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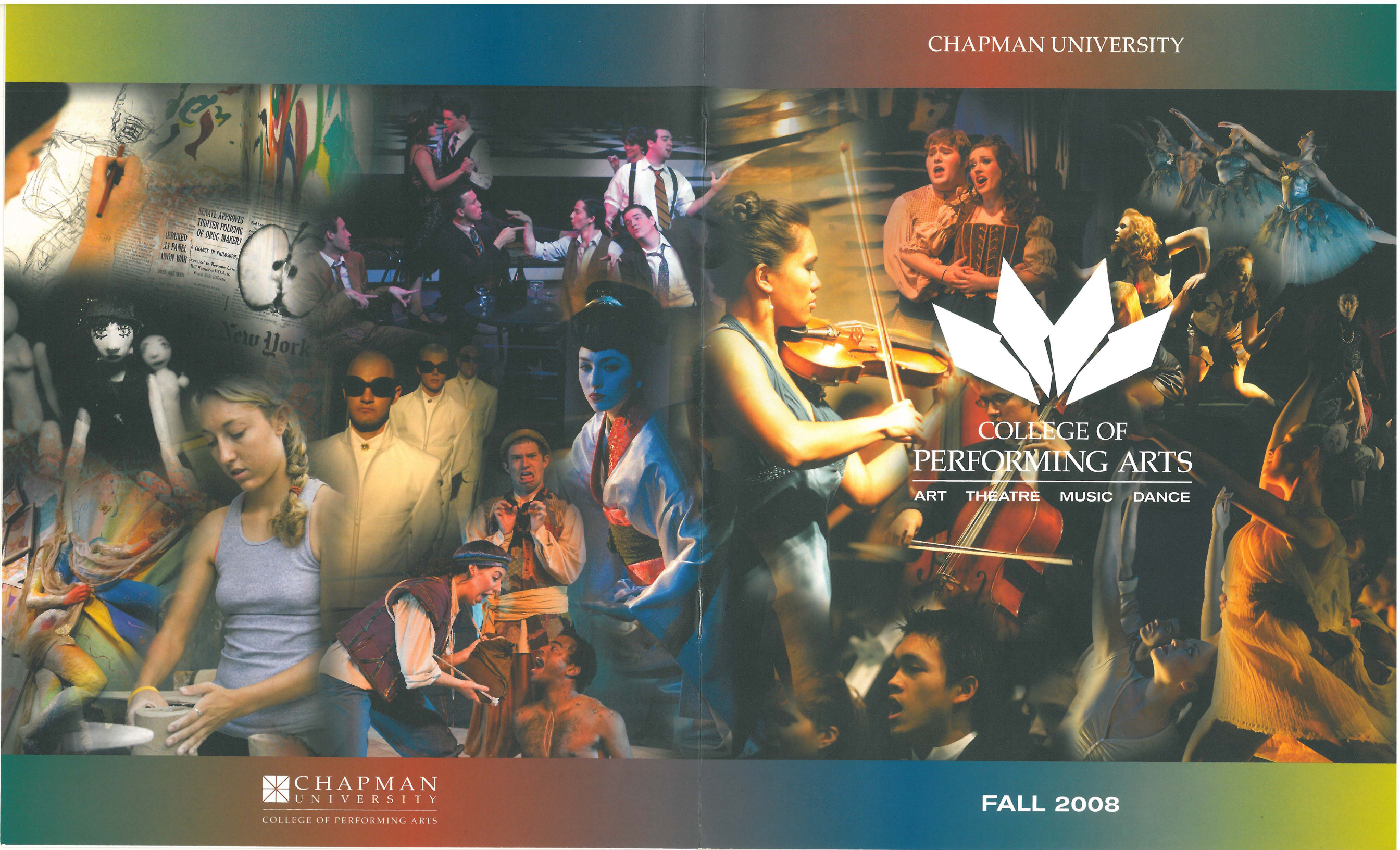
CHAPMAN UNIVERSITY

