



**Shalini Vijayan**, deemed “a vibrant violinist” by Mark Swed of the Los Angeles Times is an established performer and collaborator on both coasts. A native of California, Shalini studied in New York as a scholarship student at the Manhattan School of Music where she received her B.M. and M.M. degrees under the tutelage of Ariana Bronne and Lucie Robert.

Always an advocate for modern music, Shalini was a founding member and is Principal Second Violin of Kristjan Jarvi’s Absolute Ensemble, having recorded several albums with them including 2001 Grammy nominee, Absolution. As a part of Absolute, she has performed throughout the United States and Europe, most notably in London’s Barbican Hall and the Konzerthaus in Vienna. The group has premiered works by John Zorn, Daniel Schnyder, Ezequiel Vinao, and Charles Coleman, among others and worked closely with soloists such as Thomas Hampson, Simone Dinnerstein and Napoleon Murphy Brock.

A member of the New World Symphony in Miami Beach, Florida from 1998-2001, Shalini served as concertmaster for Michael Tilson Thomas, John Adams, Reinbert de Leeuw and Oliver Knussen. She was also concertmaster for the world premiere performances and recording of Steven Mackey’s Tuck and Roll for RCA records in 2000.

In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music and can be heard on their Complete Chamber Works of Carlos Chávez, Vol. 3. She is one half of the duo 61/4, with percussionist Lynn Vartan, with performances throughout California and in Mexico. Shalini was also a featured soloist for the world premiere of Chinary Ung’s Spiral XII at Disney Hall with the Los Angeles Master Chorale during the 2008 season.

Shalini is a member of the first violin section of the Pacific Symphony Orchestra and served as Principal Second Violin of the Opera Pacific Orchestra from 2003-2008. She has appeared on over a hundred film scores including A Beautiful Mind, The Incredibles, Ratatouille, Star Trek, Up and Avatar as well as on every season of the television show Lost. Shalini has been on the faculty of the Sequoia Chamber Music Workshop in Arcata, California since 2003.

## PROGRAM

Partita for Violin Solo No. 2 in d minor, BWV 1004. . . . . J. S. Bach

- I. Allemanda
- IV. Giga

Lonely Suite, Op. 70. . . . . Lera Auerbach

- I. Dancing With Oneself: Andante
- II. Boredom: Moderato
- III. No Escape: Allegro
- IV. Imaginary Dialogue: Andantino
- V. Worrisome Thought: Moderato
- VI. Question: [ad Lib.]

Sikán, an Afro-Cuban Tale. . . . . Carlos Rafael Rivera

Retablo. . . . . Steven Gates

- I.
- II. Nocturnal

Legal Highs. . . . . David Jones

- I. Mister Coffee
- II. Mentholology
- III. Sweet Thing

## Program Notes

### ***Retablo***

A Retablo is typically a small oil painting on a carved wood surface, often depicting a patron saint to whom a devotee would pray during a time of need-- such as impending childbirth. The very natural, primal, and beautiful act of prayer when events seem very much out of one's own hands is the impetus of *Retablo*. The first movement portrays a rather elemental and nervous anxiety. The second movement is more pensive: quiet prayer at night. Fleeting memories of lullaby tunes come and go-- as a mother quietly hums fragments of old songs that she struggles to remember and piece together between moments of silence with her child.

-Steven Gates

### ***Sikán***

#### **An Afro-Cuban Tale**

The "Afro" aspect of Afro-Cuban music is a specific reference to the music brought mainly from the coastal areas north through south of what is known today as Nigeria. Each people brought with them their own religious beliefs, along with the inseparable aspect of music. The Yoruba brought the Regla de Ocha, which has become known as Santería, due to the melding with Catholic iconography. Along with the Yoruba, the Bantú, Arará, and Abakuá people brought their own myths and music.

It is from the myth of the most secretive Abakuá that the title of this piece is derived. The princess Sikán, going to the river for water, unknowingly picked up the fish-god Tanze in her Guíron. The powers of Tanze had been sought out by the men of two rivaling tribes. It is Sikán who brings the power to men. Tanze releases three powerful sounds, but dies shortly after being found. Sikán is sacrificed in man's attempt to renew the sound. It is her skin that gives birth to that sound--the first drum--replicating the sounds of the fish-god Tanze.

*Sikán* is an evocative celebration of all aspects of the Afro-Cuban tradition: from the Coro-Pregón (Call and Response) aspect of the singing, exemplified through the violin, to the varied Guaguancó and Batá rhythmic patterns performed by the percussionist. This piece attempts to bring the world of Afro-Cuban music to a broader classical audience while also codifying conga notation in a way that will make it more accessible to trained percussionists who may not be familiar or proficient on the instrument.

