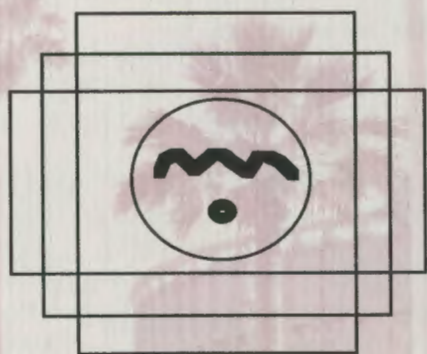


Arizona State University

**School of Music**

*SYNERGY*



A recital of contemporary works by

**CHRIS CONTRERAS**

**Katzin Concert Hall**

**Saturday, April 24, 5:00 p.m.**



# SYNERGY

A graduate recital of contemporary works by  
Chris Contreras

**The Symbol of the Rose** for electronic tape

**Birds** for baritone and piano

*Chris Contreras, baritone*  
*Andria Fennig, piano*

**Three Landscapes** for solo piano

- I. Machine on the Mainland
- II. The Emergence of the Prophet
- III. Densities (hommage a Varèse)

*Catarina Cameira, piano*

**Jazz Ballad** for clarinet and piano

*Chris Wolf, clarinet*  
*Brian Carr, piano*

- INTERMISSION -

**Transformations** for two horns

- I. Preludium
- II. Duettino
- III. Capriccio

*Todd Sheldrick and*  
*Russell Beebe, horns*

**Trumpet Quintet** for trumpet and string quartet

*Joseph Gudorf, trumpet*  
*Amy Crow, first violin*  
*Mai Clark, second violin*  
*Patrick Rosalez, viola*  
*Oscar Elgun, cello*  
*Michael Hoerber, conductor*

## Program Notes

### The Symbol of the Rose

This piece was created using computers both to manipulate real sounds and to create new sounds from scratch. The piece begins with bell sounds. Shortly after, a woman's voice sings the title phrase. The bell sounds were created by isolating the residual reverb from the woman's voice. Other real sounds which were manipulated include the sound of my spoken voice and the sound of a cymbal played with a double bass bow. I like the title because it can also be written "The Cymbal of the Rows."

- Chris Contreras

### Birds

The text for this work (below) is adapted from the song *Lazarus Heart* by the modern bard Gordon Sumner. These words beautifully expresses a difficult facet of the relationship between a mother and her child. The mood fluctuates between a longing dreaminess and urgency as the speaker attempts to unravel the mystery of his inheritance. Several techniques inside the piano are used to express this emptiness and tension. At the end, the speaker, too tired to continue, gives up his search and there realizes the gift he has unknowingly given to his mother.

Birds on the roof of my mother's house  
no stone could chase them away  
Birds on the roof of my mother's house  
will sit on my own roof someday

They fly at the windows  
They fly at the door  
Where does she get the strength  
to fight them anymore

She counts up her children  
as a shield against the pain  
puts her eyes to the sky  
like a flower to the rain

- Gordon Sumner

### Three Landscapes

Beat, the heart of the land  
in an infinite thank you  
for hearts that already went to sleep  
but still beat near us  
Through music, the prophets that came and went away  
leave behind their message to be felt and listened

I. Beat, the heart of the land, so deeply that nothing can stop it  
it carries inside all the energy of life  
The happiness of doing  
of the will to do  
of making the land dream and be dreamed

II. Beat, the heart of the land  
painting itself in blue  
through the constant ebb and flow of the waves  
let the peaceful horizontal lines  
be the floor where the past and future can walk  
and paint us also

III. Beat, the heart of the land  
staring at all others hearts and souls  
watching them live, feel, and talk  
in the stage of the big world

- Catarina Cameira

### Jazz Ballad

The melody for this piece is adapted from song I wrote on a poem by Pablo Neruda, the most famous Chilean poet. The piece combines classical and jazz influences, progressing from a languid ballad to a lively swing reprise.

- Chris Contreras

### Transformations

Close your eyes and listen. The sounds in Transformations represent a three dimensional image landscape. A landscape that takes place in your imagination. If you listen to these with inner vision, you will hear and see the most amazing film you've ever seen in your life.

The *Preludium* is a three dimensional cable existing in space.

The *Preludium* is a three dimensional cable existing in space. The cable passes by while you watch it changing shape.

In the *Duetto* the players drift apart and the music starts to surround you. This movement depicts the contrast between The Machine and The Monks. The Machine runs out of fuel.

The *Capriccio* is about speed. The horn players are now as far apart as possible on the stage and the music completely surrounds you. Close your eyes and listen.

