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### New Music Ensemble

Chapman New Music Ensemble

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# New Music Ensemble

Sean Heim, *Director*

December 10, 2015





# SPRING 2016 calendar highlights

## february

February 5  
**University Singers Post-Tour Concert**  
Stephen Coker, *Conductor*

February 18-20, 25-27  
***A Flea in Her Ear***  
by David Ives  
Tamiko Washington, *Director*

## march

March 19  
**Musco Center for the Arts Grand Opening**

## april

April 2  
**Musco Center for the Arts Community  
Open House & Arts Festival**

April 7-9  
**Concert *Intime***

April 8  
**University Choir & Singers in Concert**  
Stephen Coker, *Conductor*

April 15, 16, 23  
***The Merchant of Venice***  
by William Shakespeare  
Thomas F. Bradac, *Director*  
Starring Michael Nehring as Shylock

April 22-24  
**Opera Chapman presents:  
*Gianni Schicchi* and *Suor Angelica***  
Peter Atherton, *Artistic Director*  
Carol Neblett, *Associate Director*  
Daniel Alfred Wachs, *Conductor*

## april (cont'd)

April 29  
**Chapman University Wind Symphony**  
Christopher Nicholas, *Music Director and  
Conductor*

## may

May 3  
***Jumpin' with Stan Kenton***  
The Stan Kenton Legacy Orchestra  
Mike Vax, *Director*  
Chapman University Big Band & Jazz Combo  
Albert Alva, *Director*

May 4-7  
**Spring Dance Concert**

May 6  
**University Women's Choir in Concert**  
Chelsea Dehn, *Conductor*

May 14  
**42nd Annual Sholund Scholarship Concert**  
The Chapman Orchestra  
Daniel Alfred Wachs, *Music Director and  
Conductor*  
Chapman University Choirs  
Stephen Coker, *Music Director*  
The 2016 Vocal and Instrumental  
Competition Soloists

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CHAPMAN UNIVERSITY

*Hall-Musco Conservatory of Music*

*presents the*

New Music Ensemble

Sean Heim, director

Program

*Figment III* (2007) Elliot Carter  
(1908-2012)

Ethan Reed – double bass

*Counting Sheep* (2015) Sam Ek  
(b. 1995)

Kelsey Steinke – flute, Sam Ek – clarinet, Michael Fleming – violin,  
Isabella Pepke – cello, Heather Moore – piano

*Workers Union* (1975) Louis Andriessen  
(b. 1939)

Heather Moore – clarinet, Sam Ek – bass clarinet, Michael Fleming – violin, Priscilla  
Peraza – viola, Aidan Jones – cello, Ethan Reed – bass, Aaron Grisez and  
Sam Naff – percussion, Michael Seaman – piano

~Intermission~

b's: B E A D G C F  
#/b's: C G D A F B

Program

*Four Dreams* (2006) Dmitri Tymoczko  
(b. 1969)

Sam Ek – clarinet, Aaron Grisez – percussion, Michael Seaman – piano

*Yatra* (2015) Michael Fleming  
(b.1993)

Ariel Flach – flute, Emilia Lopez – oboe, Sam Ek - bass clarinet, Emily Prather –  
bassoon, Alvin Ly – horn, Matthew LaBelle – trumpet, Nolan Delmer – trombone,  
Paul Burdick & Katie Eikam – percussion, Heather Moore – piano, Chloe Tardif &  
Kimmie Levin – violin, Priscilla Peraza – viola, Haley Hedegard – cello  
Ethan Reed – bass, David Scott, conductor

# About the Program

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*Figment III.* The contrabass has always interested me for its special tone color and range. Having written solos for it in several pieces, I decided to write this for the instrument alone. It was composed during June 2007 for the outstanding performer Don Palma.

~*Elliott Carter*

*Counting Sheep* is my attempt at recreating the feeling you get when different thoughts weave in and out of your head as you fall asleep. While you are trying to fall asleep, a thought pops into your head and keeps you awake, and as you get closer to falling asleep, other thoughts may fill your mind and prevent you from falling asleep.

If you think about it, you can never really remember the exact moment you fall asleep. With this idea in mind, I decided to make the ending of this piece represent the mind finally drifting off into a deep sleep.

Throughout this piece there are two reoccurring themes: the first, a descending minor 2<sup>nd</sup> followed by a descending minor 3<sup>rd</sup>, and the second, a “romance theme” first introduced by the violin.

I used Wagner’s concept of Leitmotif, Ravel’s use of timbre and color, and my own ideas of development and use of modes to create a constant flow of “thought” that represents the mind preparing to sleep.

~*Sam Ek*

*Workers Union* was originally written for the orchestra De Volharding (Perseverance), in which I myself figured as a pianist at that time.

This piece is a combination of individual freedom and severe discipline: its rhythm is exactly fixed; the pitch, on the other hand, is indicated only approximately, on a single-lined stave. It is difficult to play in an ensemble and to remain in step, sort of like organizing and carrying out political action.

