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### New Music Ensemble

Chapman New Music Ensemble

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# New Music Ensemble

May 1, 2014

Sean Heim, DIRECTOR



CHAPMAN | COLLEGE OF  
UNIVERSITY | PERFORMING ARTS

COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
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music

2014



# SPRING 2014 calendar highlights

## february

February 6

### **President's Piano Series**

Alexander Toradze and Vakhtang  
Kodanashvili, duo piano concert

February 7

### **University Singers Post-Tour Concert**

Stephen Coker, Conductor  
Carol Neblett, Associate Director

February 8

### **Guest Artists in Recital**

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

### **A Night of Noh Theatre**

Conceived and Directed by Tamiko  
Washington

## march

March 2

### **Guest Artists in Recital - Third Wheel Trio**

Laura Stoutenborough, clarinet; Karin Kantenwein  
Fabiero, flute; and Rebecca Rivera, bassoon

March 6

### **President's Piano Series**

Jeffrey Siegel, piano

## april

April 3

### **President's Piano Series**

Christina and Michelle Naughton, piano

April 4

### **University Choir & University Singers in Concert**

Stephen Coker, Conductor

April 5

### **Artist-in-Residence in Recital**

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

### **Concert Intime**

Directed by Alicia Guy

April 10-12, 17-19

### ***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

### **Chapman University Wind Symphony**

Christopher Nicholas, Music Director & Conductor

April 25-27

### **Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)**

In collaboration with the Chapman Orchestra  
Peter Atherton, Artistic Director

Carol Neblett & David Alt, Associate Directors

Daniel Alfred Wachs, Conductor

## may

May 7-10

### **Spring Dance Concert**

Directed by Nancy Dickson-Lewis and  
Jennifer Backhaus

May 10

### **Sholund Scholarship Concert**

Hall-Musco Conservatory of Music  
Showcase Performance

May 15

### **Beethoven: The Finale**

The Chapman Orchestra partners with The  
Orange County Youth Symphony Orchestra  
Daniel Alfred Wachs, Conductor

## CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music*

*presents the*

## New Music Ensemble

Sean Heim, director

May 1, 2014 ■ 8:00 P.M.  
Salmon Recital Hall

## Program

- *Duo* Jiri Labruda  
Movement I.  
Nathan Brown, guitar  
Ethan Reed, double bass
- *Lakescape* Lei Liang  
Savannah Wade, voice,  
Brietta Greger, percussion  
Scott Stedman, piano
- *$Lt\{f(t)\}$*  Scott Stedman  
Connor Bogenreif and Nathaniel Cook, cello
- *Variations on an Original Theme* Michael Fleming  
Matthew Bond, French horn  
Matthew Owensby, violin  
Pricilla Peraza, viola  
Connor Bogenreif, cello
- *Hollow Elegies* Matt Owensby  
Elegy I: Zosarn, a Dream of Cowardice  
James Hilsabeck, Flute  
Matthew Owensby, violin  
Mason Hock, guitar  
Brietta Greger, percussion
- *Varied Trio* Lou Harrison  
I. Gending  
II. Bowl Bells  
V. Dance  
Michael Fleming, violin  
Kristi McKinley, piano  
Brietta Greger, percussion

## Program

- ~Intermission~
- *Virion* Scott Stedman  
Connor Bogenreif, cello  
Scott Stedman, piano
- *Pierrot Lunaire* Arnold Schoenberg  
II. Teil – 8. Nacht  
Savannah Wade, voice  
Sam Ek, clarinet  
Connor Bogenreif, cello  
Kristi McKinley, piano
- *Gobi Gloria* Lei Liang  
Michael Fleming, violin  
Matthew Owensby, violin  
Priscilla Peraza, viola  
Connor Bogenreif, cello
- *With Nothing Diverting to Do* Colin Horrocks  
Bella Staav, flute  
Sam Ek, clarinet  
Chloe Tardif and Michael Fleming, violin  
Nickolas Kaynor, viola  
Nathaniel Cook, cello  
Ethan Reed, bass  
Gloria Cho, piano  
Jordan Curcuruto, Cole Castorina, and Ryan Stratton, percussion  
Colin Horrocks, conductor



# Program Notes

Having been interested in Mahayana Buddhism for a number of years, I went to a Buddhist monastery in upstate New York to study meditation in 1999. One evening, while walking alone by the side of the lake, I caught the sight of a “V” shape floating and extending on the surface of the water. It was a beaver taking a swim under the moon. This image gave me insight into my relationship with silence: underneath the music I write is a profoundly deep silence upon which I seek to inscribe my signature through sound. It inspired me to compose a number of works.

