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Chapman Percussion Ensemble

Chapman Percussion Ensemble

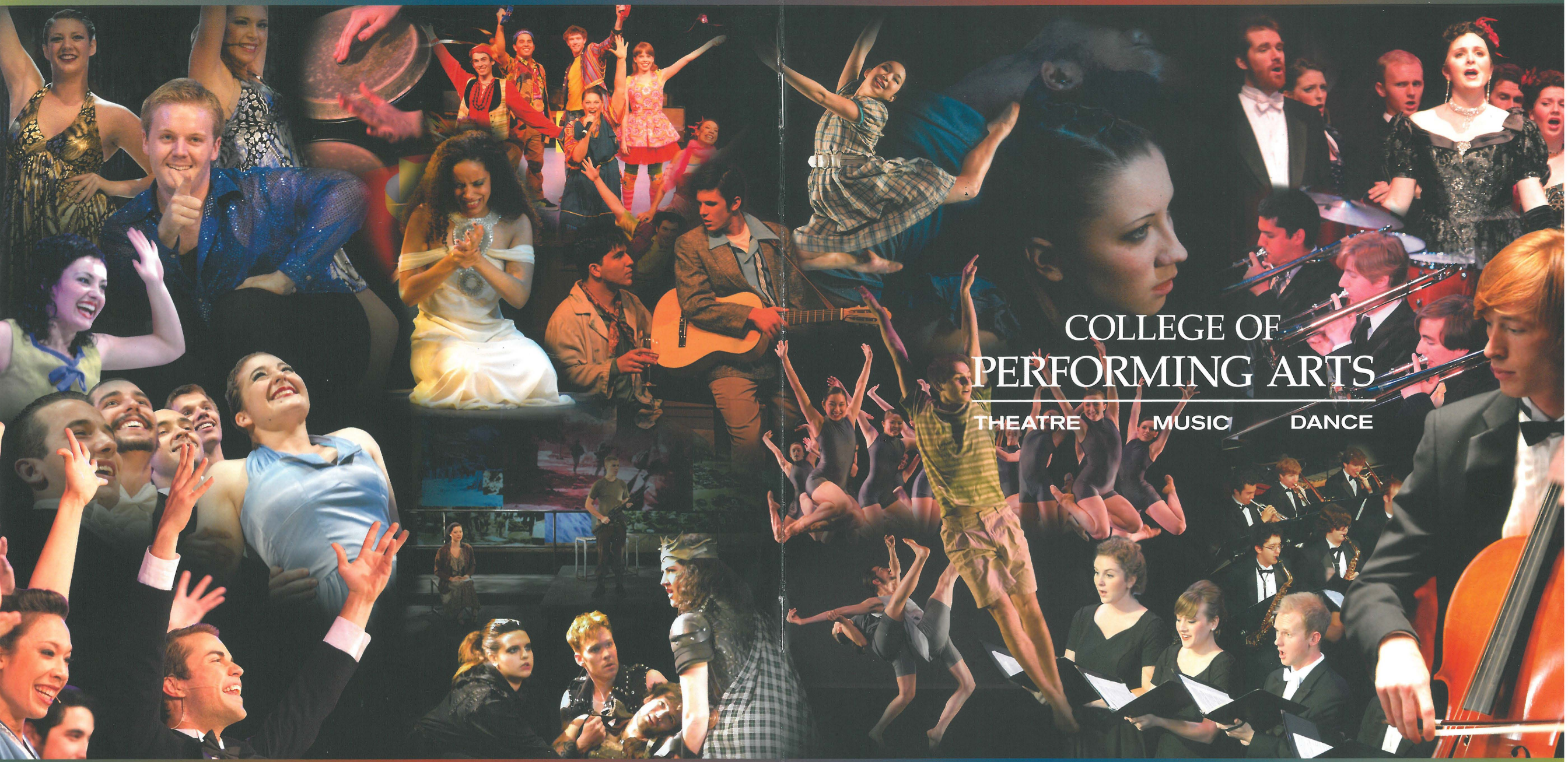
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COLLEGE OF
PERFORMING ARTS

THEATRE MUSIC DANCE

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PERFORMING ARTS
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Fall 2011 Event Highlights

THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8
The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28
University Choir & Women's Choir in Concert.....Oct. 30
Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13
Chapman Chamber Orchestra.....Nov. 18
Chapman University Wind Symphony.....Nov. 19
Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance ConcertDec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 4
Gala NightNov. 5

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CHAPMAN UNIVERSITY

Conservatory of Music

presents

Chapman Percussion Ensemble

Dr. Nicholas Terry, director

William Fitzpatrick, violin

November 17, 2011 7:30 P.M.