COLLEGE OF
PERFORMING ARTS

ART THEATRE MUSIC DANCE

CHAPMAN
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FALL 2008

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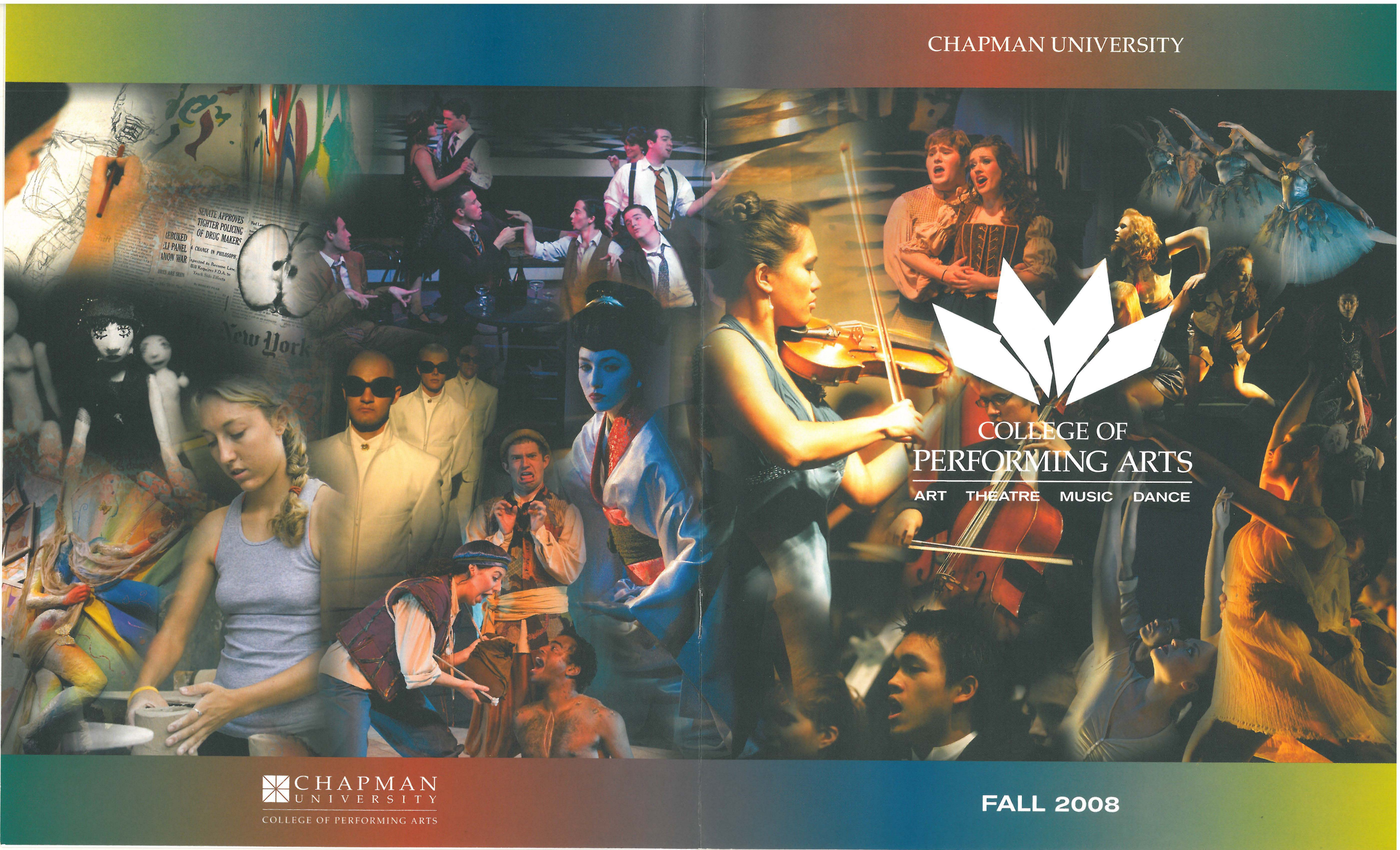
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Fall 2008 Event Highlights

