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New Music Ensemble

Chapman New Music Ensemble

Nick Terry

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CHAPMAN UNIVERSITY
School of Music

presents

New Music Ensemble

Sean Heim, Director

with special guest

Nick Terry - percussion

December 1, 2005 • 8pm
Salmon Recital Hall

Program

Toward the Sea

Toru Takemitsu

Laura Recendez – alto flute
Sachin Sabhlok - guitar

King of the Sun

Stephen Hartke

I. – Personages in the night guarded by the phosphorescent tracks of snails

IV. – The flames of the sun make the desert flower hysterical

Kathleen Mangusing - violin
Phillip Triggs - viola
Sarah Awaa - cello
Josh Foy - piano

Three Gymnopédies

Artthur Jarvinen

I. – Gymnopédie for John Lennon

Shot by a fan in New York City

II. – Gymnopédie for Mark Cunningham

Shot by police in Kent, Ohio

III. – Gymnopédie for Richar Bautigan

Blew himself away in Montana

Phillip Triggs - viola
Douglas Bartolme - piano
Nick Terry - percussion

Coming Together

Frederic Rzewski

Laura Recendez – flute, Teren Shaffer – bassoon,
Phillip Triggs-viola, Sarah Awaa - cello, Alex Wilson – cello, Josh
Foy-piano, Nick Terry - percussion, Sachin Sabhlok – narrator

Toward the Sea (1981) for alto flute and guitar, with its three movements "The Night", "Moby Dick" and "Cape Cod", belongs to a series of Takemitsu compositions with the theme of "water". The three note motive used in all three movements is formed from the tones E-flat, E and A. In the German system of musical notation, E-flat is "Es": hence SEA.

The King of the Sun was composed 1988 on commission from the Los Angeles Piano Quartet with the assistance of a grant from Chamber Music America. Its individual movements take their titles from paintings by Joan Miró, being musical reflections both on the titles themselves as well as the arrangement of pictorial elements within. My aim has been to create a work that, like Miró's painting, is whimsical and serious by turns. The overall title of the work, however, comes from a different source, a late 14th century canon dubiously ascribed to the Flemish composer Johannes Ciconia. The exact solution to the canon has proved elusive, even controversial, but one version published in the 1950's while audibly incorrect, produces such delightfully spiky collisions between its three parts that I decided to use it as raw compositional material in the second and fourth movements, much as Miró used a painting by the Dutchman Jan Steen as a basis for his "Dutch Interior."

- Stephen Hartke

When Howard Hersh asked me for a piece for New Music Now I had just written the *Gymnopédie for John Lennon* in the context of my current project, *Ambulant Music for Erik Satie: A Journal in Music, 1999*. It seemed suitable to the occasion, so I decided to compose two more works in the same vein, in keeping with Satie's original model. A *gymnopédie* is not a form as such, having no musical precedent at the time Satie composed his best known works. Nor did he ever define the label for us in musical terms. I have come to think of the *gymnopédie* as a kind of "place" a composer can go for reflection, a place where things are expressed in simple (though not simplistic) terms. The image of John Lennon came spontaneously as I wrote the first piece of the set. The piece itself evoked it; I hadn't been thinking of him when I sat down to work. While writing the other two I began thinking of other artists whose works have meant something special to me at