve Martin .....Mar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert..... Feb. 4

Ensemble in Residence – Penderecki String Quartet ..... Feb. 15

Chapman Chamber Orchestra and University Choir..... Mar. 4

Chapman University Wind Symphony ..... Mar. 12

Opera Chapman..... Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3*,  
*Sanft wie du Lebtest* and *Mass in C*.....May 7

DANCE:

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Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

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CHAPMAN UNIVERSITY  
*Conservatory of Music*

*presents a*

Guest Artist Recital

Anna Grinberg, piano  
and  
Liam Viney, piano

February 10, 2011 • 8:00 P.M.  
Salmon Recital Hall

Program

Diamond Morning	Shaun Naidoo
Figures de Resonances	Henri Dutilleux
Structures, Book I	Pierre Boulez
Fog Canon	György Kurtág
2 Etudes in the Form of a Canon	Robert Schumann arranged by Debussy
1st Lesson	Peter Maxwell Davies
Hallelujah Junction	John Adams

*Ancient Songs for solo soprano* commissioned by the Northeast Council of Teachers of Japanese and its 14th Annual *Harumatsuri* was premiered by Stacey Fraser at the opening ceremony of the United Nations International School (UNIS) Theater in New York City on March 25, 2008. The first song *Ancient Voices* explores primitive singing. It demonstrates various vocal gestures, such as the hand trill, as well as cupping or covering the mouth. For the second piece, *Ritual Song*, a soprano sings a repetitive melody inspired by *Minyoo* (a melismatic style of Japanese folk singing), while playing finger cymbals. The rhythmic patterns of finger cymbals celebrate the continuing friendship between Japan and the United States. The third song, *Lullaby for All*, is a tribute to the Japanese lullabies of my childhood. Throughout the piece, a soprano sings simple melodies while playing two chords continuously on a miniature electric keyboard. In this last song a mother croons a tender lullaby to her child.

*Ancient Voices* is dedicated to nature Gods. *Ritual Song* is dedicated to people who participated in the 14th Annual *Harumatsuri* ("Spring Festival") at the UNIS Theater. And *Lullaby for All* is dedicated to soprano Stacey Fraser, who gave birth to a baby girl. I would like to thank the MacDowell Colony and the Millay Colony for the Arts for their generous support.

**Japanese and English Texts (Translations) by Koji Nakano**

**II. *Ritual Song***

*Tooku no Uta* (A Song from the Past)

*Tooi Koe* (Voice from Afar)

*Tooku karano Hanasi* (Story from Ancient Times)

\*The first and second songs are *attacca*.

**III. *Lullaby for All***

*Minna no Uta* (This is a song for you.)

*Komori Uta lu lu lu-* (Lullaby for you, lu lu lu-)

*Minna ni Komori Uta Utau yo* (I will sing a lullaby for all.)

*Spiral XI: Mother and Child* was composed in 2007 for Susan Ung, the composer's wife and longtime musical interpreter. Part of a series of works begun in the 1980's that involves a broad variety of instrumental genre, each *Spiral* piece focuses on a single idea that is re-imagined and re-contextualized over the course of the work. In earlier instantiations of the series one might identify a musical motif as the central image, but more recently—and in *Spiral XI* in particular—the focus is on broader issues. This

work investigates the notion of musicality as something beyond instrumental practice. Rather, the use of vocal sounds (singing, humming, chanting, and whistling) is equally as important as are the variety of techniques that form the rich vocabulary of Ung's string writing. The balance between voice and viola shifts throughout the work, and the combination of these two dimensions produces a world that is more than the sum of its parts.

*Element Metal* was composed for one of the five-piece cycle of my recent composition for chamber music. The theme of the cycle is taken from the Chinese philosophy, *Yin Yang and the five elements*— wood, fire, earth, metal, and water. In *Yin Yang*, these elements are considered to be the essence of everything that is part of the dynamic process and cyclic movements of nature.

For the solo piano piece, I chose the element “metal”. According to *Yin Yang and the five elements*, the element metal is assigned characteristics such as solidity, vitality, purification, dryness, grief, whiteness, among others. These characteristics are reflected in this piece as texture, rhythm, tempo, and structure. I composed this piece imagining that a lump of massive metal gradually weathers and breaks down into pieces by the force of nature, changing its texture from a solid mass to fine, dry sand. It represents the process of purification of nature, and at the same time, the grief of the decaying metal.

