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THEATRE **MUSIC** **DANCE**



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THEATRE MUSIC DANCE

Spring 2012 Event Highlights

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Student Directed One Acts.....Apr. 25-28

MUSIC:

University Singers Post-Tour Concert.....Feb. 3
Chapman Chamber Orchestra & University Choir.....Mar. 9
Chapman University Wind Symphony.....Mar. 10
Ensemble in Residence – Firebird Ensemble.....Mar. 12-13
Opera Chapman presents *The Magic Flute*.....Apr. 27-29
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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

New Voices, New Music concert

with the

Chapman University
Wind Symphony

Dr. Paul J. Sherman
Music Director & Conductor

Chapman University
Women's Choir

Dr. Angel Vázquez-Ramos
Music Director & Conductor

April 18, 2012 ■ 8:00 P.M.

Salmon Recital Hall

Program

<i>The Voices of Time</i> for piano and live electronics Aron Kallay, piano	Shaun Naidoo
<i>Fragments</i> for soprano and piano I. Horumque Visum Contegas II. Fera Pessima III. Stella Maris IV. Qui Lux es et Dies Rebecca Tomlinson, soprano Aron Kallay, piano	Jeffrey Holmes
<i>Kak u oblaka na krayu (As if on the rim of a cloud)</i> for mezzo-soprano and piano Kristina Driskill, mezzo-soprano Tony Cho, piano	Vera Ivanova
<i>night-breath</i> for soprano and percussion Stacey Fraser, soprano Nick Terry, percussion	Sean Heim
<i>Four Drinking Songs</i> for tenor and piano I. A Drinking Song II. A Drunken Man's Praise Of Sobriety III. The Last Toast IV. One More Toast Jonathan Mack, tenor Tony Cho, piano	Vera Ivanova

Program

~ Intermission~	
<i>One not One</i> for Women's Choir (<i>World Premiere</i>) Chapman University Women's Choir	Derrick Spiva
<i>Three Summer Songs</i> for SSAA choir (<i>World Premiere</i>) I. Sun and Moon II. Answer July Chapman University Women's Choir	Vera Ivanova
<i>In our Hands, a Canvas</i> for Wind Symphony, Women's Choir, organ and electric guitar (<i>World Premiere</i>) Chapman Wind Symphony Chapman University Women's Choir William Wells, organ Sean Heim, electric guitar	Derrick Spiva

Program Notes

The Voices of Time utilizes two etudes from my cycle *Forbidden Etudes* (2007) which was composed for Louise Thomas. The etudes are interrelated, both musically and conceptually and I have always wanted to expand on the ideas toyed with incipiently in the original miniatures. The result is a new work that is further bound together by the superimposition of a concept explored by British Novelist J.G. Ballard in his eponymous short story that plays with the idea of the same sequence of events unfolding at very different rates. As the protagonist’s understanding of the profound enormity of his circumstance deepens his waking day becomes inexorably shorter. Another, and crucial, layer is the electronic processing that twists and warps the acoustic material, both closely juxtaposed, and quite removed in time – texture and counterpoint in continuous inter-play.

-Shaun Naidoo

Fragments, for soprano and piano, was composed in the summer of 2010. These four pieces are not designed as traditional songs with melody and accompaniment (Lieder). Instead, the vocal line is more of a chant or a spell, and the piano and voice are equal partners in presenting both the literal and implied elements of this vague story or series of images. The text is by the composer, and is a compilation of separate words from a variety of anonymous Latin sources, that presents a further autobiographical meaning.

<u>Text:</u>	<u>Translation:</u>
I. Horumque Visum Contegas.	I. And hide their sight with darkness
II. Fera Pessima, Draco Ferus antiquatus qui dicere, frui ferito. Quare non sum Mortus? Speravi.	II. Most evil beast...you, whom the old fierce Dragon are called...I was wounded, why did I not die? I have hoped.
III. Stella Maris, Miserorum exauditrix, Stella Maris.	III. Star of the Sea, you who hearken the wretched, Star of the Sea.
IV. Qui Lux es et dies, Tu furoris temperies. Speravi.	IV. You who are the light and day, you the tempering of fury...I have hoped.

