Department of Music
College of Fine Arts

presents a

Faculty Recital
Nolan Stolz, composer

PROGRAM

6/12/09 (2009)
Selections from *Twelve American Stories* (2010)

I. Invisible Being
II. Lost in Idaho
III. Embrace Your Fear
VI. Really Scary
IX. Naked in Spokane
X. Choking Dog
XI. Fishing in North Dakota


*Princess Ka‘iulani* (2010)


*In C7* (violin sonata no. 3) (2010)

Monday, November 1, 2010  5:30 p.m.  
Dr. Arturo Rando-Grillot Recital Hall  
Lee and Thomas Beam Music Center  
University of Nevada, Las Vegas

Nolan Stolz, TV antennas, DTV converter boxes, pedals

Timothy Jones, percussion

Bradley Taylor, cello

Melanie Chirignan, flute

Wen Zhang, mezzo-soprano  
Karen McCann, piano

Laraine Kaizer, violin  
Anna Kijanowska, piano
Program Notes

6/12/09 is a reaction to the “switch to digital” that occurred on June 12th, 2009. On this date, all high-power televisions in the U.S. were required to discontinue their analog broadcasts and broadcast a digital signal instead. In an age when it is assumed that digital is always better, this piece retains the wonderful qualities of analog effects. It uses the latest technology (i.e., the DTV converter boxes), but in a way, resists change by converting it back to analog!

Twelve American Stories for percussion and fixed electronic media is a thirty-one-minute work that uses recordings that I made driving from Oregon to Connecticut in 2007. Every time I stopped at a rest stop or gas station, I asked someone to share an interesting story. You will hear regional accents, and stories that seem to fit the local culture (e.g., a middle-aged North Dakota man shares a fishing story). With a few exceptions, there is no editing to the recorded stories.

What The Waves Tell Me was inspired by Lake Ontario and Indian raga. It was composed during the summer of 2008 in Kingston, ON and completed fall 2008 in Hartford, CT. The piece is an exploration of a single note stretched out to approximately eighteen minutes, using only its harmonic series as pitch material. The piece begins on partials 10, 12 and 15 which creates a sonority similar to a minor triad. When the 9th partial is introduced, it sounds like the seventh degree of a minor mode, such as Dorian. Once otherpartials are introduced, the listener is pulled away from hearing the 10thpartial as the tonic pitch. The fundamental is not heard until approximately two-thirds into the composition. The final section is a celestial passage exploring the higher partials such as 35, 42 and 49. Stolz received the Most Outstanding Student Composition Award at the 2009 College Music Society Northeast Conference for this work.

Princess Ka‘iulani (1875-99) was heir to the throne of the Kingdom of Hawai‘i, but in 1893, the Kingdom was overthrown due to the economic and political interests of others. Hawai‘i was annexed to the United States in 1898, and the Princess died seven months later at the age of twenty-three. The meaning of the text may be understood as a reflection of the Princess’s love for her kingdom [land (‘aina) and people (kānaka)], the anxiety and uncertainty (hopohopo) she may have felt when her kingdom was being overtaken, and the feeling of love she may have felt towards the young men she met during her time in Europe. The text may also be interpreted as a general expression of love or longing (nipo), and emotions that can sometimes coincide [such as anxiety and uncertainty (hopohopo)], and therefore it is subtitled “a love song” (he mele ho ‘oipoipo). The Princess composed music and was said to have a lovely soprano voice. Princess Ka‘iulani was written for Connecticut-based flutist Melanie Chirignan. It was composed in Waialua, HI and completed in Milwaukee, WI.

