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Senior Recital

Patrick Gutman
Chapman University

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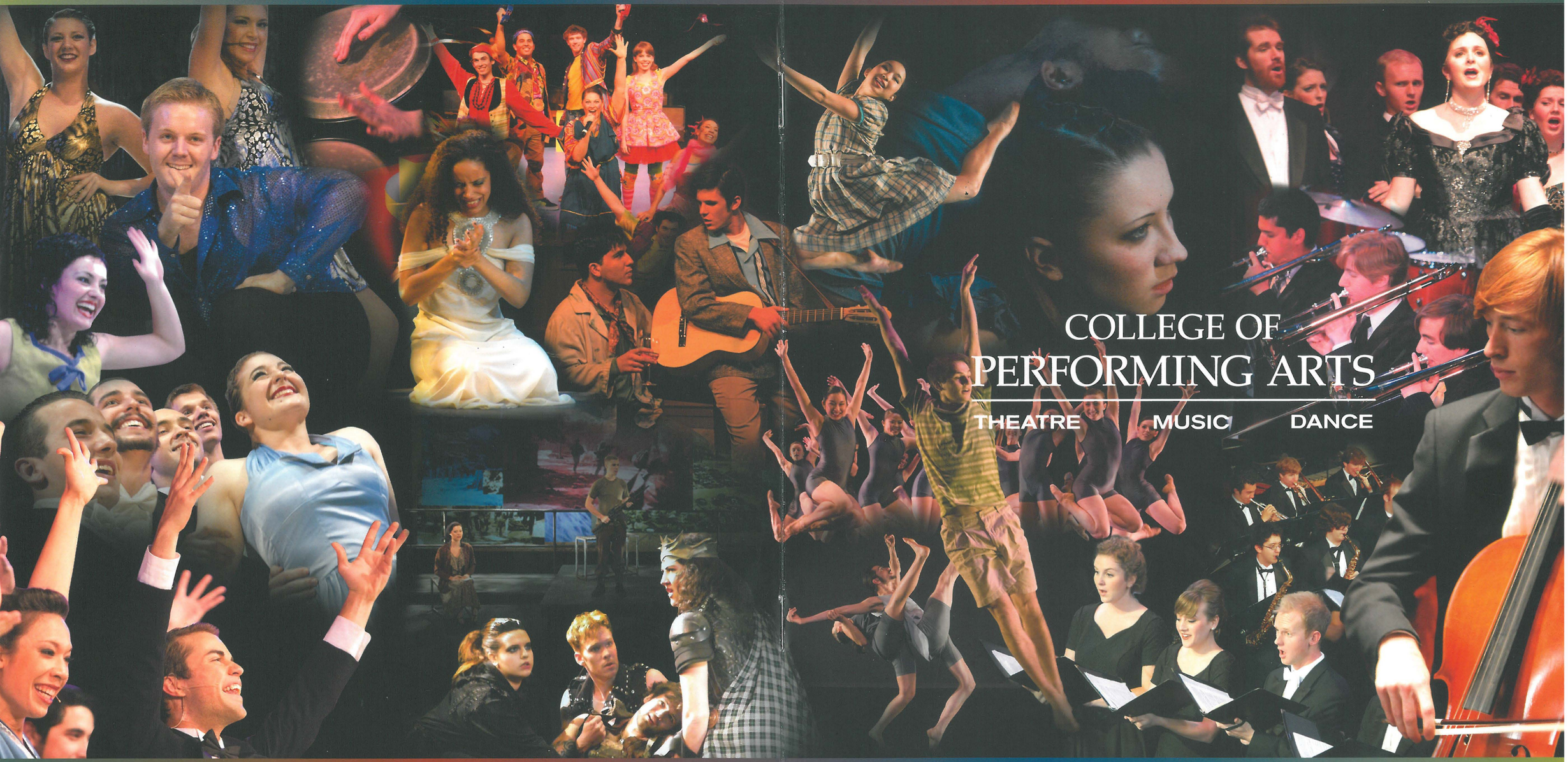

COLLEGE OF PERFORMING ARTS

THEATRE MUSIC DANCE

CHAPMAN UNIVERSITY

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FALL 2011

COLLEGE OF
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THEATRE MUSIC DANCE

Fall 2011 Event Highlights

THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8

The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28

University Choir & Women's Choir in Concert.....Oct. 30

Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13

Chapman Chamber Orchestra.....Nov. 18

Chapman University Wind Symphony.....Nov. 19

Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance Concert .....Dec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview Night .....Nov. 4

Gala Night .....Nov. 5

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CHAPMAN UNIVERSITY

Conservatory of Music

presents a

A Senior Recital

Patrick Gutman, composer

November 12, 2011 12:00 P.M.

Salmon Recital Hall

Program

Breathing In, Breathing Out - (*WP)

Corona High School Madrigals

Amy Basilan, conductor

notch above 1-2

Exploration - (*WP)

Theresa Silveyra, piano

notch below right 1-2

Glimpses of Simultaneities

notch above 1-2

Emily Uematsu, violin, Macie Slick, violin, Will Kellog, viola, Jake Weins, cello

Changes: From Sunset to Dusk

2nd notch above 3-4

Craig Shields, percussionist, Jordan Curcuruto, percussionist, Brietta Greger, percussionist

Intermission

The Creation - (*WP)

(In Score Order) Lauren Aghajanian, flute, Ben Lambillotte, clarinet, Brittany Bethurum, bass clarinet, Colin Horrocks, alto sax, Saul Reynoso, trumpet, Craig Shields, percussion, Jordan Curcuruto, percussion, Brietta Greger, percussion, Scott Stedman, piano, Cody Bursch, violin, D.J. Gibson, violin, Jill Marriage, viola, Connor Bogenreif, cello

Johannes L. Lohner, conductor

1 notch above 3-4

Recital is in partial fulfillment of the Bachelor of Music in Composition Degree.