-JH

Kak u oblaka na krayu (*As if on the rim of a cloud*) is an opening poem of the Anna Akhmatova's post-World War II cycle "Cinque." In his book "Anna Akhmatova. Her Poetry" David N. Wells describes Akhmatova's love poems as being "dominated by the physical absence of the figure of the beloved. At the same time, however, they preserve the memory of the beloved on a much broader and more permanent plane than in the early verse, and commemorate the lasting emotional transformation which the heroine has undergone through the experience of love." The song was commissioned and premiered by the 2011 Staunton Music Festival.

Program Notes

<u>Text:</u>	<u>Translation:</u>
Как у облака на краю, Вспоминаю я речь твою,	As if on the rim of a cloud, I remember your words,
А тебе от речи моей Стали ночи светлее дней.	And because of my words to you, Night became brighter than day.
Так отторгнутые от земли, Высоко мы, как звезды, шли.	Thus, torn from the earth, We rose up, like stars.
Ни отчаянья, ни стыда Ни теперь, ни потом, ни тогда,	There was neither despair nor shame, Not now, not afterward, not at the time.
Но живого и наяву, Слышишь ты, как тебя зову.	But in real life, right now, You hear how I am calling you.
И ту дверь, что ты приоткрыл, Мне захлопнуть не хватит сил.	And that door that you half opened, I don't have the strength to slam.
- Анна Ахматова	(translated by Judith Hemschemeyer)

night-breath, for soprano and metal percussion, uses as its primary text a late 16th century meditation by the enigmatic Taoist figure Huanchu Daoren. In keeping with the contemplative and atmospheric nature of the meditation’s poetry, the work seeks to not only reveal this text in a linear sense, but to also generate fertile sound environments in which this evocative, serene, and often potent verse may contentedly reside

<u>Text</u>	
Lying in the snow, sleeping in the clouds, under a reed-flower quilt, I keep a room of night-breath whole.	In a cup of wine I sing with the breeze, enjoying the moon, having sidestepped tidal waves of red dust.

Four Drinking Songs is a cycle of songs for tenor and piano, commissioned by and premiered at the 2011 Staunton Music Festival. The cycle is comprised of two poems by the Irish poet W.B. Yeats (“A Drinking Song” and “A Drunken Man’s Praise of Sobriety”) and two poems in English translation by the Russian poetess Anna Akhmatova (“The Last Toast” and “One More Toast”). The common theme of the four poems (drinking) is underlined by the theme of love, seen differently by these two authors.

Program Notes

Text

I. A Drinking Song

Wine comes in at the mouth
And love comes in at the eye;
That's all we shall know for truth
Before we grow old and die.
I lift the glass to my mouth,
I look at you, and I sigh.

- William Butler Yeats

II. A Drunken Man's Praise of Sobriety

Come swish around, my pretty punk,
And keep me dancing still
That I may stay a sober man
Although I drink my fill.

Sobriety is a jewel
That I do much adore;
And therefore keep me dancing
Though drunkards lie and snore.
O mind your feet, O mind your feet,
Keep dancing like a wave,
And under every dancer
A dead man in his grave.
No ups and downs, my pretty,
A mermaid, not a punk;
A drunkard is a dead man,
And all dead men are drunk.

- William Butler Yeats

One not One was inspired by the philosophical relationships between the concept of one and many. The work was influenced by the melodic and rhythmic structures in Balkan music, as well as the musical form and percussive elements found in the music of Tokelau, a Polynesian island that is slowly disappearing under water due to the effects of global warming.

Text

strong will	take fear to be mortal remember the whole	be self, be whole
one is strong but many is strength	intellectual we call for mirrors for bodies	fearless we walk with many manifest healing
take a step as a body take a leap, soul	intellectual focus on layers of soul	all is strength

- Derrick Spiva Jr.

III. The Last Toast

I drink to the ruined house,
To the evil of my life,
To our shared loneliness
And I drink to you --
To the lie of lips that betrayed me,
To the deadly coldness of the eyes,
To the fact that the world is cruel and depraved,
To the fact that God did not save.

- Anna Akhmatova
(translated by Judith Hemschemeyer)

IV. One More Toast

To your faith! And to my faithfulness!
Because we're together in this land!
Let us remain bewitched forever,
For never was a winter in the world more beautiful,
And never in the sky were there more delicate crosses,
Longer bridges, more airy chains...
Because everything is floating, silently gliding.
Because it's impossible to see one another again.
Because I'm dreaming about it
Even though the door is nailed shut.

