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Guest Artists in Recital: Ray/Kallay Duo

Aron Kallay

Ricki Ray

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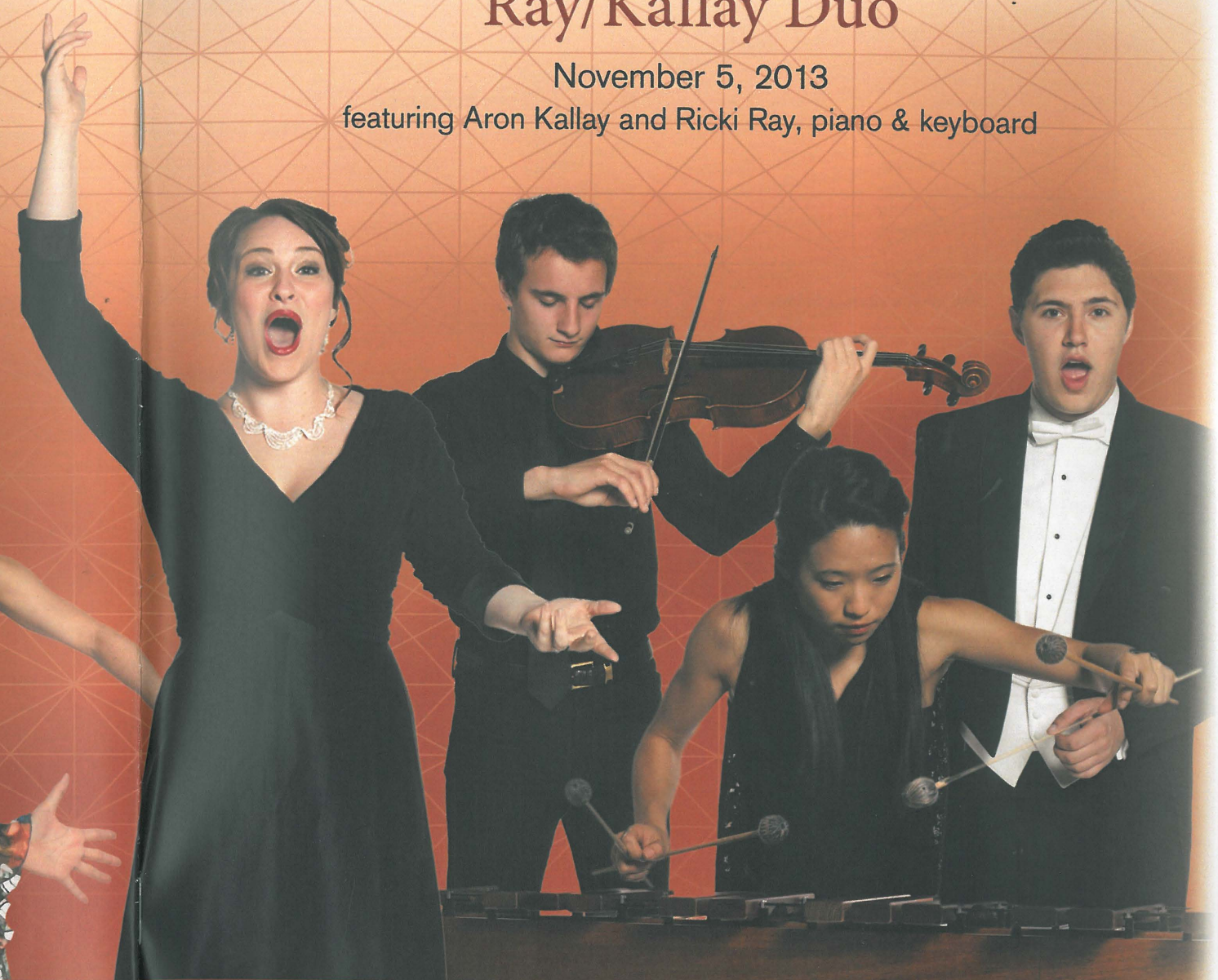
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Guest Artists in Recital – Ray/Kallay Duo

November 5, 2013
featuring Aron Kallay and Ricki Ray, piano & keyboard



FALL 2013

calendar highlights

september

September 26-28, October 3-5

Present Laughter

by Noël Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

"Gems of the Bel Canto Era"

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony:

"Dreams, Dances, and Visions"

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

"Gods & Monsters"

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women's

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten's *War Requiem*

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert

CHAPMAN UNIVERSITY

Hall-Musco

Conservatory of Music

presents

Guest Artists in Recital:

Ray-Kallay Duo

Vicky Ray, piano

Aron Kallay, piano

November 5, 2013 ■ 8:00 P.M.

