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### Senior Recital

Christina Cheon  
*Chapman University*

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Both movements follow these particular quotes from the poem as follows:

I: Beyond the Faint Edge of the World

"GAWAINE, GAWAINE, what look ye to see,  
So far beyond the faint edge of the world?  
D'ye look to see the lady Vivian,  
Pursued by divers ominous vile demons  
That have another king more fierce than ours?  
Or think ye that if ye look far enough  
And hard enough into the feathery west  
Ye'll have a glimmer of the Grail itself?  
And if ye look for neither Grail nor lady,  
What look ye for to see, Gawaine, Gawaine?"

II: Time's Way

"...Time's way with you and me  
Is our way, in that we are out of Time  
And out of tune with Time."

*Merlin through the Ages: a Chronological Anthology and Source Book*, edited by R.J. Stewart and John Matthews. Copyright © 1995 by Sterling Pub.

This work is one of the most highly recognized pieces in the marimba repertoire and serves as an important step towards the future development of this contemporary instrument.

*Program Notes written by Christina Cheon*

#### WORKS CITED

- Frost, Robert. "Stopping By Woods on a Snowy Evening." *The Poetry of Robert Frost*. Ed. Edward Connery Lathem. New York: Holt, Rinehart, and Winston, 1969. 224-225. Print.
- Robinson, Edwin Arlington. "Merlin." *Merlin through the Ages: a Chronological Anthology and Source Book*. Ed. R.J. Stewart and John Matthews. New York: Sterling Pub., 1995. Print.
- Schroder, Jaap. *Bach's Solo Violin Works: A Performer's Guide*. New Haven: Yale University Press, 2007. Print.
- Stout, Gordon. *Gordon Stout, Marimbist*. Web. 17 Feb. 2014.

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Instrumental Performance degree. Christina Cheon is a student of Dr. Nicholas Terry.*

# CHAPMAN UNIVERSITY

## *Hall-Musco Conservatory of Music*

*presents a*

Senior Recital

Christina Cheon, marimba

February 21, 2014 ■ 8:00 P.M.

Salmon Recital Hall

## Program

29-255

### *Concerto for Marimba and Strings, Mvt. II* (2006)

Emmanuel Sejourne  
(b. 1961)

Kelly Shin, piano

Sejourne received his classical training in Strasbourg Conservatory before eventually taking up percussion studies, specializing in marimba and vibraphone. Today, he is an active performer and has composed many well-known pieces for mallet instruments. The second movement of his first marimba concerto is a bright, energetic piece that showcases the many virtuosic possibilities of the marimba, from the fast runs in the beginning to the moving rolls of the waltz-like section in the middle. The sound of the marimba is enhanced by the piano, which alternates between accompanying the melody at times and taking the lead in other sections.

### *Violin Sonata No. 1, Fugue in G minor* (1720) 341-500 J.S. Bach (1685-1750)

FUGUE (lit. flight) is a musical technique or composition in which a primary theme is introduced and repeated throughout the piece. Bach is well-known for being a master of this technique and particularly wrote fugues as the second movement of his four-movement violin sonatas. This movement begins with the primary theme as a solo opening line, which repeats over and over again between different voices of higher and lower ranges. In the process of transcribing this piece for the marimba, I have transposed the entire movement an octave lower to accentuate the rich tones of the lower register and borrowed some notes from Bach's later arrangements of this sonata for lute and organ, which have comparatively similar ranges to that of a marimba.

### *Sleep* (2000) 559-749 Eric Whitacre (b. 1970) arr. Christina Cheon

SLEEP is originally an acapella piece for eight voices, and its lyrics are based on Robert Frost's *Stopping by Woods on a Snowy Evening*:

"Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

He gives his harness bells a shake  
To ask if there is some mistake.  
The only other sound's the sweep  
Of easy wind and downy flake.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

The woods are lovely, dark and deep,  
But I have promises to keep,  
And miles to go before I sleep,  
And miles to go before I sleep."

*The Poetry of Robert Frost*, edited by Edward Connery Lathem. Copyright © 1969 by Holt, Rinehart, and Winston, Inc.

This piece was commissioned by Julia Armstrong to be set to her favorite poem from Robert Frost, in the memory of her parents who passed away within weeks of each other. This performance is dedicated as a consolation to those who have suffered the loss of a close friend or family member and continue to live bravely in spite of their grief.

## ~Intermission~

### *Skylark Orange Circles* (2004) 781-1086 Gordon Stout (b. 1952)

Kelly Shin, marimba

The duet is a fun, quirky piece that conjures up an image of two birds circling each other and flying freely in the orange sky. There are many interactions between the two marimbas throughout the piece, often swapping melodies and harmonies or sometimes having call-and-response moments within an intricate pattern of notes and rhythm. According to the composer, he associates this piece with the color orange (similar to how a person with synesthesia might associate sound or words with color), hence giving the piece its unique name.

### *Carried by the Wind* (2014) 1148-1319 David Johnson (b. 1948)

This was the first time I had asked anyone to write a piece for me, and it was such a wonderful experience to work with a composer, hash out the details of the piece, and combine both of our ideas to create a complete work and performance. Interpreting this piece was a new challenge for me, because there are many jazz influences within the piece and I initially approached them in a solely classical style. When I realized that my rigid and structural style actually stifled the free, groovy personality of this piece, I attempted to change my entire perspective, most of which is influenced by classical and contemporary music, to perform this particular piece with the expressiveness and fluidity of a jazz musician.

The piece itself is made up of sections that I view as chapters of a story or adventure. I almost think of a journey that a main character undergoes, starting with a melancholy opening that suddenly picks up the pace with exciting grooves and fast passages, along with memorable passages that nostalgically come back throughout the piece. It eventually transitions into a beautiful chorale that gradually dissipates with a simple, quiet melody in the left hand. The aspect of wind is the most prevalent characteristic in this piece, which is portrayed by its lyrical, breath-like movement of the melody and rhythm.

### *Merlin* (1985) 1370-1707 Andrew Thomas (b. 1939)

Comprised of two movements, MERLIN is based on a poem of the same name by Edwin Arlington Robinson that tells the story of Merlin's end and the destruction of King Arthur's court.