- Anna Akhmatova
(translated by Judith Hemschemeyer)

Program Notes

Three Summer Songs were composed during the summer months of 2011 for conductor Angel Vázquez-Ramos and Chapman University Women's Choir. Each song uses a text by a different author (composer herself, Emily Dickinson, Richard Le Galliene) and depicts one of the summer months: *Sun and Moon* – June, *Answer July* – July and *Summer Going* – August. Both the first and last songs in this cycle have some folk-music influences in its rhythmic and voice-leading organization; the contrasting middle song takes a more reciting approach to the interpretation of Emily Dickinson's poem.

Text

I. Sun and Moon

Sun and moon,
Come together!
-Vera Ivanova

II. Answer July

Answer July—
Where is the Bee—
Where is the Blush—
Where is the Hay?

Ah, said July—
Where is the Seed—
Where is the Bud—
Where is the May—
Answer Thee—Me—

Nay—said the May—
Show me the Snow—
Show me the Bells—
Show me the Jay!

Quibbled the Jay—
Where be the Maize—
Where be the Haze—
Where be the Bur?
Here—said the Year—
-Emily Dickinson

In Our Hands a Canvas is a sonic representation of the philosophical concept that perception is a main facet of human creativity. The melodic and harmonic framework was inspired by Balinese gamelan music, which uses *gongan*, a cyclical structure, as well as *kotekan*, or interlocking melodic parts. The piece alternates between sections of formal structure and sections that give performers freedom within a set of parameters. The meaning of the work is created by the audience's perceptions. This work was funded in part by the Composer Assistance Program of New Music USA.

Text

I. The Painter is the Paint

I in waves
ever changing colors I have
many colors I have

our light sweeping through the canvas of who
sliding brushes paint with colors of I
emerging out of the vastness of truth
am I who without edges we move?

Program Notes

see how we can be limitless
feel sense and thought so limitless
in our hands
free, our hands
who is without death
who is without death
I see the who is with out death
who I am
who we are
persons without death

I lives – who’s I
thoughts of our lives
we are with who knows us
who cannot die

in our hands
free, our hands
who we are has always been free, always been free
it is altered by experiences of what we do
the body is what I am who
I feel so free
breaths of light
the painter is always the living paint
the canvas of I carries all experience
who recognizes
we have no losses
our feel of losses
our bodies, crosses

I am the truth
we are the truth

in our hands
a canvas

you control your perception

changing

do you feel free?

I feel the sun with me
the churning energy
a thriving synergy

I, we, are all free

in the darkest portions of our experience
remember
what stands
perception in our hands
truth is who I am
is who we are
our thoughts
many thoughts

dance perception
I remember this
we remember this

living thoughts of how we can perceive I

II. Perception is the Dance

what you see
change what you see
free is your perception

what you feel
see what you feel
feel is your perception

who you are
see who you are
who is your perception

who do you see

all portions of our experience
is canvas in
our hands
perception
frees us
we, our light
free, we our light

- Derrick Spiva Jr.

Composers

The primary focus of **Sean Heim**’s work as a composer has been to develop an imaginative personal language that strongly reflects the compositional techniques and aesthetic of his own western tradition as well as the distillation and infusion of philosophical ideas and musical elements found in numerous cultures. His music also reflects a deep interest in physics and the natural world, and it is out of these collective curiosities that he has created unique fusions that continually evolve by means of increased conceptual and technical abstraction. He has received numerous awards and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, and the ASCAP Foundation.

The music of composer **Jeffrey Holmes** has been called “Captivating...haunting and slightly disorienting” by the Los Angeles Times, “Drifting...ethereal” by the San Francisco Classical Voice, and “Interesting and musically arresting, music to be really heard and deserving of reflection” by the Society of Composers, INC. His music has been performed at festivals such as the Darmstadt Ferienkurs für Neue Musik (Germany), at “Microfest” (in 2003, 2005, and 2011) and both the “HEAR NOW” and “What’s Next” festivals (Los Angeles), and in venues including Carnegie Hall (New York), the Historic Dvorak Museum (Prague, Czech Republic), and the Chapelle historique de Bon-Pasteur (Montreal, Canada). His music is published by Edition Svitzer (Copenhagen, Denmark) and Doberman-Yppan (Quebec, Canada), and has been recorded on the Sono Luminus label, distributed worldwide by Naxos. More information can be found at: www.HolmesComposer.com

Vera Ivanova is currently teaching at Chapman University (Assistant Professor of Music, Music Theory and Composition Department). She graduated from Moscow Conservatory (BM and MM), Guildhall School in London (MM), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music has been published by Universal Edition (UE 31899) and released on CD by Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), and Centaur Records (CRC 3056). More information is available at: www.veraivanova.com.

