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New Music Ensemble

Chapman New Music Ensemble

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CHAPMAN NEW MUSIC ENSEMBLE

Sean Heim
Director

December 1, 2023



CHAPMAN
UNIVERSITY

College of
Performing Arts

Hall-Musco Conservatory of Music

A MESSAGE FROM THE DEAN



Dear Friends:

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting Chapman University's Hall-Musco Conservatory of Music through your attendance at today's performance.

Our students are at the core of everything we do in the College of Performing Arts (CoPA), and we are passionately dedicated to providing them the best possible education. Our mission is to help them master their craft and prepare for today's performing arts professions by providing access to all the tools necessary to succeed.

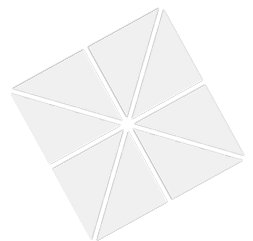
Training artists and transforming lives: that's our focus each and every day. Our students have exceptional opportunities to learn; whether from master artists and residencies or experience performing in venues ranging from intimate studios to state-of-the-art facilities, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

Please enjoy this performance and come back for another CoPA event soon! To view our full season of events, visit Chapman.edu/tickets-copa.

Giulio Ongaro, Ph.D.

Dean and Professor
Berteza Family Chair in Music
College of Performing Arts

Chapman University



**CHAPMAN UNIVERSITY
HALL-MUSCO CONSERVATORY OF MUSIC PRESENTS**

**CHAPMAN
NEW MUSIC ENSEMBLE**

Sean Heim
Director

Friday, December 1, 2023
8 p.m.

SALMON RECITAL HALL

PROGRAM

Piano Prelude No. 1 "The Blooming Field"

Thomas Yamada
(b. 2002)

Benjamin Davidson, piano

Rome 4.7

Logyn Okuda
(b. 2003)

Payton McKinnis, soprano
Matthew Kaminski, piano

Omphalotus

Kaylee Laird
(b. 2003)

Jennifer Maitino, bass clarinet
Kaylee Laird, bassoon

Psalms of David

I. Psalm 25
II. Psalm 69
III. Psalm 4

Simon Gerlach
(b. 2001)

Julia Sapeta, soprano
Sophia Lucas, alto
Logan Choe, bass

Disturbia

Matthew Kaminski
(b. 2002)

Kaitlyn Irianto, violin

PROGRAM

INTERMISSION

Piano Four Hands

Morton Feldman
(1926–1987)

Simon Gerlach and Matthew Kaminski, piano

1722

Christopher Castro
(b. 1990)

Sean Hoss, bass clarinet
Kaylee Laird, bassoon
Jason Mitrakos, trumpet
Thomas Yamada, French horn
Francisco Martinez Devis, cello
Connor Low, bass
CJ Pratt, guitar
Benjamin Davidson, piano
Matthew Kaminski, electric organ
Simon Gerlach, celeste
Tyler Fraser, percussion
Sawyer Livsey, percussion
Braedon Martin, percussion
Logyn Okuda, percussion
Sean Heim, conductor

PROGRAM

Fauxbourdon

Christopher Castro

Sean Hoss, tenor saxophone
Kaylee Laird, bassoon
Jason Mitrakos, trumpet
Thomas Yamada, French horn
Francisco Martinez Devis, cello
Connor Low, bass
CJ Pratt, guitar
Benjamin Davidson, piano
Matthew Kaminski, electric organ
Simon Gerlach, celeste
Tyler Fraser, percussion
Sawyer Livsey, percussion
Braedon Martin, percussion
Logyn Okuda, percussion
Sean Heim, conductor

Pranam II

Giacinto Scelsi
(1905–1988)

Jorden Enderton, flute
Jackson Bennett, flute
Sean Hoss, bass clarinet
Thomas Yamada, French horn
Kaitlyn Irianto, violin
Sarah Tatman, viola
Francisco Martinez Devis, cello
Connor Low, bass
Simon Gerlach and Benjamin Davidson, electric organ
Sean Heim, conductor

PROGRAM

The Crumbling Ruins

Sawyer Livsey
(b. 2003)

Tyler Fraser and Sawyer Livsey, marimba
Braedon Martin and Logyn Okuda, percussion

PROGRAM NOTES

Piano Prelude No. 1 "The Blooming Field"

This was originally supposed to be my second piano etude, continuing the trilogy "Sea, Land, and Sky" as encouraged by my piano teacher, Dr. Ron Anderson. But the piece became more of a prelude. This prelude focuses on large left-hand arpeggios as well as some right-hand runs and smaller arpeggios. The first main melody reflects heaviness and feels grounded, a literal representation of "land." The secondary melody immediately follows and is more dream-like, like someone lying down on an open field on a cool afternoon. The end of the piece transcends upward to transition into the sky piece, yet holds its ground with the repeated bass drone in the left hand.

