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### New Music Ensemble

Chapman New Music Ensemble

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# NEW MUSIC ENSEMBLE

*Sean Heim, Director*

May 7, 2015



CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF MUSIC

COLLEGE OF PERFORMING ARTS  
HALL-MUSCO  
CONSERVATORY OF

**music**

*Spring 2015*



# SPRING 2015 calendar highlights

## february

February 5

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

Eduardo Delgado, *soloist*

February 6

### **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 2

### **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

May 7, 2015 ■ 8:00 P.M.  
Salmon Recital Hall

**Program**

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*Prelude to Endgame*

Phillip Glass

Ethan Reed, bass  
Paul Burdick, timpani

*Aer*

Beat Furrer

Sam Ek, clarinet  
Connor Bogenreif, cello  
Kristi McKinley, piano

*Warrior's Discovery*

Michael Fleming

Rachelle Schouten, violin  
Priscilla Peraza, viola  
Connor Bogenreif, cello  
Lauren Arasim, harp  
Michael Fleming, hammer dulcimer  
Katie Eikam and Aaron Grisey, percussion

*Unglücklichsein*

Mason Hock

Tanja Radic, Savannah Wade & Elliot Wulff – voice  
Joshua Roberson, flute  
Priscilla Peraza, viola  
Mason Hock, guitar;  
Paul Burdick, percussion

have wall on shot  
door performers walk through, 2nd half on left.  
~Intermission~

**Program**

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*A Helene*

Iannis Xenakis

Tanja Radic and Savannah Wade, voice

*String Quartet No.11 – Jabiru Dreaming*

Peter Sculthorpe

Michael Fleming and William Parker, violin  
Javier Chacon, viola  
Connor Bogenreif, cello

*Lost in the Sky of Love*

Michael Fleming

Kyla McCarrell, soprano

Michael Fleming and Kimmie Levin, violin  
Priscilla Peraza, viola  
Connor Bogenreif, cello

~Brief Intermission~

Postlude:

*Meeting of the Spirits*

John McLaughlin

*The Dance of Maya*

Jeff Cogan and Sean Heim, electric guitar  
Bill Fitzpatrick, electric violin  
Brian Sherick, keyboards  
Ethan Reed, electric bass,  
Nicholas Terry, drums

## Program Notes

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*Warrior's Discovery* (2013) was written for Connor Bogenreif, as part of the Connor Bogenreif Cello Project, where he asked a few composers of opposite styles to write pieces for him. This piece follows the story of a warrior, personified by the solo cello, and his efforts to find himself through dance before he must go into battle. The ensemble characterizes his environment and the memories conjured through his efforts to discover the power and beauty within himself. This piece is also part of the discovery of my tonal language as a composer, veering away from traditional forms and scales, while adapting an embellishing non-Western modes and rhythmic theories to create new contexts for melodic and harmonic material.

~Michael Fleming

*Unglücklichsein* is an adaptation of a story by Franz Kafka. The title translates to "unhappiness" or "unluckiness." The story depicts a man torn between his external environment and his internal psyche, both of which manifest in various pairs of symbols: the window and the mirror, the exterior and interior of his apartment, and the neighbor and the ghost of his repressed child-self. As the man interacts with these elements, a conflict between society and the individual unfolds.

~Mason Hock

"HELEN" by Euripides follows the legend according to which only her image would have been at Troy, Helen herself, by order of Hera, having been given over to the charge of Proteus King of Egypt. Menelaus therefore, after the conquest of Troy by the Mycenians, still has to go to Egypt to retrieve the real Helen.

I wrote the music for two fragments of this tragedy for its reprise in the Epidaurus Theatre in July 1977 (lines 1107-1164 and 1494-1511). The text is in the Attic Greek of the 5th century BC. The music follows strictly its presumed phonetics based on the latest studies of comparative philology and epigraphy. The melodic lines incorporate the dialect of the period while still respecting the long and short values. In my opinion polyphony must have existed in Greek antiquity (cf. the legend of Er, book 10 of Plato's "Republic" in which eight sirens sing simultaneously eight sounds composing thus a single harmony).

The melodic treatment of the second voice was inspired by ancient music theory (Aristoxenos, Euclid) but also by archaic polyphonies of current traditional music in northern Greece, the Dodecanese and Pontus, which sometimes have similarities with those of preislamic Iran or of Tarento in Italy. ~Iannis Xenakis

The living, indigenous music of Kakadu National Park, in the north of Australia, and of Torres Strait and beyond, have been a part of my musical language since the late 'eighties. The incorporation is particularly evident in this quartet. Furthermore, the second

## Program Notes

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movement is based upon an Aboriginal chant transcribed by a member of the Baudin exploratory expedition in 1802. This is the first such music committed to Western notation.

My eleventh string quartet, then, is in two movements. The first, marked *Deciso*, contains rhythmic patterns found in the indigenous music of the Kakadu area. Some of these patterns also suggest the gait of the jabiru, a species of stork. While both movements employ similar subsidiary material, the second movement, marked *Estatico*, is dominated by the chant, first stated by the cello in its original form. This movement is also a joyful one: it stems from my belief that Australia is one of the few places on Earth where one may write straightforward, happy music.

The subtitle, 'Jabiru Dreaming' takes its name from a rock formation in the National Park. This rock is regarded as sacred, but there is nothing forbidding about it: on the contrary, it seems to beckon and welcome.

~Peter Sculthorpe

*Lost in the Sky of Love* (2014) was written for Kyla McCarrel, and is an experiment with the evolution of clarity of sound through time, using textures, register and oscillating timbres. I build upon the rhythm and shape of the words of mystic poet Kabir to create another layer to a consistently morphing texture.