ART:

Documental: Contemporary Video Art from Europe.....Sept 2 – Oct 4
Tony DeLap: Paintings and Drawings.....Oct 13 – Nov 14
BFA Junior Graphic Design & Studio Exhibition.....Nov 17 – Nov 20
Departmental Exhibition.....Dec 1 – 5

THEATRE:

The Taming of the Shrew Oct 17 – 19; 22 – 25
Student Directed One-ActsDec 3 – 7

MUSIC:

Guest Artists in Concert: Biava QuartetSept 26
Opera Chapman presents *A Weekend in the Country*Oct 24 – 26
Chapman Chamber Orchestra Oct 25
Chapman University Wind Symphony.....Nov 21
University Choirs in Concert.....Nov 21
Holiday Wassail.....Dec 5 – 6

DANCE:

Fall Dance Concert.....Nov 19 – 22

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CHAPMAN UNIVERSITY

Conservatory of Music

presents a

Faculty Recital

Ruby Cheng Goya, piano

with

Alisha Bauer, cello
Jeanie Lim, violin
Eric Wuest, violin

September 28, 2008 • 5:00 P.M.
Salmon Recital Hall

Program

Piano Quartet in G minor, K. 478
Allegro
Andante
Rondo: Allegro moderato

Wolfgang Amadeus Mozart
(1756-1791)

Quartet for Violin, Viola, Cello and Piano
I. Preludio
II. Danze
III. Canti drammatici
IV. Quasi una passacaglia
V. Canto principale
VI. Postludio

Pēteris Vasks
(b. 1946)

Intermission

Piano Quartet in B-flat Major, op. 41
Allegretto
Andante maestoso ma con motto
Poco allegro più tosto moderato
Allegro

Camille Saint-Saëns
(1835-1921)

Since their founding at the University of California, Los Angeles (UCLA) in 2005, the **Alcantara Piano Quartet** has been praised for their creativity and excellence in performance throughout North America. The quartet takes its name from the ‘Duke of Alcantara’ Stradivarius violin which was donated to UCLA in the 1960’s. In 2006 and 2007, the Alcantara Piano Quartet was a finalist in the Coleman Chamber Ensemble Competition, and a semi-finalist in the 2006 Fischhoff National Chamber Music Competition in South Bend, Indiana. They have performed on the Concertos Pomeridiano concert series in Manhattan Beach and Beverly Hills, the South Bay Chamber Music Society concert series in Palos Verdes, as well as numerous performances in Alberta, Canada, at the Banff Summer Chamber Music Residency. The members of the Alcantara Piano Quartet are graduates of the Juilliard School, University of Michigan, Lamont School of Music at the University of Denver, UCLA, and USC and have received coachings from such renowned musicians as Manahem Pressler, Paul Coletti, Walter Ponce, Richard Naill, and Gloria Cheng.

Cellist **Alisha Bauer** moved to Los Angeles five years ago to pursue her dreams of a versatile career in music. Inspired by the arts and culture of the city, it wasn't long before Ms. Bauer sought out opportunities to perform and collaborate with artists in non-traditional settings. These performances include Walt Disney Concert Hall engagements with the Dakah Hip Hop Orchestra, solo appearances in various art galleries with the Los Angeles Salon Series, and live radio performances on KXLU for their eclectic music showcase. Active in chamber music performance and education programs, Ms. Bauer is a regular performer and educator for organizations such as the Tonoï Ensemble, Eleos Arts, Da Camera Society, and Henry Mancini Institute Outreach. She has been a participant in master classes given by distinguished artists such as Janos Starker, Yo-Yo Ma and Lynn Harrell. In addition, Ms. Bauer teaches cello at Los Angeles City College, maintains a private studio, and enjoys freelance work recording for the motion pictures, radio, and television industries.

