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5-14-2010

### Senior Composition Recital

Daniel de Arakal  
*Chapman University*

Scott Kawai  
*Chapman University*

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## Special Thanks:

Both Daniel and Scott would like to thank:

- All of the performers without whom this recital would not be possible.
- Dr. Sean Heim, Dr. Shaun Naidoo, Dr. Jeffrey Holmes, and Dr. Vera Ivanova for the years of mentoring, advisement, friendship and laughter.
- Their parents for always being loving and supportive.
- And finally, you, the audience, for coming to our grand spectacular finale here at Chapman's Salmon Recital Hall (unfortunately we couldn't get clearance for the pyrotechnics).

## To Infinity, and Beyond:

Daniel de Arakal will be attending the University of Southern California in the fall, working towards a degree in guitar performance.

Scott Kawai will be attending the University of California at Los Angeles in the fall, working towards a degree in music composition.

And thus ends a four year friendship and commences a two to three year rivalry, eventually ending in friendship again (though in the distant future).

Daniel and Scott can be seen in future engagements, throwing tomatoes at each other at USC vs. UCLA games.

## THE SENIOR COMPOSITION RECITAL OF

**DANIEL DE ARAKAL**  
**AND**  
**SCOTT KAWAI**

**MAY 14, 2010**  
**5 P.M.**

**SALMON RECITAL, CHAPMAN UNIVERSITY**



COLLEGE OF PERFORMING ARTS

# Program

## PRIMER

Composed by Scott Kawai (Spring 2010)

Featuring Kyle Chattleton (oboe), Nathan Campbell (tuba), Alphonso Sanchez (piano), D.J. Gibson (violin), Jonathan Wooldridge (viola), Ann-Marie Kawai (double bass), and Kevin Baker (double bass).

## TEMPTATIONS

Composed by Daniel de Arakal (Spring 2010)

Featuring Jeff Cogan (guitar)

## MÉLANGE OF MELODIES

Composed by Scott Kawai (Fall 2006 - Spring 2010)

A collection of pieces composed for films and other media while at Chapman.

## KAMI (FOR STRING QUARTET)

Composed by Scott Kawai (Fall 2009)

In memory of my grandfather, Shigeru Kawai

Featuring Daphne Medina (violin), Maria Myrick (violin), Jonathan Wooldridge (viola), and Scott Kawai (cello)

I. Itadakimasu | "I Shall Humbly Receive"

II. Kami | "Spirit"

III. Yaoyorozu No Kami | "A Myriad of Spirits"

## BLACK DIAMOND

Composed by Daniel de Arakal (Spring 2010)

Featuring Daphne Medina (violin), Scott Kawai (cello), and Craig Shields (percussion)

## MAGIC BULLET

Composed by Daniel de Arakal (Spring 2009)

Featuring Mary Young (flute), Tamar Edlebei (oboe), Celeste Markey (clarinet), Stephen Sanders (french horn), Charity Potter (bassoon), and Craig Shields (percussion)

## COSMOS (FOR PERCUSSION TRIO)

Composed by Scott Kawai (Fall 2007)

Featuring Craig Shields, Collin Martin (alumni), and Scott Kawai

I. Orter

II. Aug.

III. Phoyltyhrm

Daniel de Arakal is a student of Dr. Sean Heim.  
Scott Kawai is a student of Dr. Jeffrey Holmes.

This recital is in partial fulfillment of the Bachelor of Music in Composition degree.

# Program Notes

## PRIMER

Primer sets out to capture the idea of Kaos. Opposing the Cosmos, Kaos has no order, sense, or predictability. With its seemingly random note durations and rhythms, Primer features a motive that constantly changes, and, being written for an odd collection of instruments, offers a unique sound world.

-Scott Kawai

## TEMPTATIONS

"Temptations" is solo guitar piece which explores the nature of man and his indulgences in the seven deadly sins. This piece consists of a theme and seven variations (one for every sin) in which the theme is altered through the addition of contrapuntal melodies, extended techniques, manipulation of the rhythm, dynamics, tempo and pitch material. -Daniel de Arakal

## MÉLANGE OF MELODIES

The extent of my composing went beyond the Conservatory of Music while at Chapman, and I wanted to showcase some of the other mediums I found creativity in. Ranging from films to haunted houses to documentaries, marrying music with other media has always intrigued and fascinated me. -Scott Kawai

## KAMI (FOR STRING QUARTET)

In the spring of 2009, my grandfather, Shigeru Kawai, passed away at the age of 91. I wrote this string quartet in memory of him, drawing from Japanese influences. The piece begins with each player having a trichord, and only playing those three notes for the duration of the first movement. The second movement starts a fusion of these trichords into two hexachords, in which the first violinist and the cellist share their notes and the second violinist and the violist share their notes. Finally, in the third movement, the two hexachords combine allowing the complete twelve-note aggregate to be available for all the players. -Scott Kawai

## BLACK DIAMOND

"Black Diamond" is a piece written for violin, cello and vibraphone and is a musical illustration of a game of Frisbee at a park on a windy day. This piece encapsulates the preparation and anticipation before throwing the disc and the flight of the disc upon release. -Daniel de Arakal

## MAGIC BULLET

"Magic Bullet" is an exploration of two feuding sides of a conflict. The ensemble (wind quintet plus vibraphone) is divided into two groups of three instruments, operating in completely separate modes at the beginning and ends of the piece. Through the middle, however, these groups find more and more in common, which is achieved through altering the mode by one pitch per group until both groups are, briefly, operating in the same mode, which indicates that, despite who is in conflict over what, both sides always share some aspects in common. However, the brief focus on the similarities fades to emphasis on the differences in the two sides by the end of the piece. This piece is dedicated to the composer's late grandfather, Edmund Jachacz.

-Daniel de Arakal

## COSMOS (FOR PERCUSSION TRIO)

Cosmos is based off of the Fibonacci numbers. The Fibonacci sequence starts with the numbers 0 and 1, and to get the next set of numbers, you add the two preceding numbers together. The first ten numbers in the Fibonacci sequence, then, are {0, 1, 1, 2, 3, 5, 8, 13, 21, 34}. This sequence is used throughout the piece. First off, the order of the movements follow the sequence. The piece begins with the prologue, which really isn't a movement, so it is 0. Then the players play movement I and repeat it, followed by movements 2 and 3. So the order of the movements is 0, 1, 1, 2, and 3 (the Epilogue is to bring closure to the piece and is not part of the sequence). Throughout the rest of the piece, the Fibonacci sequence is used in determining form, player entrances, note values, note subdivisions, note "pitches", and repeated values, to name a few. -Scott Kawai



Daniel de Arakal



Scott Kawai