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### Ensemble Green

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CHAPMAN UNIVERSITY



# COLLEGE OF PERFORMING ARTS

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ART   THEATRE   MUSIC   DANCE





## Spring 2009 Event Highlights

### ART:

Visual Urgency with *HOW* Self-Promo and AIGA Get Out the

Vote poster retrospective .....Feb 2 – Mar 12

BA and BFA Student Shows ..... Mar 16 – May 1

Departmental Exhibition ..... May 11 – 15

### THEATRE:

*Trojan Women* ..... Mar 20 – 22; 25 – 28

*Psycho Beach Party* ..... Apr 24 – May 2

### MUSIC:

University Choir Home Concert ..... Feb 6

Ensemble-in-Residence in Concert: Ensemble Green ..... Feb 7

Visiting Artist: Sergei Babayan, piano ..... Feb 10

Opera Chapman presents: *La Divina* and *Signor Deluso* by Pasatieri

and Mozart's *The Impresario* ..... Apr 24 – 26

Sholund Scholarship Concert: Schubert's *Mass in E-flat Major, D. 950*

and Beethoven's *Choral Fantasy, Op. 80* ..... May 9

### DANCE:

Works in Progress ..... Feb 28

Concert Intime ..... Mar 26 – 28

Spring Dance Concert ..... May 13 – 16

For more information about our events,

please visit our website at

<http://www.chapman.edu/copa/calendar>

or call 714-997-6519 or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

# CHAPMAN UNIVERSITY

## *Conservatory of Music*

*presents*

*ensemble* **GREEN**

## Ensemble-in-Residence at Chapman University

Conservatory of Music  
2008-09 Academic Year

March 12, 2009 • 8:00 P.M.  
Salmon Recital Hall

Program

*Holomovement*

- I. Gagak
- II. The Garden of Irrational Creatures
- III. Dinosaur Music

Sean Heim  
b. 1967

Paul Sherman – oboe, Eric km Clark – violin, Kira Blumberg – viola,  
Tom Peters - bass, Susan Svrcek - piano

*Trilogy*

- I. Nastrond
- II. Nidhogg
- III. Niflheim

Jeffrey Holmes  
b. 1971

Paul Sherman – oboe, Luke Fitzpatrick – violin, Tom Peters - bass,  
Susan Svrcek, Dzovig Markarian – piano, Nick Terry – percussion

**Holomovements** (2007) was written in dedication to my first composition teacher and dear friend Harold Oliver. When I worked with him as a student, Harry always knew exactly what to suggest to aid in the expansion of my horizons. Whether it was music, literature, art, religion, philosophy, science etc., he always guided me to the right materials. All things seemed equally important and interconnected to him – a way of viewing our world and the human condition that I have continued to explore throughout my life. And it was this avenue of thought that led me to David Bohm’s theory of implicate order just around the time the piece began to gestate in my daily thoughts. Bohm’s premise of undivided wholeness, that each “part” of the universe enfolds the movement of the whole, and therefore has an affect on the entire system, resonated strongly with my aesthetic and philosophical beliefs. It seemed fitting to contemplate the universe and its inhabitants in this way when setting out to write a piece for my friend.

Each of the three movements of the work is based on conversations/experiences I had with Harry over the years. The first movement, *Gagaku*, was inspired by the elegant colotomic structure of the ancient Japanese court music tradition. In my interpretation of the form there are 5 smaller cycles that revolve inside of one large cycle, which accelerates or “collapses” as the movement progresses. After this cycle reaches its point of maximum density, it then expands rapidly toward the movement’s final event. Each instrument within this larger cycle has the possibility of relaying 5 different types of events along with prescribed silences between them - each of these events/silences also expands and contracts by varying degrees.

The second movement, *The Garden of Irrational Creatures*, evokes the strong memories I have of helping out in Harry’s garden over the years. Many of the rhythmic patterns and durations in the movement are determined by the results of an iterative equation starting with  $H_1 = .707170$  – the number is then multiplied by itself and the integer dropped after each iteration. The result is a series of irrational numbers in which the small “error” of having .707170 instead of .707070 (a number that would lead to repetition after only 17 iterations) is rapidly amplified.

The third movement, *Dinosaur Music*, has its origins in a conversation I once had with Harry about the cranial cavities of dinosaurs and their ability to amplify sounds. He had several quite specific ideas of how to interpret this into musical contexts – but I use none of those here. Instead, I focused on what may have been the instincts and anxieties of both predator and prey in the age of these fascinating creatures.

**Trilogy** (2008) is a series of chamber works that each depict a different region of the Scandinavian mythological underworld. These three works all share motivic themes, rhythmic cycles, large-scale forms, and dramatic content.

*Nastrond*. The shore of corpses, the place in the underworld will be as vile as it is vast; all its doors will face north. Its walls and roof will be made of wattled snakes, their heads facing inward, blowing so much poison that it runs in rivers.

- 1. The Sea
- 2. The Shore
- 3. The Blood

*Nidhogg.* One root dug deep into Niflheim and under that root the spring Hvergelmir seethed and growled like water in a cauldron. Down there the dragon Nidhogg ripped apart corpses. Between mouthfuls, he sent the squirrel Ratatosk whisking up the trunk from deepest earth to heaven; it carried insults to the eagle who sat on the topmost bough, with a hawk perched on its brow. And Nidhogg was not content with corpses; he gnawed at the root of Yggdrasill itself, trying to loosen what was firm and put an end to the eternal.

1. The Forrest
2. The Lake
3. The Dragon

*Niflheim.* A place of bitter cold and unending night; its citadel is Hel, a place with towering walls and forbidding gates presided over by a hideous monster also named Hel, who is half white and half black, half alive and half dead, and who rules the world of the dead. Evil men pass through Hel to die again in Niflheim.

1. The Freezing Mist
2. The Eleven Rivers
3. The Darkness

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