—Thomas Yamada

4.7 Rome

4.7 Rome is a simple composition inspired by an excerpt from one of Horatius (Horace) Flaccus' many odes. Taken specifically from Book 4, Poem 7, this ode portrays the universal trend of life and death, with spiritual lines such as "the heavenly moon quickly and repeatedly repairs" and "crops poured out by fruit-bearing autumn, and soon winter returns." With each fleeting day, we are reminded of the slowly but surely diminishing opportunities on this Earth. Thus, I was inspired to capture said feelings in the piece, playing with the push and pull of opportunism and looming depression.

—Logyn Okuda

Omphalotus

Omphalotus is a piece to celebrate the often overlooked members of the band and orchestra. The bassoon and the bass clarinet rarely get solos or features given their low range and less than graceful tone. This piece leans into the quirks of bassoon and bass clarinet and puts their unique characters on display.

—Kaylee Laird

PROGRAM NOTES

Psalms of David

The book of Psalms contains 150 beautifully written texts, 73 of which were written by David. In an effort to unify the Psalm set, I selected only Psalms written by David—Psalm 25, Psalm 69 and Psalm 4. Each of these texts has its own thematic tone and direction, but when stood next to one another they create an intriguing narrative. I used these Psalms to portray a slow shift from classic functional tonality to a more modern tonal approach.

—Simon Gerlach

Disturbia

Disturbia for solo violin is an experimental piece that explores double-stops and massive intervals through the use of open strings. It is extremely fast, and contains leaps, tremolos, heavy articulation and glissandi through the piece.

—Matthew Kaminski

1722 and Fauxbourdon

1722 and *Fauxbourdon* were commissioned, premiered and recorded by the New Mexico Contemporary Ensemble, where I was fortunate enough to be the guest composer during their annual James Tenney Symposium in 2022. Tenney's music and writing reflects a deep understanding of core musical issues, like consonance and dissonance, tension and release. As a starting point I wanted to play with levels of consonance and dissonance, both conventional and unconventional. This includes a blurring of a variety of musical styles I am interested in.

1722 for Open Instrumentation

The year 1722 saw the first publication of Book I of Johann Sebastian Bach's *Well-Tempered Clavier*, a work that is significant in the history of Western Art Music, and a work that I have spent the majority of my

PROGRAM NOTES

life with; learning it, trying to understand it, conversing with it, arguing with it, debating with it. To celebrate the book turning 300 years old, I composed a brief parody of the famous C Major prelude. The piece is antiphonal, dialoguing between two groups of instrumentalists. One group is labeled "Bach," and plays through fragments of the prelude. The second group dialogues, argues, battles the first. I hope I am able to live another two decades to compose a response to Book II.

Fauxbourdon After Ellington for Open Instrumentation

Since March of 2020 I have been singing, playing, thoroughly learning Duke Ellington's tune *Solitude*. After intense study I decided to compose a B-Side to Ellington's album *Indigos*, an album of ballads arranged rather darkly and remorsefully. My score reimagines *Solitude* from the point of view of a medieval composer, relying on fauxbourdon technique (false bass) for its harmonies / accompaniments. I joke that the piece is a New Orleans-style funeral dirge, in the style of Anton Bruckner and Guillaume Du Fay simultaneously.

—Christopher Castro

The Crumbling Ruins

The Crumbling Ruins is a fast-paced percussion quartet, evoking the feeling of running away or escaping from the falling rubble of crumbling-down ruins. The piece is written for two marimbas and two multi-percussion setups. The use of asymmetric meter and mixed meter makes the piece feel off balance at points as the expected down beat is either delayed or arrives early, adding to the anxiousness of running away or escaping.

—Sawyer Livsey

ABOUT THE DIRECTOR



SEAN HEIM's work as a composer is driven by interdisciplinary fascinations and the desire to explore human interconnectedness with place by means of a musical language that reflects the intrinsic voice of nature. He has received numerous awards, honors and commissions from such prestigious institutions as the Fromm Music Foundation, the National Endowment for the Arts, Meet the Composer, the American Music Center, the Atlantic Center for the Arts, the American Composers Forum and the ASCAP Foundation Rudolf Nissim Prize. His discography includes releases on Sono Luminus, Eine Klang, Time Grabber Digital and Capstone Records. He is currently Professor of Music and Director of Music Composition/Theory at Chapman University.



