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New Music Ensemble

Chapman New Music Ensemble

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New Music Ensemble

Sean Heim, Director

May 7, 2015
SPRING 2015 calendar highlights

**February**
- February 5
  The President's Piano Series
  Eduardo Delgado, soloist
- February 6
  William Hall Visiting Professor in Recital
  Jeraly Glass, soprano soloist
- February 19-21, 26-28
  The Tragedy of Hamlet, Prince of Denmark
  by William Shakespeare
  Directed by Thomas F. Bradac
- February 27
  Faculty Recital
  Rebecca Sherburn, soprano
  with Louise Thomas, piano

**March**
- March 5
  The President's Piano Series
  Dan Tepfer, soloist
- March 13
  The Chapman Orchestra: A Midsummer Night's Dream
  Daniel Alfred Wachs, Music Director and Conductor
  Angel Vázquez-Ramos, Music Director
  Michael Nehring, Director

**April**
- April 2
  The President's Piano Series
  Abbey Simon, soloist
- April 9-11
  Concert Intime
  presented by Chapman student choreographers
- April 9-11, April 16-18
  Rosencrantz and Guildenstern Are Dead
  by Tom Stoppard
  Directed by Gavin Cameron-Webb
- April 10
  University Choir & University Singers in Concert
  Stephen Coker, Conductor
- April 24-26
  Opera Chapman presents: The Elixir of Love
  by Gaetano Donizetti
  Peter Atherton, Artistic Director
  Carol Neblett, Associate Director

**May**
- May 2
  Chapman University Wind Symphony
  Christopher Nicholas, Music Director and Conductor
- May 6-9
  Spring Dance Concert
  presented by Chapman student choreographers
- May 8
  University Women's Choir in Concert
  Angel Vázquez-Ramos, Director
- May 16
  Sholud Scholarship Concert

For more information about our events, please visit our website at http://www.chapman.edu/copa or call 714-997-6519 or email CoPA@chapman.edu

May 7, 2015 • 8:00 P.M.
Salmon Recital Hall
Prelude to Endgame
Ethan Reed, bass
Paul Burdick, timpani

Aer
Sam Ek, clarinet
Connor Bogenreif, cello
Kristi McKinley, piano

Warrior’s Discovery
Rachelle Schouten, violin
Priscilla Peraza, viola
Connor Bogenreif, cello
Lauren Arasim, harp
Michael Fleming, hammer dulcimer
Katie Eikam and Aaron Grisey, percussion

Unglücklichsein
Tanja Radic, Savannah Wade & Elliot Wulff – voice
Joshua Roberson, flute
Priscilla Peraza, viola
Mason Hock, guitar;
Paul Burdick, percussion

Postlude:

Meeting of the Spirits
The Dance of Maya
Jeff Cogan and Sean Heim, electric guitar
Bill Fitzpatrick, electric violin
Brian Sherick, keyboards
Ethan Reed, electric bass,
Nicholas Terry, drums
Program Notes

Warrior’s Discovery (2013) was written for Connor Bogenreif, as part of the Connor Bogenreif Cello Project, where he asked a few composers of opposite styles to write pieces for him. This piece follows the story of a warrior, personified by the solo cello, and his efforts to find himself through dance before he must go into battle. The ensemble characterizes his environment and the memories conjured through his efforts to discover the power and beauty within himself. This piece is also part of the discovery of my tonal language as a composer, veering away from traditional forms and scales, while adapting an embellishing non-Western modes and rhythmic theories to create new contexts for melodic and harmonic material.

~Michael Fleming

Unglücklichsein is an adaptation of a story by Franz Kafka. The title translates to "unhappiness" or "unluckiness." The story depicts a man torn between his external environment and his internal psyche, both of which manifest in various pairs of symbols: the window and the mirror, the exterior and interior of his apartment, and the neighbor and the ghost of his repressed child-self. As the man interacts with these elements, a conflict between society and the individual unfolds.

~Mason Hock

"HELEN" by Euripides follows the legend according to which only her image would have been at Troy, Helen herself, by order of Hera, having been given over to the charge of Proteus King of Egypt. Menelaus therefore, after the conquest of Troy by the Mycenians, still has to go to Egypt to retrieve the real Helen.