*Lakescape* was commissioned by the SoundSCAPE Festival and written for Tony Arnold, Aiyun Huang and Thomas Rosenkranz who gave its world premiere on July 11, 2012 at Auditorium Città di Maccagno, in Maccagno, Italy.

~ Lei Liang

$L\{f(t)\}$  - Part of experimentation in composing involves looking for sources of interest and inspiration outside of emotions and feelings. This piece has no formal title, and is instead titled after the Laplace transform, a mathematical model which was the inspiration for the piece. Wikipedia gives the following explanation for the Laplace transform: “In mathematics the Laplace operator or Laplacian is a differential operator given by the divergence of the gradient of a function on Euclidean space”. Essentially, what this function describes is harmonic oscillation when applied to sound; or in other words, the intense vibrations ones hears between two pitches that are extremely close together; this is caused by the different frequencies of each note phasing intensely against each other in space.

~Scott Stedman

This piece utilizes the numbers 3,4, 7, and 8 and experiments with their application to form, intervallic relationships, rhythm, meter, and relation to one another. Each subsequent variation relates to the theme and the previous variation in abstract as well as simple ways. Timbre, rhythm, and use of significant numbers were primary focuses in this piece.

~Michael Fleming

Hollow Elegies for Flute, Viola, Guitar, and Marimba (2014) was written for guitarist Mason Hock and is structured in two movements, I. Zosarn, a Dream of Cowardice, and II. Id, a Dream of Rewards. The first movement is a compositional response to a dream the composer had after writing the Viola Concerto (2013). In the dream, a towering conductor, Zosarn, chastised the composer for the use of quarter tonality, disregarding it as an absurd harmonic language. Thus, the first movement contains three different types of microtonality: viola quarter tones, reminiscent of the Viola Concerto, sixth tones in the guitar (performed by slightly detuning two strings) and flute glissandi. A slow six note melodic idea, introduced most prominently in the guitar, makes up the structure of the work as well as the pitches which the performers surround in a harshly dissonant, tense sound world. The second movement is more directly programmatic, as furious, loud passages of

# Program Notes

the "Id" result in soft, pleasant heterophony. The two ideas battle for control as the violent outbursts of the Id seek the pleasurable, diminishing reward of melody.

~Matthew Owensby

*Virion* - The entire piece is written as a cello sonata in a non-traditional form, with the cello and piano alternating solos throughout four divisions of the piece which stand more as markers than movements. The first, second, and third sections are contrasting in character and convey the emotions I was feeling, while the fourth is somewhat hopeful and less downtrodden than the previous three, but still maintains some semblance of the mood of the rest of the piece. It's worth noting that this piece was written throughout the process of therapy, so every movement was written as I was feeling the particular emotion it conveys. The title itself is a reference to the fever/flu/satan devil sickness that made my junior year finals week just that much more enjoyable.

~Scott Stedman

*Gobi Gloria* belongs to a series of compositions that grew out of my admiration for Mongolian music. The series include *Feng* (for cello solo, written for Feng Hew), *Gobi Polyphony* (for erhu and cello, written for Xu Ke), *Gobi Canticle* (for violin and cello, written for Masuko Ushioda and Laurence Lesser), and *Serashi Fragments* (written for the Arditti Quartet).

The melody is played against its own inversion, retrograde and retrograde-inversion in an otherwise mostly heterophonic texture. The piece alludes to various genres of Mongolian music that include the long-chant, as well as the music of dance and shaman rituals. It concludes with a rendering of a folk song that I heard during my visit to Nei Monggol region in 1996.

*Gobi Gloria* was commissioned by and dedicated to the Ying Quartet who gave its world premiere at the University Hall at Harvard University on March 15, 2007.

~ Lei Liang

*With Nothing Diverting To Do* - The title of this piece was inspired by David Foster Wallace's novel The Pale King that went unfinished due to his tragic suicide in 2008. The book discusses how the information age has either created or simply provided the tools to fill a need for constant distraction. Every person walks around with a cellphone, Ipod, or other similar device that is a constant source of numbing distraction. The Internet provides immediate access to the voices of billions and Muzak or television provide a persistent, steady soundtrack to our lives. This combines to provide enough stimulation to distract us from loneliness, and the ominous, almost ambient pain that characterizes those brief moments when everything around us is quiet and we are without distraction. When we are alone. “This terror of silence with nothing diverting to do.”

~ Colin Horrocks



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