The text for Waka for Steve and Waka is a 10th c. Japanese poem (waka) by Fujiwara no Atsutada (a.k.a. Gonchunagon Atsutada or 欧中納言敦忠). The poem is included in the Ogura Hyakunin Isshu, the 13th c. anthology compiled by Fujiwara no Teika. The song was written as a wedding gift for Steve Laity and Waka Omori (September 19, 2009). It contains three primary themes. The first, “Steve” (first heard at mm. 1-4), features syncopation, repetition, and the interval of the perfect fourth: all common to the art rock genre (Steve is a huge Styx fan). The second, “Waka” (first heard at mm. 5-6), is a pentatonic melody that evokes Japanese folk music. The third theme is a combination of the “Steve” and “Waka” themes, an alternation of the pitches as shown by the example below. It is used as the vocal line in the second half of the waka (Mukashi wa mono o / Omonazari keri) and in the interlude (mm. 32-34). The waka used for this song is in the traditional two-part, 31-syllable format. The first (kaminoku) has a three-unit, 5+7+5 syllable structure. The second (shimonoku) has a two-unit, 7+7 syllable structure. The form of the song reflects this structure as a brief piano interlude divides the two parts.
In C7 (violin sonata no. 3) is an exploration of the overtone series of C. The first five partials create a C7 sonority, hence the title. Timbral changes, such as *sul pont.* to *sul tasto,* color the pitches by accentuating or attenuating higher partials. Certain overtones are approximated by the equal-tempered piano, but they more closely approximated by the use of microtones in the violin part. The piece was begun in West Hartford, CT, although it primarily written in on a piano of the basement of the student union at the University of Wisconsin-Milwaukee. It was completed May 2010 in Waialua, HI. It was written for Vox Novus Composers’ Voice concert series in New York City, and premiered by Nolan Robertson. It was probably the first time a guy named Nolan played a piece composed by a guy named Nolan.

**Translations**

*Princess Ka‘iulani*

Text and translation by the composer

<table>
<thead>
<tr>
<th>Hawaiian</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>hoʻohe no</td>
<td>expression of affection, to love, to cherish</td>
</tr>
<tr>
<td>maka</td>
<td>beloved one, favorite person</td>
</tr>
<tr>
<td>makamaka</td>
<td>intimate person with whom is on open term</td>
</tr>
<tr>
<td>makalapua</td>
<td>beautiful</td>
</tr>
<tr>
<td>nipo</td>
<td>to be in love with, to love, to long for</td>
</tr>
<tr>
<td>mele hoʻopioipo</td>
<td>love song</td>
</tr>
<tr>
<td>hoʻohopohopo</td>
<td>to produce anxiety</td>
</tr>
<tr>
<td>hopohopo</td>
<td>anxiety, uncertainty</td>
</tr>
<tr>
<td>ʻaina</td>
<td>land</td>
</tr>
<tr>
<td>kānaka</td>
<td>people</td>
</tr>
</tbody>
</table>

*Waka for Steve and Waka*

Text by Fujiwara no Atsutada (10th c.), translation from virginia.edu

<table>
<thead>
<tr>
<th>Japanese</th>
<th>English</th>
</tr>
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<tbody>
<tr>
<td>逢ひ見ての</td>
<td>I have met my love.</td>
</tr>
<tr>
<td>後の心に</td>
<td>When I compare this present</td>
</tr>
<tr>
<td>くらぶれれば</td>
<td>With feelings of the past,</td>
</tr>
<tr>
<td>むかしは物を</td>
<td>My passion is now as if</td>
</tr>
<tr>
<td>思はぎりけり</td>
<td>I have never loved before</td>
</tr>
</tbody>
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*Melanie Chirignan* is a flautist and teacher who received her Master’s in Flute Performance at The Hartt School where she studied with Janet Arms. She has attended master classes by James Galway and Keith Underwood, and performed in a master class for Robert Dick as well as for the Julius Baker Master Classes for Jeffrey Khaner, Gary Shocker, and Tadeu Coelho. She graduated *cum laude* from SUNY-Fredonia in Music Performance and Education, and has attended the Skidmore College Flute Institute and the C.W. Post Chamber Music Festival. Her performance credits include Hartford Independent Chamber Orchestra, the Long Island Flute Ensemble and the North Shore Symphony Orchestra. Additionally, she has performs in recitals with guitarist Yovianna Garcia, and with cellist Mary Beth Hussey. A certified private teacher as well as a general music, chorus, and orchestra teacher, she lives in Hamden, Connecticut.
**Dr. Timothy Jones** is Lecturer in Percussion Studies at UNLV, Vice President of the Nevada PAS chapter and freelance percussionist. In addition to performing internationally as a soloist and contemporary artist, Dr. Jones is the author of *Rock ‘n’ Roll Origins and Innovators*, several percussion articles for *Percussive Notes* and has performed with the Las Vegas Philharmonic, Opera Las Vegas, the Southern Nevada Musical Arts Society, Andrea Bocelli, Mary Wilson, Sarah Brightman, Michael Buble, Josh Groban, Peter Cetera, David Foster, Tommy Tune and Buddy Greco.