“...wash yourself of yourself” incorporates two electronics techniques that I developed in 2008 and 2009. One technique uses real-time spectral analysis to create timbres by both subtractive and additive synthesis. These timbres imitate the original sounds as well as the combination tones that our brains create when hearing these sounds. The other technique uses real-time spectral analyses to create statistically transforming “clouds” of microtonal samples. In the case of my recent piano works, the samples used to create these clouds are also piano sounds. Both of these techniques aim to provide the listener with novel methods to explore his or her own listening.

“...wash yourself of yourself” is the second modular part to my other recent work for piano and electronics “*Be melting snow...*” While the latter work explores strictly notated algorithms, “...wash yourself of yourself” presents the same techniques in an open yet highly structured manner. The combined quote “Be melting snow; wash yourself of yourself” comes from a poem by Rumi. Both these works along with a third work for piano and electronics – “...approaching a prayer” – comprise a set of works that explore similar electronic techniques and

## Liam Viney & Anna Grinberg

Liam Viney and Anna Grinberg are active as solo pianists and as a two-piano/duo team. With a repertoire that spans from Bach and Mozart to Cage, Reich, Ligeti and the composers of today, they enjoy finding new things in old music and old things in new music. Officially formed in 2006 in Los Angeles, they have commissioned six new works, given premieres in New York, Los Angeles and Brisbane, and toured the United States and Israel. Now both working at the University of Queensland, Liam and Anna met while studying at Yale's School of Music with Boris Berman. Based in Los Angeles until 2009, performance highlights include Messiaen's *Visions de l'Amen* at Yale University's “Messiaen Centenary Celebration”, as well as live broadcasts on Southern California radio and Australia's Sunday Live and Keys to Music programs. Critic Ivan Katz said of their performance of John Adams' *Hallelujah Junction* at the “Horowitz Series”, Yale University: “I cannot imagine a finer performance, as this one had everything, illuminating every bar of the music...The audience went wild...”.

Hailed by the Los Angeles Times as “powerful”, Anna's career has seen performances around the world in venues such as Royce Hall, Los Angeles, and New York's Weil Recital Hall at Carnegie Hall. She has performed as soloist with the Hartford Symphony Orchestra, and the Paul Mellon Chamber Orchestra. Liam has appeared as soloist with the Queensland Symphony Orchestra, the Queensland Conservatorium Symphony Orchestra, the Queensland Youth Orchestra, the Hartford Symphony, and the CalArts Chamber Orchestra in concertos ranging from those of Mozart to Ligeti. He has won competitions in both Australia and the U.S., including First Prize in the Lev Vlassenko Piano Competition and the Yamaha Australian Youth Piano Competition, (the prize for which was a grand piano). Liam's 2008 solo recital of all Australian music (including five U.S. premieres) at Zipper Hall in Los Angeles was named “Best of 2008”; one of the top ten musical events that year in Los Angeles, by critic Rick Schultz.



## Upcoming Events

### February

- 19 Clara Cheng, faculty, piano 8:00p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 19 Orange County Guitar Circle 8:00p.m.  
Irvine Lecture Hall  
General Admission \$7  
Chapman Community Free
- 27 Scott Stone, guest artist, euphonium 5:00p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free

### March

- 3 Jack Liebeck, guest artist, violin 7:30p.m.  
Salmon Recital Hall  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 4 Chapman University Chamber Orchestra  
and University Singers 7:00p.m.  
St. John's Lutheran Church  
Free Admission
- 12 Chapman University Wind Symphony 7:30p.m.  
Chapman Auditorium  
General Admission \$15 • Senior/Students \$10  
Chapman Community Free
- 13 Orange County Youth Symphony Orchestra 4:00p.m.  
Chapman Auditorium  
General Admission \$10 • Senior/Students \$5  
Chapman Community Free
- 19 Orange County Guitar Circle 8:00p.m.  
Irvine Lecture Hall  
General Admission \$7  
Chapman Community Free

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We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or [cartwrig@chapman.edu](mailto:cartwrig@chapman.edu). Thank you for your interest and continued support!