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### New Music Ensemble

Chapman New Music Ensemble

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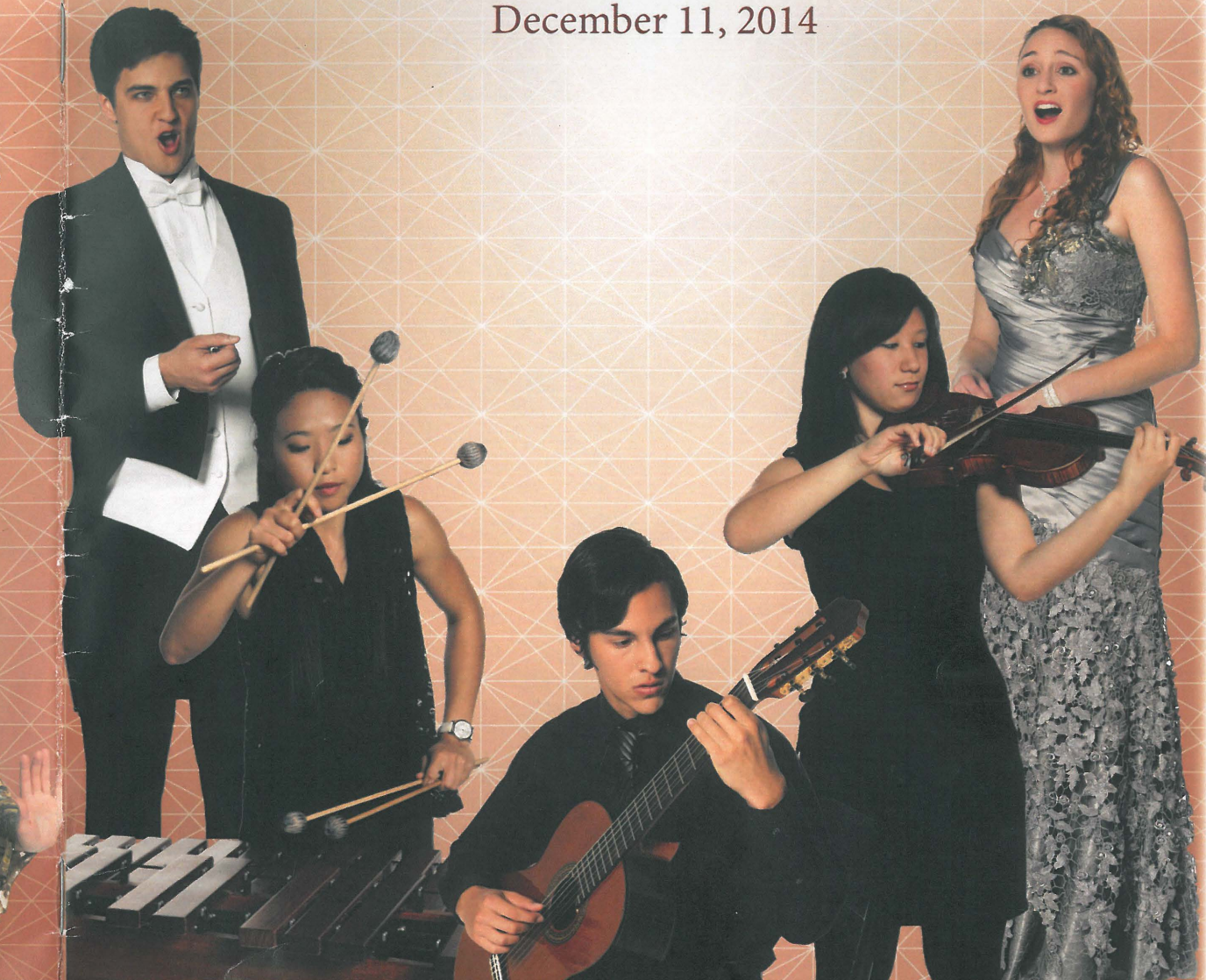




# NEW MUSIC ENSEMBLE

*Sean Heim, Director*

December 11, 2014



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UNIVERSITY

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COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
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**music**

