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Chapman New Music Ensemble

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 **CHAPMAN** | COLLEGE OF
UNIVERSITY | PERFORMING ARTS

New Music Ensemble

November 21, 2013

Sean Heim, DIRECTOR



COLLEGE OF PERFORMING ARTS
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music

fall 2013

FALL 2013 calendar highlights

september

September 26-28, October 3-5

Present Laughter

by Noël Coward

Directed by Andrew Barnicle

September 27

Guest Artists in Recital -

Los Angeles Percussion Quartet

october

October 18-20

Opera Chapman:

"Gems of the Bel Canto Era"

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

Spring Awakening

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

november

November 5

Guest Artists in Recital -

Ray/Kallay Duo

Featuring Aron Kallay and Vicki Ray

November 9

Chapman University Wind Symphony:

"Dreams, Dances, and Visions"

Christopher Nicholas, Music Director and Conductor

November 15

The Chapman Orchestra:

"Gods & Monsters"

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

Chapman University Women's

Choir and University Choir

in Concert

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

Fall Dance Concert

Directed by Liz Maxwell

November 24 and 25

Chapman University Singers:

Britten's *War Requiem*

James Conlon, Conductor

december

December 6 and 7

50th Annual Holiday Wassail

Banquet and Concert



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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

New Music Ensemble

Sean Heim, *director*

November 21, 2013 ■ 8:00 P.M.

Salmon Recital Hall

Program

Two Pieces, for Piano (1934, revised 1974) John Cage
(1912-1992)

Quest, for Piano (1935)

Joseph Leone – piano

Fugue for String Quartet Scott Stedman
(b. 1992)

Michael Fleming & Cody Bursch – violin,
Matthew Owensby – viola, Connor Bogenreif - cello

ALL THIS BUTTONING AND UNBUTTONING Colin Horrocks
(b. 1992)

Michael Fleming & Cody Bursch – violin,
Matthew Owensby – viola, Connor Bogenreif - cello

lo fange tarmi Mason Hock
(b. 1993)

Bella Staav – flute, Kristen Yu – clarinet, Matthew Owensby – violin,
Kristi McKinley - piano

Program

The Machine Timothy J. Milner
(b. 1992)

Michael Fleming – violin, Sam Ek – bass clarinet,
Scott Stedman - piano

~Intermission~

Ciel étoilé Kaija Saariaho
(b. 1952)

Ethan Reed – double bass, Breitta Greger - percussion

R'Lyeh Texts, for Viola, Vibraphone, and Percussion M.D. Owensby
(b.1992)
I. Mi-go
II. Lavinia and Yog-Sothoth
III. Keziah Mason
IV. Eibon

Mathew Owensby – viola, Jordan Curcuruto – vibrophone,
Brietta Greger – percussion

Ionisation (1929-31) Edgar Varese
(1883-1965)

Christopher Bright, Cole Castorina, Christina Cheon, Jordan Curcuruto,
Katie Eikam, Michael Fleming, Brietta Greger, Colin Horrocks, Joy Liu,
Storm Marquis, Maggie Telles, and Ryan Stratton – percussion,
Nick Terry - conductor

Program Notes

Written as an exercise and study of counterpoint, the *Fugue for String Quartet* utilizes a pitch set based on the Fibonacci sequence reaching up to 21 (1,1,2,3,5,8,13,21), beginning on C and moving intervallically wider and wider in alternating directions until the entire set repeats itself at the octave. In seeing experimenting with how much of this I was able to actually leave up to the Fibonacci series, entrances of the subject are dictated by increasing bar length coordinating again with the series (first entrance at 1 and countersubject at 2, second entrance at 3, third entrance at 5, fourth entrance at bar 8, with countermelodies lengthened to bars 13 and 21). The entire piece is a perfect symmetrical arch, reaching its apex in the exact middle of the slow section and repeating in exact rhythmic and melodic retrograde through to the end of the piece. The whimsical nature of the subject and constituent countermelodies, being almost left completely up to process, is juxtaposed by the harmony and lyricism of the middle section, which employs relatively few of the same processes as the preceding sections.

-Scott Stedman

“All this buttoning and unbuttoning” is the entire contents of a suicide note left by an 18th century English aristocrat. Although short, I was attracted to the far-reaching implications of this seemingly simple sentiment and its frightening commentary on what most often defines our lives. Although our often selective perspective masks it, our lives are dominated not by the exceptional or the noteworthy, but by the repetitious and the mundane. This man was not conquered by any great romantic crusade, but by the simple plodding through a day-to-day existence characterized by a constant war against a myriad of petty tribulations; the continual struggle to overcome boredom, meaningless routine, and petty frustration. This aspect of life is often ignored by artists, writers, and philosophers, but the restrictions it causes characterizes a different oppression and a battle to overcome the felt-covered prison constructed of fineries that surround a comfortable, prosperous, and respectable life. The piece is a fugue characterized by pre-determined strict repetition of a single theme which constantly fights to break free of the form it has been placed in.

-Colin Horrocks

"lo fange tarmi" translates to "alien forms," referring to people as seen by someone emotionally detached from others. The first note of the theme is initially expanded to a static drone. It is then compressed, shifting from the background to the foreground. It undergoes further transformations throughout the piece, accompanied by variation in other musical elements, resulting in a sequence of contrasting textures. These textures are intended to capture a set of reactions to the inability to connect with other people, including frustration, terror, and complacency.