**Dr. Laraine Kaizer-Viazovtsev** was born in Peoria, IL where she earned her Bachelor of Music Degree in 1998 majoring in violin performance from Bradley University studying with Marcia Henry. In 2000 she graduated from Indiana University in Bloomington, IN as a violin performance major violin pedagogy minor studying with Mauricio Fuks. She received her Doctorate of Music Diploma in 2004 with the same major and minor concentrations from the College-Conservatory of Music at the University of Cincinnati in Cincinnati, OH studying with Kurt Sassmannshaus. Currently Laraine is the assistant principal second violinist in the Las Vegas Philharmonic, a free lance 'strolling violinist,' the musical curator for the Brett Wesley Art Gallery, a chamber music coach and private teacher at the Nevada School of the Arts and a part time violin instructor at UNLV.

**Dr. Anna Kijanowska** has given solo recitals at the Carnegie and Merkin Hall in NYC, the National Gallery in Washington DC, the North-West University in South Africa, French Institute in Delhi, India, Polish Embassy in Tokyo, an orchestral appearance in the Ukraine (Piano Concerto by Lutoslawski), and chamber music performances at the Hunter College in NYC, S.U.N.Y Fredonia and at the “Life-Music-Now” Center in Berlin. She holds a Doctorate and a Master of Music in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis, Mykola Suk, Sara Davis Buechner and Marc Silverman. She has been a visiting professor at UNLV since 2007 and is a former faculty member of the College of William and Mary in Williamsburg, VA, (2005-2008) and the University of Virginia in Charlottesville (2007).

**Dr. Karen McCann** has performed as a soloist and collaborative pianist throughout Canada, the United States, and Europe. She has served as a vocal coach and pianist for the Taos Opera Institute (Taos, NM), AIMS in Graz (Austria), the CoOPERative program (Princeton, NJ), and for summer programs at Westminster Choir College of Rider University (Princeton, NJ). Raised in Vancouver, Canada, Karen recently received her doctoral degree in Collaborative Piano at Arizona State University. She also holds a master’s degree in Piano Accompanying and Coaching from Westminster Choir College, a master’s degree in historical musicology from the University of British Columbia (Vancouver, BC), and a bachelor’s degree in Music and English Literature from the University of British Columbia. Her major teachers include Andrew Campbell, Russell Ryan, J.J. Penna, and Dalton Baldwin.

**Dr. Nolan Stolz**’s music has been performed throughout the United States, Canada, South America, and Europe, including festivals such as the Suolahit International Summer Music Festival (Finland), 52nd Academie Internationale d’Ete de Nice (France), Electroacoustic Juke Joint, eXtenisible Electric Guitar Festival, Music Today Festival, Oregon Bach Festival and others. He has been commissioned by the Alturas Duc, CCSU Chamber Players, Synchronix, LVA Jazz Ensemble, SUNY-Stony Brook, Preston Fund/Artistic Grant, Aaron Larget-Caplan, Leslie Ann Leytham and Robert Plotkin. Stolz is a Visiting Lecturer at UNLV, where he teaches undergraduate and graduate music theory and composition. As artistic director of New Music Hartford, Stolz curates concerts featuring works by living composers. He is also a drum set performer in both the rock and jazz styles. www.nolanstolz.com