*Fall 2014*



# SPRING 2015 calendar highlights

## february

February 5

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

Eduardo Delgado, *soloist*

February 7

### **William Hall Visiting Professor in Recital**

Jeralyn Glass, *soprano soloist*

February 19-21, 26-28

### ***The Tragedy of Hamlet, Prince of Denmark***

by William Shakespeare

Directed by *Thomas F. Bradac*

February 27

### **Faculty Recital**

Rebecca Sherburn, *soprano*

with Louise Thomas, *piano*

April 9-11

### **Concert *Intime***

presented by *Chapman student choreographers*

April 9-11, April 16-18

### ***Rosencrantz and Guildenstern Are Dead***

by Tom Stoppard

Directed by *Gavin Cameron-Webb*

April 10

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

Stephen Coker, *Conductor*

April 24-26

### **Opera Chapman presents: *The Elixir of Love***

by Gaetano Donizetti

Peter Atherton, *Artistic Director*

Carol Neblett, *Associate Director*

## march

March 5

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

Dan Tepfer, *soloist*

March 13

### **The Chapman Orchestra: *A Midsummer Night's Dream***

Daniel Alfred Wachs, *Music Director and Conductor*

Angel Vázquez-Ramos, *Music Director*

Michael Nehring, *Director*

## may

May 1

### **Chapman University Wind Symphony**

Christopher Nicholas, *Music Director and Conductor*

May 6-9

### **Spring Dance Concert**

presented by *Chapman student choreographers*

May 8

### **University Women's Choir in Concert**

Angel Vázquez-Ramos, *Director*

May 16

### **Sholund Scholarship Concert**

## april

April 2

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

Abbey Simon, *soloist*

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents the*

## New Music Ensemble

Sean Heim, director

with

Special guests - Ken Ueno and The Living Earth Show

Daniel Alfred Wachs, guest conductor

Program

#1 *non sumus vasculis (2014)* Mason Hock  
Savannah Wade – voice

#2 *Pork Roll, Egg, and Cheese on a Kaiser Bun (2012)* Ken Ueno  
for quarter-tone electric guitar and quarter-tone vibraphone  
the Living Earth Show  
Travis Andrews, electric guitar  
Andrew Meyerson, percussion

#4 *The Aleph (2014)* Ken Ueno  
Ken Ueno, extended voice

#3 *blood blossoms...(2002)* Ken Ueno  
Sam Ek, bass clarinet; Nate Brown, electric guitar,  
Connor Bogenreif, cello; Ethan Reed, bass; Kristi McKinley, piano;  
Cole Castorina, percussion  
Sean Heim, conductor

~Intermission~

*The Space Between Walls (2013)* Mason Hock  
Connor Bogenreif, cello  
Gloria Cho, piano

Program

*Madrigals, Book I (1971)* George Crumb  
II. No piensan en la lluvia, y se han dormido  
III. Los muertos llevan alas de musgo

Savannah Wade, voice,  
Ethan Reed, bass  
Paul Burdick, percussion

*Life of the Celestial Capital (2014)* Michael Fleming  
Javier Chacon, viola  
Aaron Grisez, Percussion

*Crypsis (2014)* Mason Hock  
Joshua Robertson, flute; Emilia Lopez-Yañez, oboe; Sam Ek, clarinet;  
Matthew Bond, French horn; Matthew LaBelle, trumpet;  
Nolan Delmer, trombone; Elliot Wulff, piano;  
Katie Elkam and Cole Castorina, percussion;  
Michael Fleming and Rachelle Schouten, violin; Priscilla Peraza, viola;  
Nathaniel Cook, cello; Ethan Reed, bass;  
Daniel Alfred Wachs, conductor

## Program Notes

Lucretius' epic poem, *de rerum natura*, describes and advocates an Epicurean perspective of the universe. The text used in *non sumus vasculis* is a fragment of the third book of Lucretius' poem, describing the dissolution of the soul upon death, consistent with the Epicurean view that no life exists beyond the material. The singer personifies the corporeal body, while the electronics embody the abstract nature of the decaying soul.

*At last, unable to endure the severing of its soul, the body decays with a foul stench. Gathering from deep within, the force of the soul scatters abroad like smoke. The body falls, crumbling in ruin, as the soul trickles forth through its limbs and pores. The soul's essence is divided from the limbs, and within the body it is torn into pieces, before it slips forth and swims out into the breezes of air. As one dies, he feels his soul neither flowing forth whole from all his body, nor rising up through the throat, but failing in its place, motionless. Each in its own place, the other senses are dissolved. But if our mind were immortal, it would not at its death lament that it was dissolved, but rather that it went forth and left its skin, as does a snake.*

*Pork Roll, Egg, and Cheese on a Kaiser Bun (2012) for quarter-tone electric guitar and quarter-tone vibraphone.*

I am a foodie. When I had a meal at Momofuku Ko, in New York, I remember one course was a spoonful of shaved, frozen foie gras. It was amazing. On one hand, it was nothing like I had ever had, it was stunning and wild. But, it was foie gras, the ultimate comfort food, and as my body temperature melted the frozen fat in my mouth, it occurred to me that a wildly inventive, new, avant-garde sensation, need not be mutually exclusive from "comfort food." Something of the lushness of microtones give me that feeling. And, having grown-up playing electric guitar, the sound of the electric guitar always feels familiar and comforting too.

