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Guest Artist in Recital

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Guest Artists in Recital
Mary Fukushima, flute
& Michael Kirkendoll, piano
March 13, 2013



spring 2013
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SPRING 2013 calendar highlights

february

February 1

University Singers Post-Tour Concert

Stephen Coker, Conductor

February 7

President's Piano Series

Grace Fong & Louise Thomas, duo piano concert

February 14-16, 21-23

Twelfth Night by William Shakespeare

Directed by Thomas Bradac

march

March 7

President's Piano Series

Sergei Babayan

March 8

Chapman Chamber Orchestra & University Singers

Daniel Alfred Wachs, Music Director and Conductor
Stephen Coker, Conductor

March 14-16

Concert Intime

Directed by Alicia Guy

april

April 4

President's Piano Series

John Perry

April 4-6, 11-13

Stage Door

by George S. Kaufman & Edna Ferber
Directed by Nina LeNoir

April 19-21

Opera Chapman presents

The Merry Widow by Franz Lehar

Peter Atherton, Artistic Director
Carol Neblett, Associate Director

April 24-27

Student Produced One Acts

may

May 8-11

Spring Dance Concert

Directed by Jennifer Backhaus

May 11

Sholund Scholarship Concert

Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY

Conservatory of Music

presents

Guest Artists in Recital

DuoSolo Ensemble

featuring

Mary Fukushima, flute

Michael Kirkendoll, piano

March 13, 2012 • 8:00 P.M.

Salmon Recital Hall



For more information about our events, please visit our website at
<http://www.chapman.edu/copa> or call 714-997-6519
or email CoPA@chapman.edu

Program

Vent (1990) 80[?] - 294

David Lang
(b. 1957)

Zoom Tube (2001) 310[?] - 436

Ian Clark
(b. 1964)

Appel d'air (2001) 508 - 837

Bruno Mantovani
(b. 1974)

~Intermission~

De Profundis (1992)

- 2026

Frederic Rzewski
(b. 1938)

About *DuoSolo*

Since forming *DuoSolo* in 2006, **Mary Fukushima** (flute) and **Michael Kirkendoll** (piano) have become exciting new forces on the contemporary music scene. Following their 2006 debut in Carnegie Recital Hall, New York Concert Review called them “powerhouse performers,” noting Mary’s “warm and brilliant” sound and Michael’s “thought- provoking” and “atmospheric” playing. They have since commissioned or premiered nearly two-dozen works from such esteemed composers as David Rakowski, Frederic Rzewski, Gabriela Frank, and Forrest Pierce, as well as numerous works by emerging composers. *DuoSolo* appears regularly on concert series around the world and are frequent guests at new music festivals around the U.S.

DuoSolo creates programs that include music for solo flute, solo piano, and flute/piano duo, ranging from twentieth- century masterpieces to contemporary explorations of rock, pop, electronic music, and performance art. In 2008, *DuoSolo* created the *DuoSolo* Foundation: a 501(c)(3) nonprofit organization dedicated to the commissioning, performance, and education of new music. Annually, the DuoSolo Foundation sponsors an *Emerging Composer Competition* and new-music recitals benefiting causes including disaster relief, environmental protection, and animal rights. Under the auspices of the *DuoSolo* Foundation, Mary and Michael also direct the *Cortona Sessions for New Music* in Cortona, Italy. The *Cortona Sessions* brings young composers and performers together to encourage future collaborations and performances of new music through two weeks of rehearsals, lectures, workshops, and recitals. In two seasons, the *Cortona Sessions* has supported the premiere of more than eighty new works.

Program Notes

David Lang (b. 1957), was the winner of the 2008 Pulitzer Prize in music for *The Little Match Girl Passion*, and is probably most known as the co-founder and artistic director of the New York based *Bang on a Can*. His music lives and a world the blends modernism, minimalism, and rock, and is among the most performed repertoire by contemporary ensembles. *Vent*, written in 1990, is highly interactive duo in which the flute and piano trade gestures mimicking the sounds and shapes of wind. Lang's affection for both minimalism and rock are quite clear throughout this short and exciting work.

