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New Music Ensemble

Chapman New Music Ensemble

Nick Terry

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Jennifer Estrin

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CHAPMAN UNIVERSITY
School of Music

presents

New Music Ensemble

Sean Heim, Director

with special guests

Nick Terry & James Ieraci, percussion
Jennifer Estrin, violin

April 28, 2005 • 8pm
Salmon Recital Hall

Program

An Idyll for the Misbegotten

George Crumb

Hiroko Yamakawa-flute
Brandon Miller, James Ieraci and Nick Terry-percussion

Piano Trio (Nuclear)

Josh Foy

I – Andante – Moderato Moonlight Under the Green-lit Sky
II – Allegro – “There They Go Again . . . “

Kathleen Mangusing-violin
Sarah Awaa-cello
Josh Foy-piano

Between the Lines

Ingrid Stölzel

Hiroko Yamakawa-flute
Alex Wilson-cello
Josh Foy-piano

Intermission

A Concurrence

Andre Rossignol/Grace Camacho

Grace Camacho-visual media, Hiroko Yamakawa-flute, Jennifer Estrin-violin, Phillip Triggs-violin, Alex Wilson-cello, Josh Foy-piano, Brandon Miller & Laurie Ann Fischer-percussion

Three pieces of fruit for a dream . . .

Daniel Van der Roest

Fathom

Stephanie Williams

Stephanie Williams-soprano, Jennifer Estrin-flute,
Alex Wilson-cello, Laurie Ann Fischer-piano,
Brandon Miller-percussion, Phillip Triggs-conductor

Five

John Cage

Grace Camacho-violin, Phillip Triggs-violin,
Andre Rossignol-guitar, Josh Foy-piano,
James Ieraci-percussion

Varied Trio

Lou Harrison

Jennifer Estrin-violin, Laurie Ann Fischer-piano,
Brandon Miller-percussion

Program Note for George Crumb's *An Idyll for the Misbegotten*:

I feel that “misbegotten” well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time. Mankind has become ever more “illegitimate” in the natural world of plants and animals. The ancient sense of brotherhood with all life-forms (so poignantly expressed in the poetry of St. Francis of Assisi) has gradually and relentlessly eroded, and consequently we find ourselves monarchs of a dying world. We share the fervent hope that humankind will embrace anew nature's “moral imperative.”

My little *Idyll* was inspired by these thoughts. Flute and drum are, to me (perhaps by association with ancient ethnic musics), those instruments which most powerfully evoke the voice of nature. I have suggested that ideally (even if impractically) my *Idyll* should be “heard from a far, over a lake, on a moonlit evening in August.”

An Idyll for the Misbegotten evokes the haunting theme of Claude Debussy's *Syrinx* (for solo flute, 1912). There is also a short quotation from the eighth century Chinese poet Ssu-K'ung Shu:

“The moon goes down. There are shivering
birds and withering grasses.”

GEORGE CRUMB