-Carlos Rafael Rivera

**"Legal Highs"** received First Prize in the 1988 Marimolin Composition Contest. After performing the work extensively throughout the US for several years (including a performance at the Percussive Arts Society International Conference), Marimolin recorded the work in 1994. It was released on their "Combo Platter" C (Catalyst/BMG) It also appeared on a CD called Marimolino in 2000 (on the Swedish label, Nosag). The performers on that disc were two principals from the Royal Stockholm Opera Orchestra. Further performances have been given recently in California by the Robin Cox Ensemble. I am delighted that Shalini and Lynn have taken this little bird under their wing.

In the liner notes for their CD, Marimolin spoke of this work as "Jean-Luc Ponty sitting in with the Steve Reich Musicians" ... works for me. The idea of a rather good-natured dialogue between two instruments that are at home in various styles of music appealed to me. The playfulness extends to the weaving in and out of the various musical vocabularies that are all part of my musical world. The movement titles are little commonplace pleasures I enjoy. "Mr. Coffee" percolates along for about as long as it takes me to brew two cups in my Hamilton Beach. "Menthology" is a kind of slow blues named after my favorite kind of cigarette (whose blue wisps of smoke always seem so fascinating at about 3:00 AM). "Sweet Thing" ... well maybe an impromptu dance during the sugar cane harvest.

-David Jones

Thank you for joining us, and welcome to the College of Performing and Visual Arts. We have an outstanding season of events lined up for 2009-2010. We are delighted to be able to share the work of our talented students and dedicated faculty and staff with you.

The act of gathering together for performances may be an ancient one, but it is just as vital today to our continued well-being as a community. What we do as arts educators is not complete until we bring our audiences and our student performers together to share in the experience of the live event. Thank you for playing your part in helping us fulfill our mission, which is to be a catalyst for students in realizing their creative potential. Our goal is to inspire, educate, and train the next generation of artists, teachers and arts managers through the more than 100 events we sponsor each year.

As you are getting ready for the performance to start, I'd like to take a moment to consider how supporting our students with a gift directed toward a scholarship in art, music, theatre, or dance can make a big difference. The form enclosed in your program offers you the chance to take an action that will have a direct impact on helping a student realize their educational goals.

Again, thank you for joining us at this performance and we look forward to your feedback about our season

Warm regards,  
Shauna Mendini, Interim Dean  
College of Performing and Visual Arts

This evening you are taking part in an ancient ritual. Throughout history people have gathered to enjoy beautiful music. Something draws us to hear, see, and experience sounds and colors so well crafted and expressed that we feel things deep within us, otherwise untouched. Music reaches these recesses of our souls like nothing else. It can express the inexpressible, penetrate the impenetrable, and move the immovable. We seek to do more than entertain, we seek to lift and inspire. Enjoy the ancient ritual and experience the beautiful music tonight.

Sincerely,  
Keith M. Bradshaw, Chair  
SUU Music Department



### **Lynn Vartan, percussion**

Percussionist Lynn Vartan is an international performer and educator who is an advocate for diversity in music. As a new music percussionist Lynn has worked with Michael Colgrass, Vinny Golia, Arthur Jarvinen, Ursula Oppens, Joan Tower, Glen Velez, Xtet, James Newton, Chinary Ung, the Hilliard Ensemble, the Tambuco Percussion Ensemble and Grammy Award-winning Southwest Chamber Music, and is known for her dynamic athleticism and exciting energy on

stage. She has commissioned and/or performed countless new works for percussion by composers such as Donald Crockett, William Kraft, Steve Hoey, Veronika Krausas, Erica Muhl, Arthur Jarvinen, Sean Heim, Jeff Holmes, and Shaun Naidoo.

As a recital soloist, Lynn has been featured on the Los Angeles Philharmonic Green Umbrella Series, the Different Trains Series, at Montana State University, Cornell University and with the USC Contemporary and Percussion Ensembles. She is regularly presented on the Music at the Court series in Pasadena, California, where she produces her own solo percussion concerts. As a concerto soloist Lynn has performed with the Sierra Wind Symphony, the CSUN Symphony and Southwest Chamber Music, as well as premiering two additional new concertos for marimba and percussion by Mark Lanz Weiser and Shaun Naidoo. As a recording artist, Lynn has appeared on the ECM New Series for Stephen Hartke's *Tituli*, and was twice Grammy nominated on the Cambria label with Southwest Chamber Music in the "Best Classical Album of the Year" and "Best Small Ensemble with or without a conductor" for *The Complete Chamber Music of Carlos Chavez, Volume III*. Lynn is also featured on Albany Records as a soloist on an album of music by Erica Muhl and she is currently producing two albums of her own for release next year.

A devoted ensemble musician, Lynn is the percussionist for Southwest Chamber Music, the violin/percussion duo 61/4 which she founded with Shalini Vijayan, and a duo percussion group she formed with Tambuco's Miguel Gonzalez. She received her Master's and Doctorate degrees with special honors and recognition from the University of Southern California. Lynn is currently the Director of Percussion at Southern Utah University. Lynn is endorsed by the Paiste Corporation, Remo Inc., Innovative Percussion and Marimba One.