British flutist and composer **Ian Clarke (b. 1964)** is recognized globally as one of the most innovative and exciting flutist/composers alive today. While much of his compositional activity is in the performance and production of music for film and television, he is famous in flute circles for his unique ability to utilize contemporary flute techniques in the production of a wide variety of solo flute repertoire. Clarke's most famous works utilize techniques of 'Beat-Boxing' in addition to microtones, bends, and theatrics to produce music that is without comparison. *Zoom Tube (2001)* is one of Clarke's most significant contributions to the flute repertoire. With inspirations ranging from Stockhausen, to Bobby McFerrin, to Ian Anderson (Jethro Tull), the work is in many ways an ode to rock music. The flutist is asked to create various grooves through audible percussive techniques and vocalization. The flute becomes more than just a flute in this piece – it is an entire rock band!

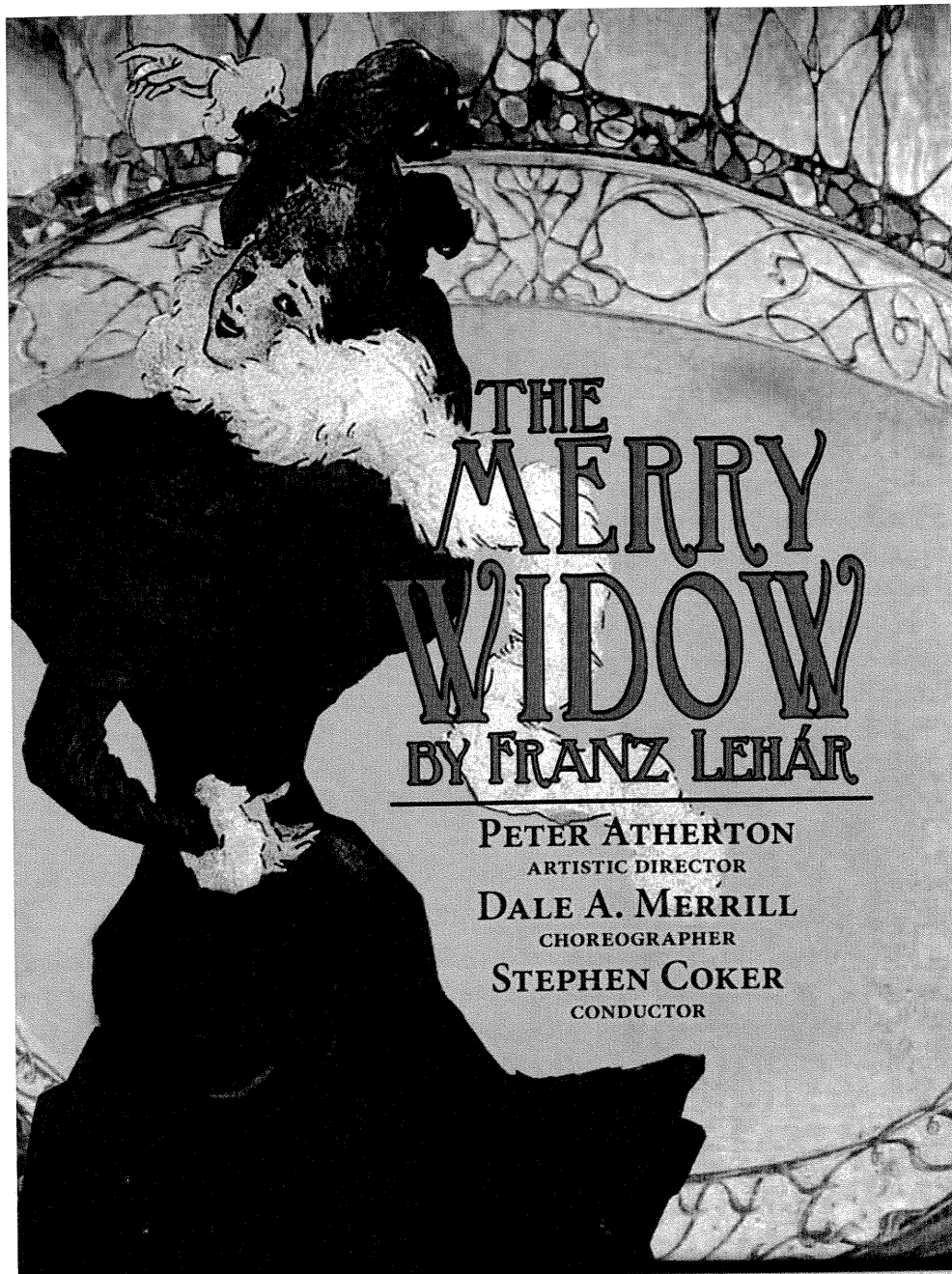
Bruno Mantovani (b. 1974) has become one of the most important composers of his generation. A graduate of the Paris Conservatory and an alumnus of the computer music center at IRCAM, his music is performed by leading ensembles and soloists around the globe. He remains one of the *Ensemble Intercontemporain's* most frequent commissions and has served as the headmaster of the Paris Conservatory since September 2010. Mantovani's music melds jazz and popular music traditions with the styles of a number of the 20th Century's most important composers including Messiaen, Stockhausen, and Boulez. It is highly virtuosic, incredibly difficult, and filled with stark dissonances and contemporary techniques. In *Appel d'Air (2001)*, Mantovani experiments with 'neutralizing' the soloist vs. accompanist relationship inherent in flute/piano repertoire. In trying to create a 'single entity', he layers textures and alternates soli sections between the instruments. The title translates to "Call for Air" and symbolizes the struggle that should come to find breath in the piece's dense and almost continuous flow.