I wrote the music for two fragments of this tragedy for its reprise in the Epidaurus Theatre in July 1977 (lines 1107-1164 and 1494-1511). The text is in the Attic Greek of the 5th century BC. The music follows strictly its presumed phonetics based on the latest studies of comparative philology and epigraphy. The melodic lines incorporate the dialect of the period while still respecting the long and short values. In my opinion polyphony must have existed in Greek antiquity (cf. the legend of Er, book 10 of Plato’s "Republic" in which eight sirens sing simultaneously eight sounds composing thus a single harmony).

The melodic treatment of the second voice was inspired by ancient music theory (Aristoxenos, Euclid) but also by archaic polyphonies of current traditional music in northern Greece, the Dodecanese and Pontus, which sometimes have similarities with those of preislamic Iran or of Tarento in Italy. ~Iannis Xenakis

The living, indigenous music of Kakadu National Park, in the north of Australia, and of Torres Strait and beyond, have been a part of my musical language since the late ’eighties. The incorporation is particularly evident in this quartet. Furthermore, the second movement is based upon an Aboriginal chant transcribed by a member of the Baudin exploratory expedition in 1802. This is the first such music committed to Western notation. My eleventh string quartet, then, is in two movements. The first, marked DeCZ, contains rhythmic patterns found in the indigenous music of the Kakadu area. Some of these patterns also suggest the gait of the jabiru, a species of stork. While both movements employ similar subsidiary material, the second movement, marked Estatico, is dominated by the chant, first stated by the cello in its original form. This movement is also a joyful one: it stems from my belief that Australia is one of the few places on Earth where one may write straightforward, happy music.

The subtitle, 'Jabiru Dreaming' takes its name from a rock formation in the National Park. This rock is regarded as sacred, but there is nothing forbidding about it: on the contrary, it seems to beckon and welcome.

~Peter Sculthorpe

Lost in the Sky of Love (2014) was written for Kyla MacCarrel, and is an experiment with the evolution of clarity of sound through time, using textures, register and oscillating timbres. I build upon the rhythm and shape of the words of mystic poet Kabir to create another layer to a consistently morphing texture.

~Michael Fleming

The shadows of evening fall thick
And deep, and the darkness of love
Envelops the body and the mind
Open the window to the west and be
Lost in the sky of love
Drink the sweet honey that steeps the
Petals of the lotus of the heart
Receive the waves in your body: what
Splendor is in the region of the sea
The sounds of conches and bells
Are rising

From: “The Sword of Life and Death” from XXIII of The One Hundred Poems of Kabir, translated from Hindi to English by Rabindranath Tagore.
SHOLUND SCHOLARSHIP CONCERT
Matters of Death and Life
Saturday, May 16, 2015 at 4 P.M.
Chapman Auditorium, Memorial Hall

Performed in the historic Chapman Auditorium, Chapman Choirs and The Chapman Orchestra will join forces to present Brahms' exquisite dirge, Nannie paired with J.S. Bach's celebratory Magnificat. Other works in the program feature Nicholas Kaynor '15, winner of Chapman's Annual Instrumental & Vocal Competition.

The Sholund Music Scholarship Fund was established in memory of Edgar Ray Sholund, Ph.D., a longtime and much-beloved member of the Chapman University music faculty.

Admission is $20 for general admission, $15 for senior citizens, alumni and non-Chapman students and $10 for the Chapman Community.

Register Today!

CHAPMAN UNIVERSITY
CHORAL MUSIC CAMP
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An exciting week-long day camp featuring:
Deadline to register is June 1, 2015.
Space is limited. Early registration is encouraged.
ymusic.chapman.edu/choralmusiccamp
For more information contact Dr. Angel Vazquez-Ramos: vazquezr@chapman.edu, 714-289-3562 or Katie Silberman: silberman@chapman.edu, 714-997-6871
Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

• Providing life-changing master classes with world-renowned professionals on campus;
• Ensuring top-notch community productions of classic and contemporary art;
• Strengthening our ability to attract the brightest and most talented students, globally, through increased scholarships, program enrichment, and performance travel funds.

Performances like the one you are about to see are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know each one of our students benefits 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 believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.

Dale A. Merrill
Dean
Invest in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

With every gift to the College of Performing Arts, you are helping to build and sustain a dynamic learning environment that nurtures the creativity of our students, ensuring they master their craft. Exceptional performances like what you are about to see are only made possible with support from people committed to excellence in performing arts. People just like you.

Your investment is a vote of confidence in our faculty, staff and programs, and, most importantly, it provides a meaningful difference in the lives of our talented students as they transform into tomorrow's professional artists.

To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Rupple, Development Coordinator, at (714) 289-2085 or prupple@chapman.edu.