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New Horizons Concert Series: Michael Kurdika, Guitar

Michael Kurdika

Tara Schwab

Inauthentica

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CHAPMAN UNIVERSITY PRESENTS

AS PART OF THE NEW HORIZONS CONCERT SERIES

Michael Kudirka, *guitar*

February 11, 2016



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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theatre music dance

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents

Michael Kudirka, guitarist

with special guests:

Tara Schwab, flute
and

Inauthentica

Mark Menzies, conductor

February 11th, 2016 ■ 8:00 P.M.
Salmon Recital Hall

Program

Rising Spirals (1996) Chinary Ung
(b. 1942)

Four Macedonian Pieces (2009) Miroslav Tadić
(b. 1959)

- I. Zajdi Zajdi
 - II. Pajdushka
 - III. Jovka Kumanovka
 - IV. Gajdarsko oro
- with Tara Schwab, alto flute*

~INTERMISSION~

l'eau, la mort, et les étoiles (2009) Sean Heim
(b. 1967)

Hrið-Móðr-Ljómi (2013) Jeffrey Holmes
(b. 1971)

with Tara Schwab, flute
and
inauthentica
Mark Menzies, conductor

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Program Notes

Chinary Ung was the first American to win the highly coveted international Grawemeyer Award for Music Composition (1989), perhaps the most prestigious prize. Ung has received dozens of awards including The Kennedy Center (Friedheim Award), the American Academy of Arts and Letters,Asia Foundation, Asian Cultural Council, Rockefeller Foundation, Ford Foundation, Guggenheim Foundation, the National Endowment for the Arts.

Most recently, he is being honored by the Asian Cultural Council during its 50th anniversary for The 2014 John D. Rockefeller 3rd Award. He is currently a Distinguished Professor of Music at the University of California, San Diego, and, a Chancellor Fellow: Senior Composer in Residence at Chapman University. (from the composer’s biography).

Rising Spirals is a 17-minute work which explores the vast range of technical, timbral, and emotional resources that a guitar(ist) has to offer. Tonally, it rests in a stable pentatonic scale (D, F#, G, A, C), though subtle additions and alterations give coloristic shadings to large sections, such as the addition of the plaintive B-flat and occasional E-flat or the striking raising of the C-natural to C-sharp near the end of the piece.

The music of Chinary Ung draws deeply from the traditions of his homeland, Cambodia, though the musical elements are fully reconstituted through his great personal vision, and (Western) training as a composer. The level of notational detail in the score is of the highest order, and yet (seemingly paradoxically), this immense specificity provides the guitarist with an invitation for an entirely personal, and emotionally grounded, interpretation.

For me, the rising spirals of the title manifest as a series of energetic waves that ebb and flow. The crests begin with infinite gentleness, but each successive wave grows in force over the course of 16 minutes, feeling like a journey through some cosmic or organic process, or perhaps a diagram of the mind while observing itself in meditation.

Rising Spirals was written for Kazuhito Yamashita.

- Michael Kudirka

Program Notes

Four Macedonian Pieces reflect one aspect of my long-term fascination with folk music of Macedonia (formerly a republic of Yugoslavia). Its beauty, depth and intricate melodic and metric structures have inspired my compositions, arrangements and improvisations in a wide variety of settings, from solo classical guitar to large acoustic and electric ensembles. This particular set of pieces came into being thanks to the insistence and inspiration by my dear friends and colleagues Stuart Fox, Tatjana Kukoc and Denis Azabagic to whom I am very thankful.

“Zajdi, zajdi” is based on one of the most popular Macedonian folk songs which speaks movingly of passage of time and imminence of old age. “Dear forest, my dear sister, we are both mourning - you mourn for your leaves which have fallen and I mourn for my youth which has passed. Dear sister, your leaves will return in the springtime but my youth shall never return...”

“Pajdushka” is based on a popular dance form frequently found in Macedonia and Bulgaria. It is always in quick 5/8 or 5/16 meter that is often divided as 2+3. Traditionally every village or region has its own version and variations. My composition uses some decidedly non-traditional elements such as African-inspired pentatonic scales and a section in continuously shifting meters.