Ruby Cheng Goya is the recipient of top prizes and awards including the Joanna Hodges International Piano Competition, Southwestern Youth Music Festival, and the Los Angeles Philharmonic's Bronislaw Kaper Awards. Since her orchestral debut at age nine, Ms. Goya has collaborated with the Young Musicians Foundation Debut Orchestra, the Music Academy of the West Festival Orchestra, and the Los Angeles Philharmonic. Her performances have also been broadcast on Santa Barbara's KDB 93.7 classical radio. She is also an active collaborator in chamber music, with performances in the Wednesday at One series at Alice Tully Hall, New York, Van Wezel Auditorium, Florida, and the Ambassador Auditorium in Pasadena. Ms. Goya holds a Bachelor's and Master's Degree in piano performance from the Juilliard School where she studied with Jerome Lowenthal. She completed her doctoral studies at UCLA where she served as assistant faculty to Walter Ponce, and is now adjunct piano faculty at Chapman University.

Jeanie Lim attended the Colburn School of Performing Arts and was principal violist of the Colburn Chamber Orchestra, under celebrated conductor Daniel Lewis. Ms. Lim also held the principal viola chair in the Glendale Youth Orchestra, Disney's Young Musicians Symphony Orchestra, Eastern Symphony Orchestra, Fairbanks Festival Orchestra, and the LA Philharmonic Honors Orchestra. She has also been a member of the Asia America Symphony and the Percy Faith Orchestra in Japan. Ms. Lim received a Bachelor of Music degree from the University of Southern California's Thornton School of Music where she studied under Pamela Goldsmith, and has performed in master classes for the Juilliard, Emerson, Ysaye, Takacs, Guarneri, and Miro String Quartets. In addition to her classical background, Ms. Lim has worked with numerous artists and bands including John Legend, Rod Stewart, Rise Against, Thrice, Kanye West, and Dave Stewart of the Eurythmics.

Eric Wuest has appeared as a soloist with many orchestras, including the Rochester Philharmonic Orchestra, the University of Michigan Philharmonic Orchestra, and the UCLA Philharmonia. In April of 2008, he was one of twenty-four competitors selected for the Second Benjamin Britten International Violin Competition held in London. Mr. Wuest was also the principal second violinist on the multi-Grammy Award winning album Songs of Innocence and of Experience by William Bolcom, which was recorded at the University of Michigan in 2004. He graduated with a Master of Music degree in violin performance from the University of California, Los Angeles (UCLA) in June of 2006, and holds a Bachelor of Music degree in violin performance from the University of Michigan.

Wolfgang Amadeus Mozart: Piano Quartet in g minor, K. 478
In 1785, Mozart was commissioned by the publisher Franz Anton Hoffmeister to write three quartets for piano and strings. Mozart evidently relished the challenge of writing for a novel medium that had no significant precedents, and he first produced the quartet in G-minor, K. 478 later that year. It did not sell well, perhaps because of its revolutionary style, but also probably because of the challenging nature of its piano part. It is likely that the amateur musicians of the day found it entirely too difficult. Hoffmeister allowed Mozart to keep the advance payment that he had already received, on the condition that he would not write the other two quartets that were commissioned. (Mozart had already begun work on a second piano quartet in E-flat, which was accepted by another publisher in 1787.) One unique aspect of these quartets is the

equal treatment of the different instruments. In his piano trios, Mozart sometimes wrote what are essentially piano sonatas with string accompaniment, where the strings were distinctly subordinate. But in his piano quartets, Mozart liberated the stringed instruments, and gave them an equal partnership with the keyboard.

G minor was the key of drama and passion for Mozart, and this quartet opens dramatically with all of the instruments in unison. This stern opening figure dominates the first movement. Although it is largely absent from the central section, it returns with force to mark the return of the opening music, and the coda is obsessed with it to the virtual exclusion of everything else. The following andante answers the turbulence of G minor with the serenity of B-flat major. The sensuous chromaticism and beautifully ornate passagework provide some necessary calmness. The final rondo in G major sets a confident, vigorous tone that is maintained throughout. The incredible abundance of melody in this movement is nearly unmatched in all chamber music repertoire of its time.