~Michael Fleming

The shadows of evening fall thick  
And deep, and the darkness of love  
Envelops the body and the mind  
Open the window to the west and be  
Lost in the sky of love

Drink the sweet honey that steepes the  
Petals of the lotus of the heart

Receive the waves in your body: what  
Splendor is in the region of the sea

The sounds of conches and bells  
Are rising

From: "The Sword of Life and Death" from XXIII of The One Hundred Poems of Kabir, translated from Hindi to English by Rabindranath Tagore.

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Performed in the historic Chapman Auditorium, Chapman Choirs and The Chapman Orchestra will join forces to present Brahms' exquisite dirge *Nanie* paired with J.S. Bach's celebratory *Magnificat*. Other works in the program feature Nickolas Kaynor '15, winner of Chapman's Annual Instrumental & Vocal Competition.

The Sholund Music Scholarship Fund was established in memory of Edgar Roy Sholund, Ph.D., a longtime and much beloved member of the Chapman University music faculty.

**Admission is \$20 for general admission, \$15 for senior citizens, alumni and non-Chapman students and \$10 for the Chapman Community.**  
**For tickets, call 714-997-6812 or visit [chapman.edu/tickets](http://chapman.edu/tickets).**

The Sholund Scholarship Concert concludes our celebration of Oliphant Hall's 10th Anniversary. Don't miss this capstone performance of the 2014-2015 academic year!

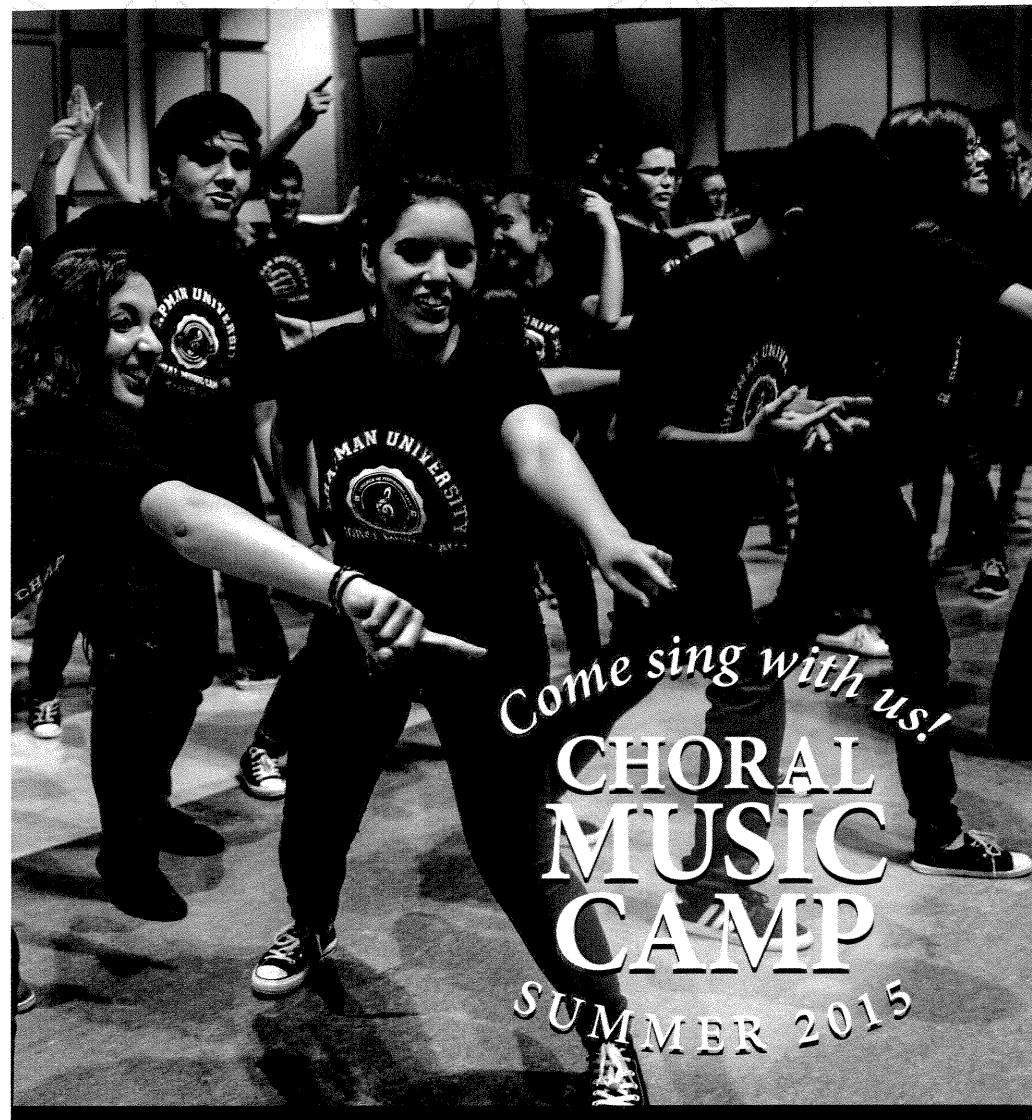
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Dear Alumni, Parents and Friends:

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.

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- Providing life-changing master classes with world-renowned professionals on campus;
- Ensuring top-notch community productions of classic and contemporary art;
- Strengthening our ability to attract the brightest and most talented students, globally, *through increased scholarships, program enrichment, and performance travel funds.*

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.

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

Dale A. Merrill  
Dean



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