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Guest Artists in Recital - brightwork newmusic

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October 3, 2013
FALL 2013 calendar highlights

September
  September 26-28, October 3-5
  Present Laughter
  by Noel Coward
  Directed by Andrew Barnicle

October
  October 18-20
  Opera Chapman:
  “Gems of the Bel Canto Era”
  Peter Atherton, Artistic Director
  Carol Neflett, Associate Director

November
  November 5
  Guest Artists in Recital -
  Ray/Kallay Duo
  Featuring Aron Kallay and Vicki Ray

  November 5
  Guest Artists in Recital -
  Los Angeles Percussion Quartet

  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 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

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CHAPMAN UNIVERSITY
Hall-Musco
Conservatory of Music
presents

Guest Artists in Recital:
brightwork newmusic

Sara Andon, flute
Aron Kallay, piano
Roger Lebow, cello
Tereza Stanislav, violin
Nick Terry, violin
Brian Walsh, clarinet

October 3, 2013 • 8:00 P.M.
Salmon Recital Hall
Program

Jupiter, the Moon, and Myself... (2001)  
Lorica  
Rubaiyat  
Song Above...  
Prayer

Sara Andon, flute  
Stacey Fraser, soprano  
Aron Kallay, piano  
Tereza Stanislav, violin

Sextet "Vallat" (2011)*
I. Waves (Fugue)  
II. Clouds (Nocturne)  
III. Mists (Scherzo)  
IV. Waves-Reprise (Fantasy)

Jeffrey Holmes (b. 1971)

Ararat (1995)

Shaun Naidoo (1962-2012)

- intermission -

Fluchtpunkte (2002)**

Dominique Schafer (b. 1967)


D. J. Sparr (b. 1975)

Program Notes

Jupiter, the moon, and myself... consists of four songs that are based on poetic texts drawn from four different cultures that personify and deify nature. Lorica is derived from the Breastplate of St. Patrick, a spell, which it is written, St. Patrick and his followers used to transform themselves into deer in order to hide from English troops. Rubaiyat is based on a quatrain by Jalaluddin Rumi, the 13th century Sufi philosopher and poet. In this very short poem Rumi joins the heavens by way of a singing competition with the moon and Jupiter. Song Above... uses as its source a native American poem which credits in part the forces of nature with the beautification of Earth. Prayer is built from a text in the Hindu Book of Prayers describing the goddess Earth, the consort of Shiva, who humbles us all with her infinite beauty.

Sextet "Vallat" is built of one motive that is shaped like a wave, and appears in various versions and is subjected to different procedures in each of the movements. Overall, this work is built of extremes of texture, mood, form, and process, and traverses a vast seascape of sound, and is intended as both a celebration and an appreciation of the ocean.

Ararat - Although this piece should not be viewed as an overtly programmatic exercise, there is an undoubted connection between the flood myth and the rhetorical flow of the music. The opening is pensive, and is occupied largely with the building of the three rhythmic figures whose interactions and transformations drive the music throughout. The second section is fast, and initially seems to be the logical response to the opening, but ultimately leads up a humorous backwater which quite suddenly changes as the spirit of the opening is revisited, in a less tentative, darker mood, and sets the stage for a collision between two of the rhythmic figures which ends abruptly - on Ararat if you like. The music dies out quietly, with a quotation from Alban Berg's song Warm is the Air, set within an elusive reference to the opening rhythm.

The title Fluchtpunkte can be translated from German into English as "Vanishing Points." The initial idea for this piece originates from the visual arts, especially from the aspect of objects relating to each others in a three dimensional space from the viewer's point of view -- observing objects while moving about in a room, for example. Similarly, musical objects in this work unfold their nature with varying scales and proportions within a narrative context. Relationships transform and reappear as focal points, such as the chordal punctuations at the opening of the piece returning in different constellations and context.

The Glam Seduction was written with the intent of making an analogy amongst virtuosic classical playing in the (mostly romantic) style of performer-composers such as Liszt and Paganini, modern classical music, and "glam rock" from the 1980s era of heavy metal.
music such as Van Halen. The Glam Seduction begins with a modern music re-write, infused with more funk notes, of one of the most notorious and outrageous guitar solos of all time, the culmination of all that was the riotous excess of the 1980s; Eruption, by Eddie Van Halen. The piece continues with an ascending scale pattern that rears its bleached and frizzed-out head two more times, thereby delineating different musical sections, and signifying a return to the beginning of the form. In The Glam Seduction, each member of the ensemble gets their own solo in which to "rock out" heavy metal style. The Glam Seduction was commissioned by the BMI Foundation, Inc./Boudleaux Bryant fund for "eighth blackbird."
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