Pēteris Vasks: Piano Quartet (2001)

Pēteris Vasks was born in Aizpute, Latvia in 1946. From 1974 to 1978 he studied at the Latvian Music Academy, in the composition class of Professor Valentins Utkins. His music gained wide popularity during the 1990's, when his compositions were performed by soloists, ensembles, and orchestras (David Geringas, Hilliard Ensemble, Kronos Quartet, Stockholm Radio Orchestra and Chorus) in Europe as well as other continents. He has been composer in residence both at the Stockholm New Music Festival and the Lockenhaus Festival of Gidon Kremer. In his music, Vasks dwells upon profound and solemn subjects using contemporary techniques of composition. But alongside most modern means of expression he is eager to use folk-like melodies and rhythms in his music, and often reverts to ancient, diatonic scales. The following statement by Vasks gives an explanation to this: "Speaking Latvian in one's music might be the most important and essential message we should carry to the world: speaking native, giving the most significant messages about ourselves, our joys and troubles, telling everything in our language. Even if people have had no connection with Latvian music - if they see some peculiar color, some flavor that is not to be found anywhere else we have been on the right track - we have been communicating in Latvian."

Pēteris Vasks's Piano Quartet was commissioned by the West Cork Chamber Music Festival and was first performed by James Boyd (viola) and the Florestan trio in West Cork, Ireland on June 30, 2001 (first edition). The Rix Piano Quartet are the co-authors of the Piano Quartet's second edition, which was first performed in public by the Rix Piano Quartet in Riga, Latvia on November 11, 2001.

Pēteris Vasks: "I composed the Quartet for violin, viola, cello and piano in the autumn of 2000 and the first months of 2001. The Quartet has six movements. The next contrasting movement begins at the climax of the previous movement.

I - Preludio - Created with a diatonic quint motif. The introduction successively develops from pp to ff.

II - Danze - A motive closely linked to Latvian folklore. Dazzling energy.

III - Canti drammatici - Cardinal turn-around point. Mental high-tension. Questions without answers.

IV - Quasi una passacaglia - Created with three complimentary musical themes. An aggressively fatal passacaglia followed by a sarcastic march and an explosive toccata. The movements climax - a black hole.

V - Canto principale - Broad, piano supported string chant. Praising faith and love.

VI - Postludio - A change of sonority at the ultimate climax: the Quartet ends in a sadly bright atmosphere."

Camille Saint-Saëns: Piano Quartet in B-flat, op. 41

Camille Saint-Saëns was probably the most extraordinary child prodigy in the history of music. For his debut piano recital at the age of 10, he offered as an encore to play any of Beethoven's thirty-two sonatas from memory. Not only did he compose over 300 pieces of music encompassing every genre, but he also wrote plays, poetry, a book on Roman archaeology, and essays on botany, ancient music, acoustics, and astronomy. In his music, Saint-Saëns sought purity of style and perfection of form. He is firmly rooted in the Classic tradition, and his works were praised for their logical construction and pure style. His sizable chamber music output includes two string quartets, a piano quartet, a piano quintet, two piano trios, and about two dozen works for piano and one other instrument.

The Piano Quartet, Op. 41 opens in a stylistically restrained manner. Lyrical string melodies are presented against prevalent arpeggio figuration on the piano, and the normal dramatic conflict of a conventional sonata movement is almost entirely avoided. In the second movement, a five bar 'chorale' theme in the strings is pitted against a rhythmic ostinato on the piano, after which roles become reversed. Following a brief fugue and numerous transformations of the opening melody, the movement ends in high drama. The subsequent scherzo in d minor provides a light and vivid contrast. Two episodes separate recurrences of the scherzo, the first in B-flat, and the second a charming and gently humorous interlude in E-flat, as short cadenzas culminating in explosive dominant chords lead the return to the initial theme. In the last movement, Saint-Saëns skillfully revisits themes from the previous three movements. After a recollection of the first movement opening, an ingenious double-fugue ensues, with subjects taken from the 'chorale' theme of the second movement and the second theme of the first movement. An extended coda brings the piece to a momentous finish.

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