12-10-2015

New Music Ensemble

Chapman New Music Ensemble

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SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert
Stephen Coker, Conductor

February 18-20, 25-27
A Flea in Her Ear
by David Ives
Tamiko Washington, Director

march

March 19
Musco Center for the Arts Grand Opening

april

April 2
Musco Center for the Arts Community
Open House & Arts Festival

April 7-9
Concert Intime

April 8
University Choir & Singers in Concert
Stephen Coker, Conductor

April 15, 16, 23
The Merchant of Venice
by William Shakespeare
Thomas F. Bradac, Director
Starring Michael Nehring as Shylock

April 22-24
Opera Chapman presents:
Gianni Schicchi and Suor Angelica
Peter Atherton, Artistic Director
Carol Neblett, Associate Director
Daniel Alfred Wachs, Conductor

April (cont’d)

April 29
Chapman University Wind Symphony
Christopher Nicholas, Music Director and
Conductor

may

May 3
Jumpin’ with Stan Kenton
The Stan Kenton Legacy Orchestra
Mike Vax, Director
Chapman University Big Band & Jazz Combo
Albert Alva, Director

May 4-7
Spring Dance Concert

Chapman University Women’s Choir in Concert
Chelsea Dehn, Conductor

May 14
42nd Annual Sholund Scholarship Concert
The Chapman Orchestra
Daniel Alfred Wachs, Music Director and
Conductor
Chapman University Choirs
Stephen Coker, Music Director
The 2016 Vocal and Instrumental
Competition Soloists

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December 10, 2015 8:00 P.M.
Salmon Recital Hall

For more information about our events, please visit our website at chapman.edu/copa, call 714-997-6624 or send an email to CoPA@chapman.edu
Program

**Figment III** (2007)  
Ethan Reed – double bass

**Counting Sheep** (2015)  
Kelsey Steinke – flute, Sam Ek – clarinet, Michael Fleming – violin,  
Isabella Pepke – cello, Heather Moore – piano

**Workers Union** (1975)  
Louis Andriessen (b. 1939)

Heather Moore – clarinet, Sam Ek – bass clarinet, Michael Fleming – violin,  
Isabella Pepke – cello, Heather Moore – piano

~Intermission~

Program

**Four Dreams** (2006)  
Dmitri Tymoczko (b. 1969)

Sam Ek – clarinet, Aaron Grisez – percussion, Michael Seaman – piano

**Yatra** (2015)  
Michael Fleming (b. 1993)

Ariel Flach – flute, Emilia Lopez – oboe, Sam Ek – bass clarinet, Emily Prather –  
bassoon, Alvin Ly – horn, Matthew LaBelle – trumpet, Nolan Delmer – trombone,  
Paul Burdick & Katie Eikam – percussion, Heather Moore – piano, Chloe Tardif &  
Kimmie Levin – violin, Priscilla Peraza – viola, Haley Hedegard – cello  
Ethan Reed – bass, David Scott, conductor
About the Program

*Figment III.* The contrabass has always interested me for its special tone color and range. Having written solos for it in several pieces, I decided to write this for the instrument alone. It was composed during June 2007 for the outstanding performer Don Palma.

~Elliott Carter

*Counting Sheep* is my attempt at recreating the feeling you get when different thoughts weave in and out of your head as you fall asleep. While you are trying to fall asleep, a thought pops into your head and keeps you awake, and as you get closer to falling asleep, other thoughts may fill your mind and prevent you from falling asleep.

If you think about it, you can never really remember the exact moment you fall asleep. With this idea in mind, I decided to make the ending of this piece represent the mind finally drifting off into a deep sleep.

Throughout this piece there are two reoccurring themes: the first, a descending minor 2\(^{nd}\) followed by a descending minor 3\(^{rd}\), and the second, a “romance theme” first introduced by the violin.

I used Wagner’s concept of Leitmotif, Ravel’s use of timbre and color, and my own ideas of development and use of modes to create a constant flow of “thought” that represents the mind preparing to sleep.

~Sam Ek

*Workers Union* was originally written for the orchestra De Volharding (Perseverance), in which I myself figured as a pianist at that time.

This piece is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined stave.

It is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying out political action.

~Louis Andriessen

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About the Program

*Four Dreams* attempts to capture the texture of the dreamworld—a place of bizarre occurrences, incoherent thoughts, and unacknowledged anxieties. In my attempt to portray this world realistically, I have narrated, more or less without editing, the content of several dreams. It should be emphasized that these dreams do not reflect my waking beliefs, feelings, or vocabulary. In fact, I have often been surprised by the content of my sleeping thoughts.

The first dream is completely and solely a dream. The second dream is a dream that is also a memory. The fourth dream was once a prediction. The third dream is an imagination, a dream of unmediated meaning, the science of the future or maybe a philosophical fantasy. The text here is written and performed by my friend Christian Bök (pronounced “book”), language poet extraordinaire, vowel virtuoso, rhapsode, and author of “Eunoia.” The piece is for piano, percussion, electronics and tenor saxophone or bass clarinet. The electronics are controlled by a footpedal connected to a synthesizer, which is in turn connected to a computer. The pedal is played by the sax/clarinet player, who triggers the electronic sounds by tapping the pedal. The text is part of the electronics part. Except for the third dream, it is my voice that is narrating.

~Dmitri Tymoczko

“Exploration is in our nature. We began as wanderers and we are wanderers still. We have lingered long enough on the shores of the cosmic ocean. We are ready at last to set sail for the stars.”

~Carl Sagan

The word, *Yatra*, translated from Hindi and meaning “the spiritual journey of the soul through procession and metaphor,” directly reflects my fascination and passion with leaving comfort to explore, discover and confront the unknown through an abstract medium. *Yatra* is the juxtaposition of the physical and metaphysical journey through Earth and space. The piece is made up of four fluid sections: The Earth; The Ocean; Sun, and Moon and Inner Planets; and Outer Planets and Beyond. All are frontiers of human knowledge and familiarity, yet become more of a mystery the further away we travel. I experimented with the expansive possibilities of instruments by incorporating noise elements to further convey senses of fear and confrontation with the unfamiliar. Whirly Tubes are used as an addition to the wide
About the Program

pallette of musical colors, resulting in an interesting sound effect resembling whirling memories and the ethereal mystery of journeying to the unknown. The climax is the departure from the shores of the Cosmic Ocean, confronting the unknown and enveloping all human familiarity with fear, darkness, imagination and fantasy, with intense clusters of sounds and intertwining rhythms resulting in cosmological chaos. The piece closes with the fading light of human knowledge, left with subtle murmurs of noise and breath.

~Michael Fleming
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