Born in South Africa in 1962 **Shaun Naidoo** composed extensively for cabaret, musical theater, and modern dance in the late 1980s. In 1990 he was awarded a Fulbright Fellowship and settled in Los Angeles, where he received Masters and Doctoral degrees in composition at USC. His output during the 1990s include numerous electro-acoustic works, which can be heard on C.R.I., New World Records, Evander Music, and Capstone Records. Over the past twenty years or so he has written for ensembles and artists around the World. Naidoo is currently based in Los Angeles, where he is an Associate Professor of Composition at Chapman University.

Born in Santa Ana and raised in the Greater Los Angeles area, **Derrick Spiva**’s music reflects the multicultural atmosphere in which he was raised. While a student at UCLA (BA) and California Institute of the Arts (MFA), world music across many cultures has become an integral part of his musical vocabulary. Derrick’s compositions aim to break down the boundaries between musical genres, using integrative composition techniques that seek common ground between musical traditions. He has trained in world music traditions including Hindustani (North Indian classical), Balkan, West African, and Persian music. In classical music, Derrick has studied composition with Ian Krouse, Alex Shapiro, and David Rosenboom. More information is available at: www.derrickspiva.com

Artists

Pianist **Tony Cho** currently serves as a vocal coach and piano instructor at Chapman University and a principal coach at the USC Thornton Opera. A highly active freelance opera coach/pianist, he has been associated with various companies in the US and abroad including Aspen Opera Theatre Center, Opera Company of Brooklyn, Central City Opera, Glimmerglass Opera, Hawaii Opera Theatre, Juilliard Opera Center, Long Beach Opera, Sarasota Opera, Virginia Opera, and the Opera Theatre of Lucca in Italy. Prior to coming to Chapman, he was an associate coach for Vocal Arts at The Juilliard School.

Mezzo-soprano **Kristina Driskill** has enjoyed an international stage career, singing roles including the title role in *La Cenerentola*, Rosina (*Il barbiere di Siviglia*), Sesto (*Giulio Cesare*), Dorabella (*Così fan tutte*), Cherubino (*Le nozze di Figaro*), Beppe (*L'amico Fritz*), and Dido (*Dido and Aeneas*), among others. While still giving occasional performances, she finds her true joy in teaching. Ms. Driskill recently completed her Doctorate of Musical Arts degree from West Virginia University, where she was a recipient of the prestigious Swiger Fellowship. She began teaching voice and diction for Chapman University in 2007 and serves on the faculty for OperaWorks' Summer Intensive programs.

Canadian soprano **Stacey Fraser's** eclectic musical interests have led her to sing on international operatic, concert and theatre stages across the United States, Canada, Asia and Europe. She has appeared as a soloist for the San Diego Opera, the Tony Award winning La Jolla Playhouse, the Kennedy Center in Washington D.C., Taipei National Concert Hall in Taiwan, the Musicasa Concert Hall in Tokyo, Japan, the Thailand Composition Festival, the Americké Jaro Festival in Prednasek, Czech Republic, Red Square Gallery in Hong Kong, Vancouver Symphony, South Dakota Symphony, La Jolla Symphony, San Bernardino Symphony, Banff Centre, Tanglewood Music Center, Asia Society NYC, Alice Tully Hall at Lincoln Center and the world renowned La MaMa Experimental Theatre in New York City.

Pianist/composer **Dr. Aron Kallay** has been praised as possessing "that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps." He is dedicated to expanding the repertoire by commissioning new works that challenge the idea of what it means to be a pianist in the 21st century. He has appeared on numerous new music festivals, including MicroFest, Jacaranda, In Frequency, Hear Now, What's Next, and the Other Minds Festival. Currently, Aron divides his time between practicing, performing, composing, writing about music theory and piano pedagogy, and teaching. He is on the faculty of the University of Southern California and Chapman University, where he teaches music technology, electro-acoustic media, and piano.