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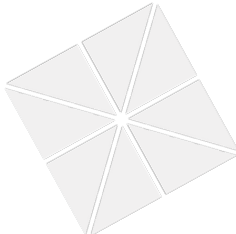
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COMING UP NEXT



December 2, 2023

Instrumental Chamber Music: Strings

Directed by Yoshika Masuda, this recital features students from the Hall-Musco Conservatory of Music in string quintets, quartets and trios.

5 p.m. | Salmon Recital Hall (BH 100)



December 2, 2023

Piano Collaborative Arts Recital

Louise Thomas directs this recital of collaborative piano majors performing with other music students from the Hall-Musco Conservatory of Music.

8 p.m. | Salmon Recital Hall (BH 100)

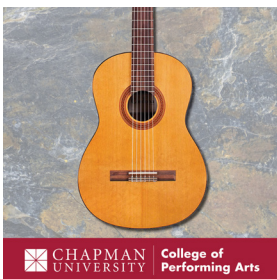


December 3, 2023

Early Music Ensemble: More Than Meets the Eye

Bruce Bales leads this talented student ensemble in an exploration of unwritten music traditions of 17th-century music and earlier on rare period instruments.

2 p.m. | Salmon Recital Hall (BH 100)



December 3, 2023

Chapman Guitar Ensemble

Under the direction of Daniel de Arakal, Chapman's Guitar Ensemble celebrates the guitar as both a solo and chamber instrument through the performance of works spanning the last five hundred years of music history.

5 p.m. | Salmon Recital Hall (BH 100)

COMING UP NEXT



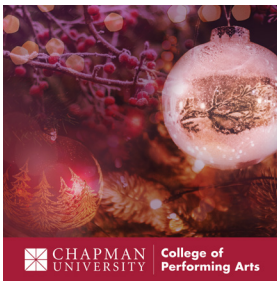
December 3, 2023

Student Pianists in Recital

Directed by Dr. Janice Park, a recital by non-piano-major students of various disciplines across the university performing a mix of repertoires.

8 p.m. | Salmon Recital Hall (BH 100)

CHAPMAN UNIVERSITY College of Performing Arts



December 8 & 9, 2023

59th Annual Holiday Wassail Concert

Join us for a magnificent concert of holiday season favorites performed by the Chapman Choirs with music performed by The Chapman Orchestra, conducted by Danko Druško.

Stephen Coker and Mikayla Feldman direct.

7:30 p.m. | Musco Center for the Arts

CHAPMAN UNIVERSITY College of Performing Arts



February 3, 2024

Guest Artist Recital: Soprano Sharon Harms with Lyris Quartet

Featuring Chapman faculty Christopher Castro's latest composition *Canções dos Desassossego*, which premiered at the Jacaranda Music Festival in February 2023.

8 p.m. | Salmon Recital Hall (BH 100)

CHAPMAN UNIVERSITY College of Performing Arts



February 4, 2024

Faculty Recital: Keyboard Collaborative Arts

Louise Thomas directs this recital featuring Chapman keyboard faculty. Program to be announced.

5 p.m. | Salmon Recital Hall (BH 100)

CHAPMAN UNIVERSITY College of Performing Arts

Chapman.edu/tickets-copa

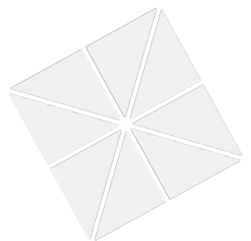
SUPPORT THE STARS OF TOMORROW

One of the best ways to help support CoPA students is to give to the **Fund for Excellence**. This invaluable program gives students access to a variety of high-caliber resources so they can create and perform their best work.

Every dollar donated to the Fund has an immediate impact on the performing arts student experience. Donations are used exclusively to help CoPA students through enhancement of student productions, recruiting professional artists for master classes and supporting touring student ensembles, to name a few. For example, the Fund allowed us to bring Complexions Contemporary Ballet to campus for a week-long intensive with our dance students, giving them a valuable opportunity to train with working professionals from an award-winning, internationally renowned company.

If you're already a contributor to our Fund for Excellence, THANK YOU! And if you haven't yet joined hands with others who support the performing arts at Chapman University, please, consider making a gift today. Any amount helps!

To learn more about how you can make a direct impact on our students' education, contact Bobby Reade at reade@chapman.edu.



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