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### Guest Artists in Recital - brightwork newmusic

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# Guest Artists in Recital – brightwork newmusic

October 3, 2013



CHAPMAN  
UNIVERSITY | COLLEGE OF  
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music

fall 2013



# FALL 2013

## calendar highlights

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### september

September 26-28, October 3-5

#### **Present Laughter**

By Noel 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: brightwork newmusic

Sara Andon, flute

Aron Kallay, piano

Roger Lebow, cello

Tereza Stanislav, violin

Nick Terry, percussion

Brian Walsh, clarinet

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October 3, 2013 ■ 8:00 P.M.

Salmon Recital Hall

# Program

Jupiter, the Moon, and Myself... (2001) <i>Lorica</i> <i>Rubaiyat</i> <i>Song Above...</i> <i>Prayer</i>	Sean Heim (b. 1967)      Sara Andon, flute Stacey Fraser, soprano Aron Kallay, piano Tereza Stanislav, violin
Sextet "Vallât" (2011)* <i>I. Waves (Fugue)</i> <i>II. Clouds (Nocturne)</i> <i>III. Mists (Scherzo)</i> <i>IV. Waves-Reprise (Fantasy)</i>	Jeffrey Holmes (b. 1971)      brightwork newmusic
Ararat (1995)	Shaun Naidoo (1962-2012)      brightwork newmusic
<b>-intermission-</b>	
Fluchtpunkte (2002)**   brightwork newmusic	Dominique Schafer (b. 1967)
The Glam Seduction (2002)   brightwork newmusic	D. J. Sparr (b. 1975)

\*world premiere  
\*\*West Coast premiere

# 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 Jelaludden 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 "Vallât"** 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

## Artists

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music such as Van Halen. The Glam Seduction begins with a modern music re-write, infused with more funkynotes, 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*.



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.

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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,

A handwritten signature in black ink, appearing to read "Dale A. Merrill".

Dale A. Merrill, Dean

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