Jonathan Mack's recital, opera and concert career as a lyric tenor has taken him throughout the United States, Germany, France, Holland and Australia. American opera engagements have included Kentucky Opera, Opera Columbus, Opera Utah, Vancouver Opera, Portland Opera, and seventeen seasons with the Los Angeles Opera, where he has performed over fifty roles. His concert work includes engagements with Chautauqua Festivals, Hollywood Bowl, London Symphony, Los Angeles Philharmonic and Minnesota Orchestra. Conductors have included Giulini, Mehta, Previn, Boulez, Rattle, Hogwood and Tilson-Thomas. Jonathan has sung in over 100 productions for film, radio and television. He earned degrees in both French horn and vocal performance at the University of Southern California, and is on the voice faculty at the University of Southern California and Chapman University.

Artists

Paul Sherman is now in his fourth season with the Chapman University Wind Symphony. Under his direction this venerable ensemble has performed at least one commission every season. It is his belief that Wind Symphony should work to always be on the cutting edge of music making, always experimenting and always flexible in forces, sound and technique. He is a graduate of CalArts and USC and performs as an oboist in contemporary and early music ensembles around the country, actively commissioning and performing new works for the instrument.

Nicholas Terry is a multi-faceted percussionist working within the field of contemporary chamber music. He has worked closely with Pierre Boulez, Peter Eötvös, Chinary Ung, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, and the Los Angeles Master Chorale. He is a frequent guest artist in LA Philharmonic's Green Umbrella series, Music & Conversations, Jacaranda Music, Monday Evening Concerts, Ojai Festival, Grand Performances, and Microfest. He currently directs the LAPQ, exclusive recording artists for Sono Luminus, and PARTCH. Terry is an Assistant Professor of Music in the Conservatory of Music at Chapman University. More information can be found at www.nickterrypercussion.com

Soprano Dr. **Rebecca Tomlinson**, currently teaching voice and flute at California State University San Bernardino and voice at Riverside Community College, has a wide range of performing and teaching experience. She received DMA and MM in voice from the UCLA and BM (cum laude) from the University of Redlands in flute performance. Her operatic roles include La Contessa di Almaviva in *Le Nozze di Figaro*, Nella in *Gianni Schicchi*, Mrs. Gleason in *Susannah*, Guadalupe in *La Perichole*, Donna Anna in *Don Giovanni* and Sandrina in *La Finta Giardiniera*. Dr. Tomlinson regularly appears with the Los Angeles Opera where she has performed in more than 25 productions with world-renowned opera singers such as Plácido Domingo, Renee Fleming, Anna Netrebko and Susan Graham. In September Dr. Tomlinson will be heard at the Los Angeles Opera in the role of Cousin in *Madama Butterfly*.

Angel M. Vázquez-Ramos, Assistant Professor of Choral Music Education at Chapman University, is a native of Carolina, Puerto Rico. He teaches undergraduate courses in music education and conducts the University Women's Choir, the Choral Union and the Vocal Jazz Ensemble. Dr. Vázquez-Ramos is a member of the American Choral Directors Association and MENC: The National Association for Music Education. He received his baccalaureate degree from the University of Puerto Rico, Río Piedras (B.A.) and his graduate degrees from Florida State University (M.M.E. & Ph.D.), where he studied with André J. Thomas, Rodney Eichenberger, Judy K. Bowers, Clifford Madsen and Kevin A. Fenton.

William Wells has studied at Stanford University, at Biola University (BM, Howard Organ Scholarship), and at the USC (Irene Robertson Organ Scholarship). Mr. Wells is currently pursuing the master of divinity degree as a scholarship student at the Episcopal Theological School at Claremont. He has been a staff member, recitalist and organist with the Crystal Cathedral. As an organist for the famed Glory of Christmas, he has performed for nearly 250,00 people. He presently serves as the Minister of Music and Organist for Newport Harbor Lutheran Church in Newport Beach and as Adjunct Professor of Music at Chapman University. In 1998, he served as music director for a service of installation with ELCA Presiding Bishop H. George Anderson.

Chapman University Wind Symphony

Paul Sherman, *Music Director & Conductor*

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Mary Young ♦

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Bella Staav

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Cynthia Ley
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Amber Crowe
Teren Shaffer ■

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Colin Horrocks
Andrew King §♦

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Caroline Hawkins

Megan Henretta

Angelique Hernandez

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Samira Kasraie

Neda Lahidji

Allison Marquez

Lisa Mathewson

Sahnnon McBane

Kristi McKinley

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