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### New Music Ensemble

Chapman New Music Ensemble

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CHAPMAN UNIVERSITY  
*School of Music*

*presents*

New Music Ensemble

Sean Heim, Director

with special guests

Louise Thomas, piano

Shaun Naidoo, sound design

November 18, 2004 • 8pm  
Salmon Recital Hall

## Program

O King

*Luciano Berio  
(1925-2003)*

Diana Fisher-soprano  
Hiroko Yamakawa-flute  
Samantha Pankow-clarinet  
Adriana Hernandez-violin  
Brent Dickasonn-cello  
Louis Thomas-piano

Imp Lair

*Daniel Van der Roest*

Anastasia Dudar-violin  
Sarah Awaa-cello  
Bernie Diveley-percussion

Quintet

*Andre Rossignol*

Hiroko Yamakawa-flute  
Grace Camacho-violin  
Sarah Awaa-cello  
Andre Rossignol-guitar  
Randilyn Rossignol-piano

Five String Quartet Miniatures

Quartet

... and they danced!

Dust to Dust

The Assassination of William

Henry Harrison

Shoe Shinin'

*Evan Meier  
Daniel Van der Roest  
Andre Rossignol  
Phillip Triggs*

*Josh Foy*

Jennifer Estrin, Kathleen Mangusing-violin  
Phillip Triggs-violin, Sarah Awaa-cello

## Intermission

## The Sinking of the Titanic

Gavin Bryars

Hiroko Yamakawa-flute, Samantha Pankow-bass clarinet,  
Piotr Sidoruk-French horn, Grace Camacho-violin,  
Phillip Triggs, Amy Noonan-violola,  
Sarah Awaa, Brent Dickason-cello, James Bennett-bass,  
Andre Rossignol-guitar, Randilyn Rossignol, piano,  
Brandon Miller, Bernie Diveley-percussion

Luciano Berio's *O King* (1968) consists of a single whole-tone sound plane, and the tones make their gradual entrance together with clear impulses on the part of the piano. *O King*'s unique appeal is a factor of the many tone colors that Berio is able to produce with a small ensemble of this kind. This combination has historical precedent in Arnold Shönberg's *Pierrot lunaire*. Berio, however, is much more radical in his treatment of the vocal part in that he also integrates it into the sound plane, which is why it serves, amid actual renunciation of a textual setting, to shade the mixed sounds with the winds and strings. The text for the work is simply the name **Martin Luther King**

### **The Sinking of the Titanic (1969- )**

All the materials used in the piece are derived from research and speculations about the sinking of the "unsinkable" luxury liner. On April 14th 1912 the Titanic struck an iceberg at 11.40 PM in the North Atlantic and sank at 2.20 AM on April 15th. Of the 2201 people on board only 711 were to reach their intended destination, New York. The initial starting point for the piece was the reported fact of the band having played a hymn tune in the final moments of the ship's sinking. A number of other features of the disaster which generate musical or sounding performance material, or which 'take the mind to other regions', are also included. The final hymn played during those last 5 minutes of the ship's life is identified in an account by Harold Bride, the junior wireless operator, in an interview for the New York Times of April 19th 1912

"...from aft came the tunes of the band..... The ship was gradually turning on her nose - just like a duck that goes down for a dive. I had only one thing on my mind - to get away from the suction. The band was still playing. I guess all of the band went down. They were playing "Autumn" then. I swam with all my might. I suppose I was 150 feet away when the Titanic, on her nose, with her afterquarter sticking straight up in the air, began to settle slowly.... The way the band kept playing was a noble thing. I heard it first while we were still working wireless, when there was a ragtime tune for us, and the last I saw of the band, when I was floating out in the sea with my lifebelt on, it was still on deck playing "Autumn". How they ever did it I cannot imagine." This Episcopal hymn, then, becomes a basic element of the music and is subject to a variety of treatments. Bride did not hear the band stop playing and it would appear that the musicians continued to play even as the water enveloped them. My initial speculations centered, therefore, on what happens to music as it is played in water. On a purely physical level, of course, it simply stops since the strings would fail to produce much of a sound (it was a string sextet that played at the end, since the two pianists with the band had no instruments available on the Boat Deck). On a poetic level, however, the music, once generated in water, would continue to reverberate for long periods of time in the more sound-efficient medium of water and the music would descend with the ship to the ocean bed and remain there, repeating over and over until the ship returns to the surface and the sounds re-emerge. The rediscovery of the ship by Taurus International at 1.04 on September 1st 1985 renders this a possibility. This hymn tune forms a base over which other material is superimposed. This includes fragments of interviews with survivors, sequences of Morse signals played on woodblocks, other arrangements of the hymn, other possible tunes for the hymn on other instruments, references to the different bagpipe players on the ship (one Irish, one Scottish), miscellaneous sound effects relating to descriptions given by survivors of the sound of the iceberg's impact, and so on. - *Gavin Bryars*

**NME would like to thank Louise Thomas, Shaun Naidoo, Jeff Cogan and all those who helped make this concert happen.**