- Todd Sheldrick

## Trumpet Quintet

### THE JAZZ FLY AND THE GNATS....

Our story opens deep inside an old rotten log. It is just before dawn. The dark and mysterious sound of the vibrating wings of an old gnat is heard... Soon, his family begins to wake up slowly, disturbed by the noise; they pounce on him in an attempt to keep him quiet...they want to sleep some more. It doesn't work, they have to awaken. Suddenly,...just as they are getting up, a strange looking fly zips in and smacks into one side of the log. The Gnats are in awe of this strange looking fly.

As the fly picks himself up, he begins to tell them that he is a special fly...a "JAZZ FLY"....The Gnats all begin to shout and laugh in a 'gnatty' sort of way... The Jazz Fly begins to explain himself, but the Gnats just start buzzing around him, poking fun at him and mocking him...The Jazz Fly seems hurt; the Gnats slowly stop and look at him. Then, very softly and slowly, the Jazz Fly tells them that he is a special "magical" Jazz Fly and can offer them anything they could want...as gnats.... They get excited!!, for a brief moment, and then listen on intensely to the Jazz Fly's offer....So, soft it is almost unintelligible...

The old Gnat doesn't trust the Jazz Fly and starts mocking him again. Soon, the Jazz Fly starts to play his "FLY" trumpet. The other Gnats become interested...the Jazz fly stops,... gives them a look of "O.K. you asked for it..." and then starts his "magic" tune again. Almost instantly the gnats fall into his spell and start buzzing around the log furiously; they pause to look at each other in a moment

of amazement and then continue their buzzing until the energy spell wears off...they cry in pain...and drop to the floor of the log. They keep trying to move, but are helpless...

The Jazz Fly starts another tune....It is the anecdote spell!!! the Gnats slowly begin to become normal again. They bow at the Jazz Fly's feet in humble admiration.

Soon, the youngest gnat, a female, in complete adoration of the Jazz Fly begins to praise him and ask questions...."Oh, wonderful Jazz Fly, how do you do this?? What is your secret??" The Jazz Fly is taken by the beauty of this young gnat...He speaks eloquently to her. The other gnats soon start to see his intentions and interrupt. He stops them with a wild trill on his trumpet. Then he tells them of his plan; they all respond in a seemingly trance-like rhythmical unison..."I will turn you into your most desired living creature to be if you allow me to marry the young Gnat!!" ... "Nooooo!!!" They all respond. The Jazz Fly is distressed. He starts a long lament...a monologue of how well he would treat the young and beautiful gnat... They still don't believe him... He starts up the trance-like "answering" spell again and they respond..."Well, we don't know...." He pleads again... The youngest Gnat is struck by the sincerity of the Jazz Fly and accepts him.

A furious and agitated argument erupts!!! The mother Gnat unstoppably starts bickering and buzzing around the couple. The old Gnat and the younger strong Gnat start rebutting the pleas for happiness of the young Gnat and the Jazz Fly. The Jazz Fly tries to use his "Dance" spell...It almost works... But the arguing persists...He tries again and this time....It works!!! It's a real funky dance...The Gnats just can't help themselves... The Jazz Fly is amused...But it doesn't last... What is wrong with his magic?? Has his love affected his spells?? The young Gnat and the Jazz fly cry out over the arguing..."Will we ever be able to be happy together??"

The gnats stop arguing and begin a frenzied buzzing around the Jazz Fly,...each pass becomes more and more furious than the last...They all follow the Jazz Fly out of the log and into the air above a nearby street—They all stop... A car is speeding toward them.....they all give a soft. .."Gulp..." and then.... Smack...they all whine in pain as they smear the windshield.....

- Michael Hoerber



## Biography

Chris Contreras was born in Chile in 1972. He comes from a musical family; his grandmother is a prominent piano teacher in Canada, and his father played in a rock band during the sixties. Before attending college, Chris Contreras studied guitar and voice with numerous teachers and enjoyed the benefit of hundreds of recording and performance opportunities in the pop music field. He then attended Florida International University where, after two years as a classical voice performance major, he began his serious study of composition. He studied composition with Orlando Garcia, Jon C. Nelson and Frederick Kaufman. His musical style endeavors to blend highly eclectic influences with the inheritance of the European and American avante-garde as represented in the works of Ligeti and Carter. Mr. Contreras is currently a masters student in composition at Arizona State University where he is studying under Glenn Hackbarth and Jody Rockmaker. He is also developing his organizational skills as the Events Committee Chairperson for the ASU Contemporary Music Society. Upcoming projects include an electro-acoustic piece for guitar and tape and a cycle for two horns, tuba and piano titled "The Further Adventures of the Australian Groove Dog."

## Special Thanks to:

All the performers listed in the program

My Family

Linda Barnett

The ASU Contemporary Music Society

Dr. Jody Rockmaker

Dr. Glenn Hackbarth

Scott Bennett

Gerry Bolt

**Performance Events Staff Manager**  
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