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New Music Ensemble

Chapman New Music Ensemble

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New Music Ensemble

Sean Heim, Director

May 5, 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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 **CHAPMAN**
UNIVERSITY
COLLEGE OF PERFORMING ARTS
theatre music dance



CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents the

New Music Ensemble

Sean Heim, director

May 5, 2016 ■ 8:00 P.M.
Chapman Auditorium, Memorial Hall

Program

5 Constructions

Christian Asplund

Priscilla Peraza – Viola, Ethan Reed – double bass

Dreams of Flames

Michael Fleming

Sam Ek – clarinet, Katie Eikam – tabla, Heather Moore – piano

The Emigrant Wilderness

Sam Ek

Ariel Flach - flute, Sara Petty – oboe, David Scott – clarinet,
Alvin Ly – horn, Emily Prather - bassoon

Bad News for the Cruise

Samuel Naff

Sam Ek - clarinet, William Parker – violin,
Michael Seaman – piano, Paul Burdick – percussion

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Program

~INTERMISSION~

The Sinking of the Titanic (2006) Gavin Bryars

Sam Ek & Heather Moore– bass clarinet,
Allison DeMeulle & Robert Loustanau – French horn,
William Parker – violin, Michael Fleming & Priscilla Peraza – viola,
Aidan Jones & Isabella Pepke – cello, Ethan Reed – double bass,
Aaron Grisez & Samuel Naff – percussion, Michael Seaman – keyboards
Adam Breuning - sound design, Taylor Maurer - lighting design, Garron
Rodgers - stage design

Program Notes

Dreams of Flames is inspired by the converging patterns found in flames, interacting with the air and surrounding environment to create different shapes, resulting in consistently shifting timbral and rhythmic contexts. The goal was to capture the multiplicity of timbral possibilities of the North Indian Tabla in a completely different musical setting, creating “flames” of unique colors and shapes. I adapt the consistently changing timbres in cyclical patterns from North Indian Hindustani music into my own developing compositional language. This piece was written for Katie Eikam, Sam Ek and Heather Moore. I am honored to have been able to work with these incredible, open-minded, and expressive, musicians.

~Michael Fleming

The Emigrant Wilderness is part of the Stanislaus National Forest in the Sierra Nevada. This quintet is a recreation of a camping experience from summer 2015 that went as follows: We backpacked from morning to evening traversing 1000ft to reach a plateau at 9000ft. Expecting to see a variety of wildlife, we were surprised to have spent most of our time swatting the never ending bombardment of mosquitos that seemed to have multiplied by the millions after the heavy rain fall that accompanied our arrival. In the evening we made camp in a clearing at the edge of a valley that had the most interesting rock formations that were the result of millions of years of volcanic activity. On the far side of the valley, the mountaintops stretch above 10,000ft and their summits are left bare by the conditions that prevent trees from growing. The night was so clear that Jupiter, Venus, and even the satellites in orbit around Earth were in clear sight. In the morning, seeing the mosquitos had refused to retreat, we made the decision to cut our trip from four, to two days.

~Sam Ek

This Sinking of the Titanic originated in a sketch written for an exhibition in support of beleaguered art students at Portsmouth in 1969. Working as I was

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Program

in an art college environment I was interested to see what might be the musical equivalent of a work of conceptual art. It was not until 1972 that I made a performing version of the piece for part of an evening of my work at the Queen Elizabeth Hall, London and during the next three years I performed the piece several times. In 1975 I made a recorded version for the first of the ten records produced for Brian Eno's Obscure label. In 1990 I re-recorded the piece 'live' at the *Printemps de Bourges* festival when the availability of an extraordinary space - the town's disused water tower dating from the Napoleonic period - and the rediscovery of the wreck by Dr. Ballard made me think again about the music. In any case the piece has always been an open one, being based on data about the disaster but taking account of any new information that came to hand after the initial writing. This version forms the basis for the 1994 recording on Point.

All the materials used in the piece are derived from research and speculations about the sinking of the "unsinkable" luxury liner. On April 14th 1912 the *Titanic* struck an iceberg at 11.40 PM in the North Atlantic and sank at 2.20 AM on April 15th. Of the 2201 people on board only 711 were to reach New York. The initial starting point for the piece was the reported fact of the band having played a hymn tune in the final moments of the ship's sinking. A number of other features of the disaster, which generate musical or sounding performance material, or which 'take the mind to other regions', are also included. The final hymn played during those last 5 minutes of the ship's life was identified in an account by Harold Bride, the junior wireless operator. "...from aft came the tunes of the band..... The ship was gradually turning on her nose - just like a duck that goes down for a dive... The band was still playing. I guess all of the band went down. They were playing "Autumn" then, I swam with all my might. I suppose I was 150 feet away when the Titanic, on her nose, with her afterquarter sticking straight up in the air, began to settle slowly.... The way the band kept playing was a noble thing... the last I saw of the band, when I was floating out in the sea with my lifebelt on, it was still on deck playing "Autumn". How they ever did it I cannot imagine."

Program

This Episcopal hymn, then, becomes the principle element of the music and is subject to a variety of treatments and it forms a base over which other material is superimposed. Although I conceived the piece many years ago I continue to enjoy finding new ways of looking at the material in it and welcome opportunities to look at it afresh.

~Gavin Bryars

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Chapman University choirs
Stephen Coker, music director

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