Patrick Gutman started private lessons with Dr. Naidoo and is currently studying under Dr. Ivanova.

* World Premier

Program Notes

Breathing In, Breathing Out – Fall 2010

This song is about coming to understand the essence of our being through our breath. It's about understanding the possibilities that lie within us if we allow them to come to fruition by nurturing our soul through our breath. Originally a Buddhist song from Plum Village Meditation Center in France, it has been passed down to come to understand meditation practice. This particular song focuses on the importance of the breath, and symbolically discusses four areas which allow us to come to understand not only the benefits of meditation, but how meditation can re-connect us back to our source. The first relates to the freshness of a flower, the second to the stability of a mountain, third the stillness of water, and the fourth opening ourselves up to the space within all things.

Exploration – Spring 2009

I titled the piece *Exploration* to represent my compositional approach to this piece. I wanted to explore 5 different aspects of music; pitch class, register, dynamics, duration, and timbre/color, with emphasis on register, dynamics, and pitch class. The opening pitches in the piece become the underlying motive for this piece and not only form the various pitch centers throughout the whole piece, but also determines and creates the structure of the piece as well. As the range of the piano expands in each section by an octave, the motive finishes its sequence and restarts again, finding new ways to pass off the motives between the different hands and registers to create contrast and variety in the piece.

Glimpses of Simultaneities – Fall 2009

My overall concept with this piece was to explore the idea of "simultaneities" occurring, and how they can form the basis for a whole piece. A simultaneity is when the instruments line up to form a "chord." When I began to write this piece I began to realize I had these moments where "simultaneities" would occur that were relating to previous simultaneities, and I decided to make this the direction and focus of my piece. It was a chance for me to explore form and unity in a piece in a unique and creative way. I created two rules for myself to follow so that I would have some sort of hierarchy within the piece, creating a system in which to work in and explore various possibilities. The first rule was that a simultaneity in this piece is when all 4 voices line up for at least one-quarter note duration or longer. The second rule was that every simultaneity that occurs must contain at least one note from the previous simultaneity, which allows a transformational process to occur from the first simultaneity in the piece to the last.

Changes: From Sunset to Dusk – Fall 2009

In this piece I wanted to simulate the phases of the sun going from sunset, to twilight, and then to dusk. The change of the sun from its position at sunset till dusk is very interesting, and the array of colors that is produced from sunsets is of course brilliant. I decided that I would take certain ideas from this whole concept and replicate it in this percussion piece by focusing on rhythm, polyrhythms, timbre/color, contrast and depth. Throughout this first section I wanted to particularly explore the idea of color and depth, because sunsets go through their whole color spectrum by the time twilight comes. The twilight section takes on a more minimalist approach by exploring basic ideas of phasing, and this section creates a drastic change of color than what was previously heard before. During twilight, the sun makes its way from 6 deg. to 18 deg. below the horizon, so each percussionist has a phrase length beginning with 6 notes and progresses up to 18, at which point they have reached dusk. Dusk is the shortest section, because the sun has in essence finished its cycle. Once dusk is achieved, the sky is black. "Fading" out the piece helps signal the closure of the changing of the sun.

The Creation – Spring 2010

The Creation is a piece in 7 short movements that depicts the story of the creation according to the bible. The piece is not intended to have any religious purpose, but rather is my musical interpretation of this fantastic story, with each movement representing each day. At times my musical interpretations might appear more literal and align close with the text, while at other times my musical ideas are much more abstract, alluding to a particular idea or feeling I got from the text itself. The climax, which is reached at movement 6, achieves the idea of intense chaos and destruction, the opposite of creation. It is the day that man graced the planet and stands as a statement to the destruction we have done to our planet, each other, and to ourselves individually and as a society; something not intended when man first came to being. However, movement 7 reveals that man ultimately has the choice to change the course of our future for the better if we allow it, and we can learn to create peacefully with respect to our planet, each other, and ourselves.

Special Thanks

- Thank you to all of my musicians who have worked so hard on these pieces to get it ready within two months or less! Thanks for sticking with me and having to receive new parts because of my mistakes. You guys rock!

- Thank you to Amy Basilan and the Corona High School Madrigals for taking on this challenging piece and coming to perform it at my recital!

- Thank you to Dr. Heim for all the rehearsal time and various help you gave me with *The Creation.*

- Thank you to Dr. Becker and Prof. Terry for helping me find players for my pieces so that they could be performed.

-Thank you to Peter Westenhoffer for answering my thousands of questions in regards to planning this recital and helping me schedule and book all of my rehearsals. You made my life a lot easier!

- Thank you to the entire composition faculty for helping me grow as a composer over these years, discover my own voice, and help me push my own boundaries to discover my potential.

- Mom, Dad, thank you so much for supporting my dreams ever since I was young. I couldn't have survived my Chapman experience without you guys. I am blessed to have such wonderful and supportive parents who allow me to pursue my dreams!

-And last but not least, to all of my family and friends, thank you so much for your positive thoughts, enthusiasm and support! You guys keep me sane when I "disappear" into the music world for long periods of time. You guys are so awesome and I am so happy to have such fun, exciting and supportive friends!

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For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!