~*Louis Andriessen*

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# About the Program

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*Four Dreams* attempts to capture the texture of the dreamworld—a place of bizarre occurrences, incoherent thoughts, and unacknowledged anxieties. In my attempt to portray this world realistically, I have narrated, more or less without editing, the content of several dreams. It should be emphasized that these dreams do not reflect my waking beliefs, feelings, or vocabulary. In fact, I have often been surprised by the content of my sleeping thoughts.

The first dream is completely and solely a dream. The second dream is a dream that is also a memory. The fourth dream was once a prediction. The third dream is an imagination, a dream of unmediated meaning, the science of the future or maybe a philosophical fantasy. The text here is written and performed by my friend Christian Bök (pronounced “book”), language poet extraordinaire, vowel virtuoso, rhapsode, and author of “Eunoia.” The piece is for piano, percussion, electronics and tenor saxophone or bass clarinet. The electronics are controlled by a footpedal connected to a synthesizer, which is in turn connected to a computer. The pedal is played by the sax/clarinet player, who triggers the electronic sounds by tapping the pedal. The text is part of the electronics part. Except for the third dream, it is my voice that is narrating.

~*Dmitri Tymoczko*

“Exploration is in our nature. We began as wanderers and we are wanderers still. We have lingered long enough on the shores of the cosmic ocean. We are ready at last to set sail for the stars.”

~*Carl Sagan*

The word, *Yatra*, translated from Hindi and meaning “the spiritual journey of the soul through procession and metaphor,” directly reflects my fascination and passion with leaving comfort to explore, discover and confront the unknown through an abstract medium. *Yatra* is the juxtaposition of the physical and metaphysical journey through Earth and space. The piece is made up of four fluid sections: The Earth; The Ocean; Sun, and Moon and Inner Planets; and Outer Planets and Beyond. All are frontiers of human knowledge and familiarity, yet become more of a mystery the further away we travel. I experimented with the expansive possibilities of instruments by incorporating noise elements to further convey senses of fear and confrontation with the unfamiliar. Whirly Tubes are used as an addition to the wide


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## About the Program

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palette of musical colors, resulting in an interesting sound effect resembling whirring memories and the ethereal mystery of journeying to the unknown. The climax is the departure from the shores of the Cosmic Ocean, confronting the unknown and enveloping all human familiarity with fear, darkness, imagination and fantasy, with intense clusters of sounds and intertwining rhythms resulting in cosmological chaos. The piece closes with the fading light of human knowledge, left with subtle murmurs of noise and breath.

*~Michael Fleming*



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COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

On behalf of our faculty, staff and students, I want to thank you for joining us for today's performance. Your support allows us to provide excellent education opportunities for our students, and your presence here is a tangible reminder of the strength of the Chapman family.

In the College of Performing Arts we are passionately dedicated to providing the best possible education for our students in all of our disciplines. Musco Center for the Arts, to be inaugurated in the spring of 2016, is a sign of the University's commitment to ensure that the arts at Chapman will be second to none. Thanks to Musco Center, our students will continue to be given exceptional opportunities to learn from the best and to experience performance in a state-of-the-art facility. Marybelle and Paul Musco, as well as the many other donors who contributed to the project, are strongly dedicated to the educational mission of this exceptional facility and we hope you will return often to experience the performing arts in our new performance home.

Many other factors, however, help us maintain the highest educational standards to benefit our students directly. The Fund for Excellence, in particular, helps us make a huge difference in the experience of all our students throughout the year. Thanks to your support, the Fund has a direct impact on our programs by helping us pay for:

- Production costs for the 100-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for master classes and performances on campus;
- Scholarships and travel funds for our student touring ensembles and conferences.

Every single student in the College is touched directly by your generosity. What's more, the entire Chapman student body and members of our surrounding community benefit from the privileged access to these extraordinary productions every year. Your gift to the Fund has a ripple effect, touching so many lives through the gift of dance, theatre and music.

Please invest generously in the Fund for Excellence and in the College of Performing Arts, as I do, and your gift will be one of the most rewarding experiences you can have when you watch our young artists develop right before your eyes.

Our doors are always open for you, so join us again soon at one of our many performances and events this season!

Sincerely yours,

Giulio M. Ongaro, Dean

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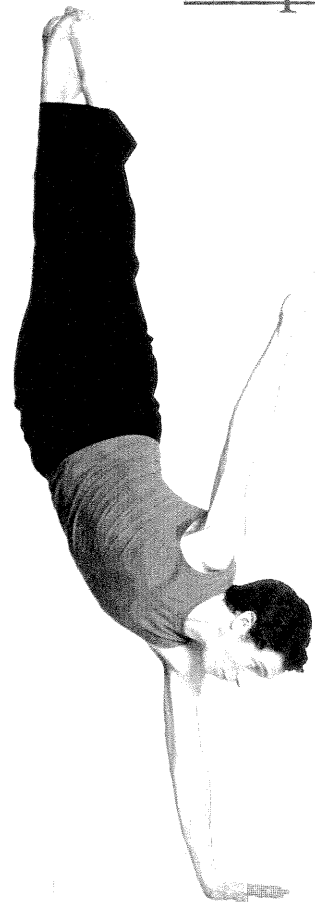
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