This piece was person-specifically composed for my friends, the electric guitar and percussion duo, the Living Earth Show. Their virtuosity and commitment inspire me. Hearing that one group in Norway had a quarter-tone electric guitar and a quarter-tone vibraphone built and commissioned Brian Ferneyhough to write for them, the Living Earth Show guys similarly acquired those instruments and learned that piece. Only, they also memorized it, the Ferneyhough piece. When I was composing this piece (which they have since memorized – and they tell me it was harder to memorize than the Ferneyhough), I researched the provenance of their name. The name, Living Earth Show, is borrowed from a line of the Ween song, *She Fucks Me*. Also in the lyrics to that same song, are the lines, "Pork roll, egg, and cheese on a Kaiser bun." That line is repeated as a non-sequitur refrain, and speaks of the Freudian dimension that food, comfort food, can acquire, in the space between the object of our desire and guilt, as well as a kind of refuge, all at the same time.

*...blood blossoms... (2002)*

## Program Notes

For amplified sextet This piece was written for the Bang on a Can All-Stars. Spectral rock + avant-jazz meets + modernist structure "The old junky found a vein...blood blossoms in the dropper like a Chinese flower." pg. 84, *Naked Lunch*, William F. Burroughs The Burroughs text made me think that beauty can be found in a medium full of potential power and destruction. In writing for an amplified ensemble, I sought to create delicate textures that played against the insipient power of amplification and distortion.

In *The Space Between Walls*, the range between the left and right hand piano parts gradually expands and contracts, varying the amount of registral space. The cello part, contained in this space, reacts to the alternately claustrophobic and desolate environments.

Georg Crumb - *Madrigals Book I* – texts by Federico Garcia Lorca - 1971

II. No piensan en la lluvia, y se han dormido

They do not think of the rain, and they've fallen asleep

III. Los muertos llevan alas de musgo

The dead wear mossy wings

*Life of the Celestial Capital* is inspired by the imagery and landscapes of the Huangshan Mountains of China. The highest and steepest peak is called the Celestial Capital, considered the "capital of the immortals" and the city of heaven. The setting of a day atop the peak can be related to the stages of human existence, intermittently dispersed with conflict, fear, and struggle. We enter this planet similar to the rising of the sun, bringing light to those around us. As life progresses, we are faced with the struggle to assimilate ourselves with life and its numerous obstacles. Darkness begins to return as a fleeting moment, taking us back to where we emerged. The wind rustles and the doors of the Celestial Capital begin to open. Life is magnificent, so is the destination beyond.

*Crypsis* is about the realization that one's weaknesses have not been overcome, but that they have instead manifested in a new way. Similarly, the initial musical themes, once established, gradually dissolve until they are unrecognizable. They are reintroduced as camouflaged mutations, which then gradually transition back to their original form.

## Artists

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A recipient of the Rome Prize and the Berlin Prize, **Ken Ueno**, is a composer/vocalist who is currently an Associate Professor at UC Berkeley. Ensembles and performers who have played Ken's music include Kim Kashkashian and Robyn Schulkowsky, Mayumi Miyata, Teodoro Anzellotti, Aki Takahashi, Wendy Richman, Greg Oakes, BMOP, Alarm Will Sound, SFCMP, the Nieuw Ensemble, and Frances-Marie Uitti. His music has been performed at such venues as Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, MusikTriennale Köln Festival, the Muziekgebouw, Ars Musica, Warsaw Autumn, Other Minds, the Hopkins Center, Spoleto USA, Steim, and at the Norfolk Music Festival. Ken's piece for the Hilliard Ensemble, Shiroi Ishi, has been featured in their repertoire for over ten years, with performances at such venues as Queen Elizabeth Hall in England, the Vienna Konzerthaus, and was aired on Italian national radio, RAI 3. Another work, Pharmakon, was performed dozens of times nationally by Eighth Blackbird during their 2001-2003 seasons. A portrait concert of Ken's was featured on MaerzMusik in Berlin in 2011. As a vocalist, he specializes in extended techniques and has collaborated in improvisations with Ryuichi Sakamoto, Joey Baron, Ikue Mori, Robyn Schulkowsky, Joan Jeanrenaud, Tim Feeney, and David Wessel amongst others. Recently, he performed his vocal concerto with the Warsaw Philharmonic. Ken holds a Ph.D. from Harvard University. A monograph CD of three orchestral concertos was released on the Bmop/sound label. For more information, please visit - <http://kenueno.com>