Salmon Recital Hall



CHAPMAN
UNIVERSITY

COLLEGE OF PERFORMING ARTS

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Program

Three Quarter-tone Pieces (1924)

I. Largo
II. Allegro
III. Chorale

Charles Ives

Water Clock/Music Box (2013)

Jason F. Heath

All Sense of Proportion (2013)

1. Shameless Denials
2. Changes
3. Black Toccata

Bill Alves

~Intermission~

Rad (2003)

Enno Poppe

Program Notes

Three Quarter-Tone Pieces
Of the three short pieces that I've composed with the use of quarter-tones, the first and last were originally intended for a quarter-tone piano, two keyboards, and for one player.

The first movement, Largo, is primarily diatonic, using quarter-tones as passing-notes or suspensions and quarter-tone chords as extensions or variants, though the middle section is of quarter-tone extensions.

The second movement, Allegro, for two pianos, one tuned a quarter-tone sharp, is mostly made of rhythms contrasted or "split" between the two pianos. From a pure quarter-tone harmonic standpoint it doesn't amount to much.

The last is a "Chorale" played by two pianos as it stands written for one piano; there is very little doubling. It attempts to work along the pure quarter-tone harmonic lines outlined in the second section of this paper, and is made of a phrase in quarter-tones going to one in half-tones and ending in whole tones, while the harmonic plan remains throughout on a quarter-tone basis.

-Charles Ives

All Sense of Proportion
In Plato's Republic, he mocks theorists who search for meaning through their ears, twisting strings on pegs to find truth, regardless of those strings' "shameless denials" (in Desmond Lee's translation). I have done my share of string twisting (or the electronic equivalent) myself but make no claims to Platonic truth thereby, only to that certain "twisted" meaning that finds its way through our ears. This piece is tuned in just intonation, that is, through true proportions, specifically the third and seventh harmonics found in the natural vibrations of strings.

-Bill Alves

Water Clock/Music Box
(Música de la Clepsidra de Borges)

Excerpts from Jorge Luis Borges' sonnet, "Caja de Música", selected and translated by the composer:

Music of the water clock.
Drops of slow honey, of invisible gold.
Fragile and eternal thread,
Mysterious and clear.

Program Notes

They are a yesterday that returns.
From what time?
From what garden of melancholy do they come to me?

I won't know. It's not important.

In this music, I am. I want to be.
I bleed myself out.

Rad kind of summary of years I've spent working with microintervals. There are roughly a hundred different scales available, of which some are used just for a few seconds. The constant retuning [of the two keyboards] makes for a nearly inexhaustible supply of notes. The Typology of the scales includes: tempered scales with steps ranging from 1.66 to 0.1 semitones, including scales that have no octaves, like the one based on 0.96 semitones; scales with identical differences in frequency that grow closer together as they move upwards (spectral sections); sequences of chords; combinations of various scales such that several notes are assigned to each key.

-Enno Poppe

Artists

Pianists **Vicki Ray** and **Aron Kallay** have given hundreds of world premieres in Los Angeles and across the country. Mark Swed of the LA Times called them "Exquisite. Every sound sounded considered, alive, worthy of our wonder," when they premiered John Cage's *The 10,000 Things* in 2012.

The Ray-Kallay Duo is dedicated to expanding the sonic possibilities of the multiple keyboard concert, often using two acoustic grands, two keyboards, or combinations of both. In redefining the 21st century piano duo, they also frequently include live electronics and alternate tuning systems in their programs. Their repertoire ranges from icons of the genre to newly composed works crafted specifically for their unusual and special resources.

In addition to their thriving solo and chamber careers, Vicki and Aron are also music educators in Southern California: Vicki is Head of Keyboard Studies at the Herb Alpert School of Music (CalArts), while Aron teaches music technology, theory, and piano and the University of Southern California (USC), Pomona College, and Chapman University.

Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. In addition to our student performances, our season always includes choreography, direction and concerts by our stellar faculty who are accomplished professional artists in their own right. As you will see, our faculty members are deeply talented educators and professionals, each with a true passion for the arts.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:

- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are an important part of our students' academic and artistic curriculum, exposing them to experiences that hone their artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,



Dale A. Merrill, Dean

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