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### New Music Ensemble

Chapman New Music Ensemble

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**CHAPMAN UNIVERSITY**

*Conservatory of Music*

*presents*

**New Music Ensemble**

Sean Heim, director

May 10, 2012 ■ 8:00 P.M.

Salmon Recital Hall

## Program

### *Spots*

Fredric Rzewski  
(b. 1938)

(Various movements from *Spots* will be performed  
intermittently throughout this evening's concert.)

Kyle Chatteleton, oboe  
Colin Horrocks & Andrew King, saxophones  
Kevin Baker, double bass  
Scott Stedman, piano

### *Four Tones*

M. D. Owensby  
(b.1992)

- |                     |                     |
|---------------------|---------------------|
| 1. Introduction     | 7. Bog Music        |
| 2. Rubato           | 8. Plague March     |
| 3. Ghost Chant No.1 | 9. Ghost Chant No.3 |
| 4. a la Cadenza     | 10. Dance No.2      |
| 5. Dance No.1       | 11. Miniature       |
| 6. Ghost Chant No.2 | 12. Outroduction    |

Bella Staav, flute  
Brietta Greger, percussion

### *To Remember*

Mason Hock  
(b. 1993)

David Corley, clarinet  
DJ Gibson, violin,  
Matt Owensby, viola  
Connor Bogenreif, cello

### *Hop*

Paul Lansky  
(b. 1944)

Maria Myrick, violin  
Craig Shields, percussion

### *Quartet No.1 "The Schizophrenic"*

Cody Bursch  
(b. 1993)

Mvt. 1 - Vivace  
Mvt. 2 - Moderato furioso  
Mvt. 5 - Vivace

Elizabeth Lee & Cody Bursch, violin,  
Matt Owensby, viola  
Connor Bogenreif, cello

### *This Cosmic Lighthouse*

Kyle Chatteleton  
(b. 1990)

Elizabeth Lee & Cody Bursch, violin  
Nickolas Kaynor, viola  
Connor Bogenreif, cello  
Jordan Curcuruto & Breitta Greger, percussion

~Intermission~

### *Day / Off/ Day*

D.J. Gibson  
(b. 1990)

Nathan Campbell, piano

### *Sestina: Inspired by Rumi*

Patrick Gutman  
(b. 1990)  
Text by Tiel Aisha Ansari

Sarah Horst, soprano  
Patrick Gutman, piano

## Program Notes

### *Wounded Bird*

Nathan Campbell  
(b.1990)

Bella Staav, flute  
Lizzi Murtough, cello  
Patrick Gutman, piano

### *Coalesce*

Adam Borecki  
(b. 1990)

#### I. Scherzo - Sidechain Compression

Kelsey Steinke, flute  
Jackie Zhou, clarinet  
Charity Potter, bassoon  
Maria Myrick, violin  
Nickolas Kaynor, viola  
Connor Bogenreif, cello  
Theresa Silveyra, piano  
Craig Shields, piano

### *Varied Trio*

Lou Harrison  
(1917-2003)

- I. Gending
- II. Bowl Bells
- III. Elegy
- IV. Rondeau in Honor of Fragonard
- V. Dance

Maria Myrick, violin  
Theresa Silveyra, piano  
Craig Shields, percussion

Frederic Rzewski's *Spots*, 13 one-minute pieces for any four instruments, was written for the Zeitgeist ensemble in 1986. His instructions for the performance of the piece are as follows: 1. The pieces may be played in any order. 2. Any combination of instruments may be used at any time: both acoustic and electric if possible, and a different combination for each piece. 3. Octave transpositions and/or doublings to suit amiable ranges are allowed. 4. The pieces may be interspersed among other pieces in a concert rather than performed as a unit. In this case they function like TV commercials, interrupting an otherwise continuous show. 5. Longer note-values, for percussion and keyboard instruments, may be executed either as single attacks or as sustained tremoli, at the performer's discretion.

*Four Tones* was composed in the winter of 2011 for Inland Valley Symphony Recital Series at Grace Mellman Library. The piece is grounded in simplicity--the use of two performers, limited to each four notes (flute) or types of instruments (percussion) and very little forward rhythmic motion. Each of the four larger structural movements presents a motion towards complexity, then an ultimate return to stasis.

*To Remember* is a reflection on the influence of the present on our perception of the past. The more joyful a memory is, the more disappointment and longing it can elicit when ruminated on in a negative context. To imitate this, the middle section of the piece is consonant and songlike, pleasant in isolation, but it is surrounded by dissonance and tension, shifting its meaning so that the melody becomes one of yearning rather than comfort, and the traditional harmonies are reduced to an echo of the past.

"*Hop*, written for Marimolin [marimbist Nancy Zeltsman and violinist Sharan Leventhal] in the summer of 1993, is a kind of dance music without a cause. That is, it knows that it would like to dance, but it can't quite seem to get the idea. More seriously, it is a playful study of the qualities of rhythm and line of which this combination of instruments is uniquely (and wonderfully) capable." – Paul Lansky

"*The Schizophrenic*" was completed in the composer's senior year at high school. The first movement was to be played at a spring concert by the composer and the rest of the members from the high school string quartet. In response to their successful attempts to not have it premiered, the composer wrote the last four movements. Although there is no dedication written on the score, each of the former players received one movement out of the four. Tonight, you will hear the first (dedicated to the entire quartet that was to play it), the second (dedicated to a specific performer), and the final movement (dedicated to a specific performer).



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*This Cosmic Lighthouse* draws its inspiration from the astronomical phenomena known as pulsars. Pulsars are formed from massive stars that go supernova, leaving behind small neutron stars that rotate at incredible speeds. These pulsars eject massive amounts of radiation, which can be detected through radio devices on Earth. The sounds that are detected range from consistent pulses, to discernable pitches. The piece incorporates these two characteristics, using both rhythmic ideas, and spectral pitches specifically derived from the 47 Tucanae globular cluster, which contains sixteen known pulsars.

*Day /Off/ Day* was written during the winter of 2011. The piece explores the various possibilities of rearranging three pitches spaced by intervals of major or minor seconds. Outcomes range from groups of pitch clusters to illusions of tonality. Form can be characterized as an act of compression from a wide pitch range in a static environment to a narrow range with focus on rhythm.

*Sestina: Inspired by Rumi* is based in the Buddhist and Sufist beliefs and explores the ideas of impermanence, and the illusions that we put upon our reality due to our own false perceptions of it. Sestina refers to the structure of a type of poem that contains 39 lines, 6 lines in 6 stanzas, and then followed by a remaining three lines. The 6 words that end each line of the first stanza are then repeated in a rotating pattern for the other 5 stanzas, making sure that each line ends with a different word, and that no word can ever repeat itself on the same line. The 6 words the poet chose were: existence, emptiness, mountain, straw, window, and roof. I assigned 6 motives to each of the words that transform and develop as the piece progresses.

*Wounded Bird* is in variation form and explores the image of a Wounded Bird and the vulnerability that the image portrays.

*Coalesce* is an abstract interpretation of electronic techniques into an acoustic sound world. The first technique, *Sidechain Compression*, is used heavily in electronic dance music; In this effect, one instrument's dynamics are inversely proportional to another's, meaning that a loud event in one instrument causes a decrease in dynamics in another instrument. This technique manifests itself both abstractly and literally throughout the movement.

"The *Varied Trio* provides a case study of Harrison's cross-cultural approach to composition. Each movement draws on different compositional resources (percussion, dance, gamelan, the music of India, the French Baroque, Rococo painting, the teachings of Henry Cowell), from which he created a unique personal synthesis." – Guido Facchin

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