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5-12-2011

### New Music Ensemble

Chapman New Music Ensemble

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CHAPMAN UNIVERSITY  
*School of Music*

*presents*

New Music Ensemble  
Sean Heim, Director

Special Guest – Beverly Min

Thursday May 12, 2011 • 8pm  
Salmon Recital Hall

## Program

### Cinderblock and Empty Sky

*Adam Zahller*

Theresa Sylveyra - piano

### A Flower

### The Wonderful Widow of Eighteen Springs

*John Cage*

Amy Daballos – mezzo-soprano, Adam Zahller - piano

### Recombination

*Scott Steadman*

### Inconclusive Arguments

*Jonathan Wooldridge*

### Arnold-rnold-nold-old-ld-d

*D.J. Gibson*

### Metaphysical Solipsism

*Collin Horrocks*

Lauren Aghajanian – flute, Kyle Chatteleton – oboe,  
Trevor Sullivan – bass clarinet, Andrew King – Tenor Saxophone,  
Adam Borecki & Adam Zahller - piano

### Feuilles A Travers Les Cloches

*Tristan Murail*

Kelsey Steinke– flute, Maria Myrick – violin, Elizabeth Vysin – cello,  
Patrick Gutman - piano

### Song Offerings Movements I & IV

*Jonathan Harvey*

Kirsten Wiest – soprano, Lauren Aghajanian – flute,  
Trevor Sullivan – clarinet, Maria Myrick & D.J. Gibson – violin,  
Jonathan Wooldridge – viola, Elizabeth Vysin – cello,  
Kevin Baker – bass, Patrick Gutman – piano

## Intermission

### Mysteries of the Macabre

*György Ligeti*

Kirsten Wiest – soprano, Jordan Curcuruto – percussion,  
Beverly Min - piano

### No Quiet Place

*Adam Zahller*

Maria Myrick & Emily Uematsu – violin,  
Jarrett Threadgill – viola, Jake Wiens – cello,

### Jesus' Blood Never Failed Me Yet

*Gavin Bryars*

Andrew King – flute, Trevor Sullivan – bass clarinet,  
Chris Nario – Trumpet, Collin Horrocks – Alto Saxophone,  
D.J. Gibson & Maria Myrick – violin, Jonathan Wooldridge – viola,  
Elizabeth Vysin & Esther Yim – cello,  
Kevin Baker and Ann-Marie Kawai – bass,  
Nathan Campbell and Theresa Silveyra – keyboards,  
Adam Borecki – guitar, Adam Zahller & Kate Ellwanger - percussion

**Feuilles A Travers Les Cloches:** As suggested by the explicit reference to the first piece of volume II of Debussy's *Images* for piano, *Cloches à travers les feuilles*, of which it inverts not only the title but also the musical intent, *Feuilles à travers les cloches* (Leaves through the bells), for flute, violin, cello and piano, is based on the articulation of two planes that are brought to interact on each other. The bells (piano chords, sometimes reinforced by other attacks, systematically combined with the violin pizzicati in relation to microtonal intervals with the piano) and the foliage (sounds in flatterzunge, more diffuse sounds suggesting rustlings), correspond respectively to a foreground and a background whose relationship will be progressively modified. This sound universe in which resonance predominates - the piano is used without dampers - refers directly to the Debussy piano but, more generally, to an aesthetic making Nature a source of ideal inspiration. The lesson according to which "nothing is more musical than a sunset" seems to have been directly heard by Murail. Although this short (ten-page) score has little to do with the intentions of *Ethers*, it nonetheless takes up certain rhythmic and metric characteristics, as well as the

superposition of several strata. The grammar once again seems connected to thinking in musical objects: the chords presented at the outset are limited in number and belong to spectral harmonies even more limited in number. They are recurrent, and form sequences in which the elements are reformulated rhythmically, recombined between the different parts, and give rise to extensions. The manipulation of these objects is integrated into a directional progression that comes to a climax between bars 16 and 22. Significantly, the piano will leave the upper register where it had been confined up until bar 16, and will make repeated incursions into the low register, giving the impression of a reversal of situation. Tristan Murail

**Song Offerings** was commissioned by Spectrum. The poems from Tagore's Gitanjali that have been chosen for Song Offerings are amongst the most intimate that I know. In them a woman is heard finding a secret voice, a secret communication expressing through her love for a man, a 'lord', a god (each of these) something so deeply personal it has been hidden from all. It is her essence and its dissolution into the divine, the One beyond duality. This 'beyond' calls to her in the form of an adorable figure with all the features of a lover. In the first Song she is drowsy with sleep, having waited for him all night, yet wishes for sleep so that he alone may be the one to awaken her - the dream, the unconscious connecting with his appearance, an appearance befitting a manifestation of another world. In the second Song she sees him reflected in the ecstatic beauty of light, flowers, butterflies and laughter. In the third Song she sees him in her own soul, the mirror of his delight. In the 'union of two' his love and hers become one: the erotic image is a classic mystical metaphor. But beyond this, in the fourth Song, she acknowledges the half-hidden truth that only complete loss of self, figured in the awesome invocation of Death, can unite her totally with her enlightenment. The journey is followed in the music by a steady rise in the first Song, an upbeat to the other Songs, leading to C above middle C. From the focal place, which occurs at the beginning of the second Song, the music expands outwards either side. In the last (fourth) Song this is especially clear as the lulling strings gradually mirror symmetrically out to the highest and lowest possible notes, to dissolve into the edges of space. The words of Song Offerings are translations from the original Bengali by Tagore himself. Jonathan Harvey

**Jesus' Blood Never Failed Me Yet:** In 1971, when I lived in London, I was working with a friend, Alan Power, on a film about people living rough in the area around Elephant and Castle and Waterloo Station. In the course of being filmed, some people broke into drunken song - sometimes bits of opera, sometimes sentimental ballads - and one, who in fact did not drink, sang a religious song "Jesus' Blood Never Failed Me Yet." This was not ultimately used in the film and I was given all the unused sections of tape, including this one. When I played it at home, I found that his singing was in tune with my piano, and I improvised a simple accompaniment. I noticed, too, that the first section of the song, 13 bars in length, formed an effective loop, which repeated in a slightly unpredictable way. I took the tape loop to Leicester, where I was working in the Fine Art Department, and copied the loop onto a continuous reel of tape, thinking about perhaps adding an orchestrated accompaniment to this. The door of the recording room opened on to one of the large painting studios and I left the tape copying, with the door open, while I went to have a cup of coffee. When I came back I found the normally lively room unnaturally subdued. People were moving about much more slowly than usual and a few were sitting alone, quietly weeping. I was puzzled until I realized that the tape was still playing and that they had been overcome by the old man's singing. This convinced me of the emotional power of the music and of the possibilities offered by adding a simple, though gradually evolving, orchestral accompaniment that respected the tramp's nobility and simple faith. Although he died before he could hear what I had done with his singing, the piece remains as an eloquent, but understated testimony to his spirit and optimism. Gavin Bryars