Called "a vanguard effort of new chamber music" and "energetically provocative" by The San Francisco Examiner, "a much sought-after presence on the indie classical scene" by The San Francisco Classical Voice, and "a fully distorted perpetual motion of awesome" by I Care If You Listen, **The Living Earth Show** – electric guitarist Travis Andrews and percussionist Andy Meyerson – has developed a reputation as one of the most versatile and virtuosic contemporary chamber groups on the west coast. Memorizing every work it performs, The Living Earth Show thrives on pushing the boundaries of technical and artistic possibility in its presentation of commissioned electro-acoustic chamber music.

The ensemble has commissioned and premiered works by such diverse composers as Timo Andres, Brian Ferneyhough, Samuel Adams, Ken Ueno, Luciano Chessa, Ted Hearne, Jon Russell, Adrian Knight, Alden Jenks, Nick Vasallo, and Matt Marks. Several of these commissions were recorded for the group's critically acclaimed debut album, High Art, which was released through Innova Records in 2013. The ensemble has been presented at universities and conservatories across the country, and has served as featured artists at festivals including the Tribeca New Music Festival in Manhattan, Switchboard Music Festival in San Francisco, Music for People and Thingamajigs festival in Oakland, Fast Forward Austin, MicroFest in Los Angeles, and 12 Nights in Miami.

In 2015, The Living Earth Show is excited to partner with choreographer Robert Dekkers

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## Artists

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and dance company Post:Ballet to present Do Be, an evening-length choreographed collaborative production. For the program, The Living Earth Show will be performing new electro-classical works written for the group by Christopher Cerrone, Jacob Cooper, Anna Meredith, Jonathan Pfeffer, and Daniel Wohl. These compositions will be used as the foundation for Dekkers' choreography, with musicians and dancers sharing the stage and playing an active role in Dekkers' staging.

When not performing classical music, the musically omnivorous duo forms a rhythm section adept at navigating the complicatedly-hyphenated subgenres of the contemporary popular music landscape, performing frequently with electro-pop singer Tim Carr, experimental-indie rock band Makeunder, avant-metal trio Freightier, and alt-folk songwriter Will Greene. The Living Earth Show utilizes these seemingly disparate influences to de-mystify the classical music experience, presenting virtuosic performances of boundary pushing chamber music designed to appeal to newcomers seasoned listeners of classical music in equal measure.

Dear Alumni, Parents and Friends:

One of the most critical skill sets our students will acquire during their time at Chapman is artistic career development to help prepare them for success after graduation. To accomplish this requires a quality and rigor of instruction that is second to none – implemented by faculty members who are not only superb teachers, but successful working artists themselves. And it involves patrons of the arts, like you, who embrace the value the arts bring to our society and the impact the arts have on our communities.

With the construction of the new Musco Center for the Arts, never has a community of music, theatre and dance enthusiasts been more essential to the quality of education and opportunities for our emerging artists here in the College of Performing Arts. Your role as a friend, family member and Fund for Excellence supporter means more to our gifted students than ever before.

We invite you to join our community of loyal alumni, parents and community partners who are devoted to developing the talents of the next generation of artists with a gift to the Fund for Excellence. The Fund for Excellence supports the College of Performing Arts initiatives, ensuring our ability to continue providing educational and performing opportunities necessary for our students to grow into successful artists. Your gift impacts our program by:

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- Ensuring top-notch community productions of classic and contemporary art;
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Performances like the one you are about to see are a prime example of the type of programming our Fund for Excellence brings to our students and community. We are proud to have presented over 110 productions last year with over 1,200 people in attendance, and I know you have enjoyed and valued the performing arts opportunities we provide. I hope you will take the next step by making a gift to our Fund for Excellence. Please know each one of our students benefits 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 believe in and want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at one of our many performance events throughout the coming year.



Dale A. Merrill  
Dean



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To learn more about how you can extend your support as a valued audience member by becoming an invested patron of the College of Performing Arts, please contact Peggy Ruppel, Development Coordinator, at (714) 289-2085 or pruppel@chapman.edu.