Frederic Rzewski (b. 1938) is one of the most important composers for piano of the last fifty years. A lifelong performer and composer, Rzewski's music is influenced as much by both the great German masters (Bach and Beethoven) as by contemporary innovators like Ives, Schoenberg, and Messiaen. Rzewski's trained at the leading experimental centers in the U.S. including Harvard and Princeton, working with Randall Thompson, Walter

Piston, and Milton Babbitt. Among the most important experiences of his youth was a trip to Italy, where he lived and studied in Rome with a number of equally innovative expats. Rzewski taught composition at the Conservatoire Royal de Music in Belgium beginning in 1977, where he continues to live today. Rzewski is equally famous for his politics (he is a strong-willed socialist) and his use of music to make social commentary. In 1975, Rzewski wrote his most famous work, *The People United Will Never Be Defeated*, a set of 36 variations on the Chilean song of the same name. It was a song of the people that symbolized the uprising to overthrow the Chilean government. At nearly an hour in length, it is one of the 20th Centuries greatest monuments, on a level with Ives' *Concord Sonata* and Messiaen's *Vingt Regards*.

In 1992, Rzewski composed *De Profundis* and essentially established himself as the leading voice of a new theatrical style of musical composition. Rzewski calls *De Profundis* an 'oratorio' and requires the pianist to not only perform highly complicated virtuosic elements on the keyboard, but also to recite and sing text, whistle, and physically act at the piano. The piece takes its text from a letter written by Oscar Wilde, now published and titled *De Profundis*. The letter was written to his lover Lord Alfred Douglas during Wilde's imprisonment at Reading Gaol, following his conviction for 'gross indecency' which was code for homosexuality. Wilde's imprisonment was brought about by accusations made by Lord Alfred's father who did not approve of the relationship. Wilde's letter essentially has two parts. The first recounts elements of life prior to jail, while the second delves deeply into his spiritual transformation and development while in prison. Rzewski utilizes the musical textures and theatrics to amplify the elements of love, anger, despair, hope, salvation, and acceptance throughout the piece's 30 minutes. *De Profundis* is a truly powerful work that cuts to the core of issues the world still struggles with today.

-Program notes are provided by Michael Kinkerdoll



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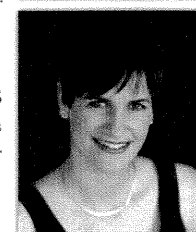
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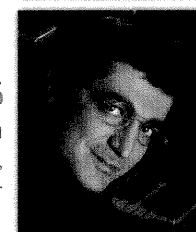
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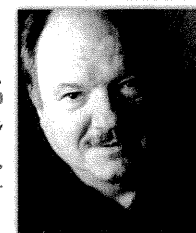
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Dale A. Merrill, Dean

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