“Jovka Kumanovka” is based on a beautiful song from the Kumanovo region of Macedonia. It uses the most common meter in Macedonian music: 7/8 divided as 3+2+2. The song speaks of Jovka, a young Macedonian woman who is strolling through a field, looking for a necklace that she has lost. A Turkish lord rides by and becomes fascinated by her beauty. He tells her that she should become his wife and forget looking for a necklace, as she will have plenty of jewelry. However, she proudly turns him down saying that she is happy with her boyfriend (a Macedonian, of course...).

“Gajdarsko oro” translates as “Bagpiper’s Dance”. It is based on a lively dance in 12/8 which can still often be seen and heard at festive gatherings. It is often played on accordion or clarinet attempting to imitate the sound of bagpipes which have been present in Macedonian music since the ancient times. My piece

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Program Notes

incorporates use of diverse influences that include music of Africa and Andalusia.

- Miroslav Tadić

l'eau, la mort, et les étoiles is a set of distillations (variations) based on the Irish tune *Táimse Im’ Chodladh*. Inspired by the environment, history, and lore that surround the Neolithic burial site at Newgrange in Ireland, the work is divided into seven continuous parts, each representing a reinterpretation of the tune’s various aspects processed through a specific mode and elemental filter. The sections are as follows: 1. deluge (water), 2. green (earth), 3. creatures submariner (water ‘creatures’), 4. water, death, and the stars (water, earth, and sky), 5. the soils breath (earth ‘creatures’), 6. forest (earth), 7. ice, melts away... (water). Throughout these sections there are three primary modes of varied character and increasing density that are employed; water mode, death mode, and stars mode. These modes are metaphorically aligned with three possible explanations of the iconic spiral and lozenge markings found at Newgrange - most notably on the profusely carved entrance stone. *l'eau, la mort, et les étoiles* was written for Olivier Chassain.

- Sean Heim

Hrið - Móðr - Ljómi was composed in the Fall of 2013 and is dedicated to my long-time collaborator and friend, guitarist Michael Kudirka, as a tribute to his virtuosity and artistry. This work is comprised of several sections that intersperse movements for both the ensemble and soloist, with movements for the soloist alone. Together, they project one dramatic arc that creates a fantastical journey of death, set in a Scandinavian landscape, and engages the question of afterlife:

Program Notes

- I. Hrið [Onset, Attack, Storm]:
 - 1. Myrkr Agæti [Darkness, Celebration]
 - 2. Fjölkyangi [Oðin’s Seiðr]
 - 3. Vætvang Vé [Battlefield, Sacred Site]
 - Draumr: Svarti Sæ [Dream: Black Sea]
- II. Móðr [Fury, Wrath]
 - 4. Fylgior [Spirit that Appears Before Death]
 - 5. Bardagi Reiðr [Battle Anger]
 - 6. Hergautr [Army God]
 - Draumr: Blakkr Straumr [Dream: Dark Current]
- III. Ljómi [Radiance]
 - 7. Vig Reifr [Battle Rejoice]
 - 8. Valkyrjor [Choosers of the Slain]
 - 9. Norner Virðing [Fate, Honor]
 - Draumr: Svalbarð [Dream: The Cold Edge]

Several devices are used to project the large-scale formal design, such as constant isomorphic rhythmic and formal talea (a number series that is reflected kaleidoscopically in the foreground, middleground, and background), the development of melodic motives, and dramatic dynamic contrasts and returns. Various types of pitch materials are used that create the harmonic language including non-octavating vertical equal temperament, microtonal divisions of equal temperament (third-tones and quarter-tones), both overtone and undertone tunings, synthetic “fake” overtone and undertone series, and inexact microtonalities such as glissandi and other noises. These various harmonic languages create multiplicities of timbre that alternate, interact, return and disappear. Microtunings occur throughout the instruments: in the “detuning” of the solo guitar from the rest of the ensemble by a specific microtonal interval, through pitch bending by most of the instruments, in the spectrum of sounds created by the percussion, and by the articulation of various overtones themselves. Overall, this work presents a constantly varied landscape of dramatic and intense moods and images, and depicts a journey through a Nordic spiritual battlefield...as a soul transcends its physical being.

- Jeffrey Holmes



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

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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