-Mason Hock

About the Artists

The Machine trio follows a simple narrative of constraint and freedom. The violin is the main character of the journey. It represents one who has a strong sense of life and freedom, unsatisfied with copouts and counterfeit living. The bass clarinet and piano characterize the world, society, and sometimes the cage that binds the character. *“The Machine”* refers to the mechanical, monotonous pattern of everyday life that society attempts to force onto individuals. The character feels crushed and constrained by things like greed, expectations, and organization.

The driving repeating patterns that are heard in the bass clarinet and piano are contrasted by a freer, more passionate part that is heard in the violin. This shows the clash. As the two wage war against each other, tension builds and all is not completely resolved until the constraint of time concludes. This is represented by a slightly distorted quotation of the melody that grandfather clocks and bell towers use to indicate a new hour. After this, the piece ends in a more consonant section that depicts the character living in peace with its environment.

-Timothy J. Milner

The piece (*Ciel étoilé*) consists of 36 bars. Each bar is a ‘star’: a unique sound object, played in perfect unison and with great concentration. The gestures of the two musicians should always be calm and rehearsed, as in a rituatl. The tempo is slow and can vary from one bar to another.

-Kaija Saariabo

R'Lyeh Texts is a work inspired by the writings and fictional universe of H.P.Lovecraft. It explores different harmonic worlds from scaler materials to a single pitch. Each movement concerns a different Lovecraftian creation: Mi-go are described as insect-like alien creatures, Lavinia and Yog-Sothoth the mortal and god, Keziah Mason, a witch that trapped visitors, and the eternal book of Eibon.

-M.D. Owensby

At age 32, in 1915 Edgard Varese arrived in New York City on what was initially conceived as an exploratory expedition across the Atlantic. Leaving Europe, whose musical identity was at this time in the midst of a profound evolution beyond tonal music, an energized Varese held no less ambition than to transform the most basic elements of musical experience. An uncompromising futurist, Varese dedicated his life’s work toward composing radical new works, advocating for the liberation of timbre, and for the inclusion (the necessity really) of electronic sounds:

“Our musical alphabet must be enriched. We also need new instruments very badly. . . Musicians should take up this question in deep earnest with the help of machinery

Program

specialists. I have always felt the need for new mediums of expression in my work. I refuse to submit myself only to sounds that have already been heard. What I am looking for are new technical mediums, which can lend themselves to every expression of thought and can keep up with thought.

In 1926 Varese's orchestral tone poem *Amériques* was completed, and introduced its listeners to one of the largest, and noisiest percussion sections ever heard. A dozen percussionists, playing mostly non-pitched instruments including anvils, shakers, cymbals, gongs, a lion's roar, and the spinning whirling cry of sirens (inspiration compliments of the New York City fire department). Noise and volume aside, the grandness of this work could not be denied, and Varese's commitment to advancing the musical language only strengthened. In 1929 he began work on *Ionisation*, one of the first classical compositions in history to rely nearly exclusively on non-pitched sound. Of the three-dozen instruments employed in the piece, only three are in equal-temperment (the piano's full-arm clusters of pitches, tubular bells, and glockenspiel), and they enter only in the final coda of this seven-minute work.

-Nick Terry



Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. We are proud to showcase the talents of our students, while at the same time providing them with learning experiences that take them outside the traditional classroom.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:

- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are vital components of our students' academic and artistic curriculum, helping them to develop practical skills and artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,

A handwritten signature in black ink, appearing to read "Dale A. Merrill".

Dale A. Merrill, Dean

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A Festival of Soviet Culture: Russian Music, Art, Theater, Dance & Film c. 1930-1953

The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

January/February

Throughout January & February 2014:
Argyros Forum 2nd Floor Exhibition Cases
Art Exhibition- Everyday Stalinism
Stalinist ephemera & material culture from the collection of the Institute of Modern Russian Culture at USC. Exhibition in Argyros Forum 2nd floor exhibition cases. Wendy Salmond and Mark Konecny, Co-Curators and authors of Catalogue. Open to public.

Friday January 31, 2014
2:00-3:00 PM in Salmon Recital Hall,
Bertea Hall, Room 100
Interview/Presentation with Solomon Volkov and Joseph Horowitz
Journalist and Musicologist, Solomon Volkov, and Pacific Symphony's Artistic Director, Joseph Horowitz will focus on questions "What is Shostakovich's music about?" & "Shostakovich's view that an artist is a moral spokesperson." Open to public.

Monday February 3, 2014
4:15-5:30 PM, Partridge Dance Center
Master Class for Chapman Dance Students
Colleen Neary, Artistic Director of the Los Angeles Ballet, and dancers from Los Angeles Ballet will present a lecture/demonstration on the Balanchine technique. Colleen Neary will also speak about her years working with Balanchine as a dancer. Open to public.

Monday February 3, 2014
7:30-9:30 PM Crean Hall,
Oliphant Hall, Room 103
Master Class for Chapman Orchestra students
Solomon Volkov & Alexander Toradze focus on specific pieces including Shostakovich First Piano Concerto for Strings and Trumpet, Shostakovich Viola Sonata, & Symphony #10. Open to public.

Tuesday February 4, 2014
7:00 PM, Chapman Auditorium, Memorial Hall
Film & Concert
Chancellor Daniele Struppa introduces a performance of Shostakovich *Sonata for Viola and Piano*: Bob Becker, viola and Alexander Toradze, piano. Other programming highlights include excerpts from the film *Dmitri Shostakovich: Sonata for Viola* and others. Dialogue after performance with Daniele Struppa, Alexander Toradze, Bob Becker, and Solomon Volkov. Reception to follow performance, at the Exhibition, *Everyday Stalinism*, in Argyros Forum 2nd floor exhibition cases. Open to public.

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