

Student Recital

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JUNIOR RECITAL

Chris Dorner, horn

WITH:

Carla Summers, piano

Nikola Radan, percussion

6:00 p.m., Sunday, April 27, 2025

Giffels Auditorium, Old Main

University of Arkansas

PROGRAM

Deanimator

Marcus Fjellström (1979-2017)

Four Elements

Ann Callaway (b. 1949)

II. Water Portrait

Carla Summers, piano

Six Variations in the Arabic Style

Wajdi Abou Diab (b. 1991)

- I. Theme
- II. Morsèl
- III. Mouwèshèh
- IV. Raqsah
- V. Zèffèh
- VI. Tèhwidah
- VII. Dèbkèh

Nikola Radan, percussion

Chris Dorner is a student of Dr. Katey Jahnke.

This recital is given in partial fulfillment of the Bachelor of Music Education degree.

PROGRAM NOTES

Deanimator (2009) Marcus Fjellström (1979-2017) for Horn and Electronics

Deanimator is a ten minute piece for solo horn and electronic music. It was commissioned by the internationally renowned horn player Sören Hermansson through Rikskonserter in 2008. There is a man-machine theme running through Deanimator, as my intentions were “to fuse the organic with the mechanical, the natural with the artificial, the metal with the flesh”. I have always been fascinated by the relationship between the human performer and the electronic music in performances like these, and I wanted to combine these two in an organic, physical, almost visceral way, as the EAM [Electroacoustic music] part evokes physical aspects such as the electric, the mechanical and the metallic, juxtaposed with the organic and warm physicality of the horn player (the metallic and mechanical aspects of the horn instrument itself being the mediator). The man-machine theme, as well as the echoes of industrial music within the piece, was in part inspired by the fact that Hermansson lived in Berlin in the early 1980’s as a student of Gerd Seifert at the Karajan Academy, and got to perform with the Berlin Philharmonic under Herbert von Karajan. The significant musical flip side of Berlin at this time was, of course, the emergence of Einstürzende Neubaten [experimental music group], giving Berlin a strong industrial identity in the early 1980’s with their music, poetry, and performance art.

- Program notes by the composer

Four Elements (1979) Ann Callaway (b. 1947) for Horn and Piano

“Water Portrait” suggested to me single droplets falling from moss overhanging a woodland pool, here portrayed by the regular plucking of a piano string. The horn enters with a melody constructed of tritones and whole steps. It has no center, it’s tranquil. The water at one end of the pool begins to move over a stream bed, suggested by a restatement of the horn melody, “floating” now on a current of bi-tonal sparkling arpeggios in the piano. The water rushes toward a waterfall. Arpeggios carry the horn theme, whose tritonal nature acquires more rhythmic and dynamic tension in its upper register, reaching the height of a crescendo as water plunges majestically into a deep pool. Gradually all becomes calm and tranquil again, as droplets of water fall again into the pool. I hope that these pieces can be heard as “program music”, with the caveat that hearers will bring their own associations with these “elements” to the listening experience, and form their own mental scenarios; but this music can also be heard on a purely abstract level, without any agenda, just as contrasts in mood and motion.

- Program notes by the composer

Six Variations in the Arabic Style (2022) Wajdi Abou Diab (b. 1991) for Solo Horn

This piece was commissioned by hornist Jean Philippe Chavey when I met him during my composer residency at La Cite Musical de Metz in Metz, France back in 2022, as an exam piece for his students. This piece is six variations on a very famous old Arabic folk tune, demonstrating in every variation a scene from Arabic folklore and traditional music, aimed to introduce the musician and the audience to the beautiful world of Arabic music. Starting with “Morsèl”, a popular folk art in most Arab countries, is usually performed either by the rhetorical narration method or the lyrical narration method, both of which are performed solo and depending on improvisation and skill in reviewing melodic transitions. Then, “Mouwèshèh”, a kind of distinctive collective singing that we got from the Andalusian heritage, which first originated during the period of Arab rule in Andalusia, Spain today, and therefore it is called the Andalusian muwashshah. Followed by “Raqsah”, translated as “Dance”, a fast, energetic instrumental piece of music designed to accompany the women’s dance (belly dance). Then, “Zèffèh”, a festive energetic music used to accompany the newlyweds’ tour in the village during their marriage when all the friends and the family sing and dance for them. After, a very quiet “Tèhwidah” or lullaby, sung for the kids to help them feel safe and sleep. And finally, the “Dèbkèh”, which is a Levantine folk dance mainly seen in Syria, Lebanon, Palestine, Iraq, and Jordan, combines circle dance and line dancing and is widely performed at weddings and other joyous occasions.

- Program notes by the composer

ABOUT THE COMPOSERS

Marcus Fjellström (1979-2017), was a composer and multimedia artist whose works spanned a range of mediums from purely orchestral to electronic music and audiovisual pieces. He has worked with the Swedish Royal Ballet, the Scottish Chamber Orchestra, Sinfonietta Cracovia, as well as numerous other orchestras, ensembles and soloists, independent record labels, artists and filmmakers. Fjellström studied composition and orchestration at the Piteå School of Music in Piteå, Sweden. *Exercises in Estrangement* (2005) was his debut album, released one month after graduating. *Odboy and Erordog* (2008) was his first major audiovisual work. He also composed and animated *Boris Christ* (2015), an audio-visual opera. Fjellström's diverse musical influences include electronica, impressionist and 20th-century composers, and film music. Fjellström wrote music for the short film, *Efendi* (2003), the animated series *Salad Fingers* (2004-present), and the AMC TV series, *The Terror* (2018) before passing away in 2017.

Ann Marie Callaway (b. 1949), began her musical training in Baltimore under Grace Newsom Cushman and continued at Smith College with Alvin Etler. She holds graduate degrees from the University of Pennsylvania and Columbia University, studying with George Crumb, Jack Beeson, and George Edwards. Her compositions have been broadcast on both coasts of the U.S., and she is the subject of a documentary produced by Swedish Radio. She is the recipient of a Guggenheim Fellowship, commissions from the National Endowment for the Arts and the American Guild of Organists, and has held residencies at the MacDowell Colony, Yaddo, and the Leighton Artist Colony in Banff. She is currently based in El Cerrito, California.

Wajdi Samir Abou Diab (b. 1991), is a Lebanese composer, musicologist, and educator, drawing inspiration from his dual cultural background in Arabic Levantine and Western classical music. He graduated from the Lebanese National Higher Conservatory of Music (LNHCM) with diplomas in Piano and Music Composition—while also studying electronic music. Additionally, Wajdi is an alumnus of VIPA in València, Spain (2024), SÄVELLYSPAJA in Provo and Helsinki, Finland (2024), EAMA in Paris, France (2023), Re.Music Academy in Moscow, Russia (2023), Plu-comp in French Compté, France (2023), Puccini International Opera course in Lucca, Italy (2021), and YES Academy in Lebanon (2019- 2021). Wajdi's talent as an Arranger/Orchestrator shines brightly as he bridges the gap between Arabic music and non-Arabic musicians and audiences, blending Western and Oriental influences to create a unique musical fusion. He is currently pursuing his master's degree in Musicology from Antonin University in Baabda, Lebanon.