Salmon Recital Hall

Program

Music for Mallet Instruments, Voices and Organ (1973) Steve Reich
(b. 1936)
Kate Ellwanger, Chelsea Chavez, Amira Fulton, voice

Koncherto por la Violino kon Perkuta Orkestro (1959) Lou Harrison
(1917-2003)
William Fitzpatrick, violin

Drama, Op. 23 (1995) Guo Wenjing
trio for 3 pairs of Chinese cymbals and voice (b. 1956)

Intermission

Nigerian Spam (2010) Shaun Naidoo
*an Opera for solo percussion, prerecorded percussion,
computer voices and Nigerian spam emails* (b. 1962)

Nicholas Terry, percussion

Sentient Weather (2008) Shaun Naidoo
(b. 1962)

Artists

From Founder and First Violinist of the New York String Quartet, to Director of Chamber Music at the American Conservatory in Fontainebleau, France, **William Fitzpatrick** has taught many of today's leading violinists and chamber musicians. He is a graduate of the Juilliard School, where he studied with Ms. Dorothy Delay and was an assistant to both Robert Mann and Claus Adam of the Juilliard String Quartet. Prior to his studies at the Juilliard School, he was a student of Stephen Clapp at the Blair School of Music in Nashville, Tennessee. Recently appointed Instructor of Violin at the Chapman Conservatory in Orange, California, Mr. Fitzpatrick's students have been accepted to the Juilliard School, the Cleveland Institute of Music, the San Francisco Conservatory, the Indiana School of Music, the Mannes School, the Paris Conservatory, the Aspen Music Festival, Meadowmount, the Sewanee Summer Music Center and have received undergraduate and post graduate degrees from schools such as the Cincinnati Conservatory of Music, the Bienen School at Northwestern University, the Blair School of Music and The Eastman School of Music.

Mr. Fitzpatrick's musical experiences throughout Europe, Japan and the United States, have led him to positions such as Conductor of the Nashville Chamber and Symphony Orchestras to Founder and Conductor of "L'Ensemble des Deux Mondes" in France and collaborations with orchestras such as "l'Orchestre Symphonique de France" and as soloist with The American Symphony Orchestra in New York. He has performed and recorded with artists such as Gaby Casadesus, Elliot Fisk, Claude Frank, Itzhak Perlman, Emmanuel Ax, Ron Leonard, Patrice Fontanarosa, Karl Leister and the French actor Richard Bohringer (in the stage production "Coetse"). Mr. Fitzpatrick's premiere performance of Albert Glinsky's "Rhapsody" for Violin solo and Orchestra, which was choreographed by Leslie-Jane Pessemier in a work called "Flights" for the Joffrey II ballet company, gave more than 100 performances all across the U.S., and Hong Kong. He has recorded for Jubal, CRI, Sine Qua Non and Delos record labels, as well as for the BBC, FR2, and other cable and network stations throughout the US and France.

Mr Fitzpatrick is Founder and CEO of MusiShare Inc. and Director of the MusiShare Young Artist Program in Irvine California, which provides Performance classes, Showcase concerts and Master Classes with renowned professors such as Paul Kantor, Stephen Clapp, Cho Liang Lin, Cornelia Heard and other. His books (In Search Of: A Guide to Violin Excellence, Melodies for the Young Violinist / Violist, Rhythms for the Young Violinist / Violist, An American Songbook for violinists and Chansons pour les Jeunes Violinistes) are published through MusiShare Inc., as well as his online program MSLC which uses short videos and online data based testing to teach the basics of music.

For more information, visit <http://www.msyap.com/>

Nicholas Terry is a percussionist presently working within the field of contemporary chamber music. Throughout the United States, Europe, and Asia, he has worked closely with renowned composers and ensembles, including Pierre Boulez, Peter Eötvös, Chinary Ung, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, and the Los Angeles Master Chorale. He is a frequent guest artist in Los Angeles' celebrated new music series, including Music & Conversations, LA Philharmonic's Green Umbrella series, Jacaranda Music, Monday Evening Concerts, Ojai Festival, Grand Performances, and Microfest. He is an active collaborator within Southern California's vibrant new music community, having premiered dozens of solo and ensemble works.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra of which Pierre Boulez has praised, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of PARTCH, an ensemble devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the Los Angeles Percussion Quartet, exclusive recording artists for classical label Sono Luminus. In addition, his discography includes releases on Albany, Innova, New World, Capstone, and <541> Records (Stanford University).

He is a five-time alumnus of the Lucerne Festival Academy (Switzerland), where he worked alongside Sofia Gubaidulina, Liza Lim, Dai Fujikura, Harrison Birtwistle, and members of Ensemble Intercontemporain.

Terry holds degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is an assistant professor of music and Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western musical traditions and improvisation. He is an Artist Endorser for Sabian Cymbals. www.nickterrypercussion.com

Composers

Steve Reich was recently called "our greatest living composer" (The New York Times), "America's greatest living composer." (The Village VOICE), "...the most original musical thinker of our time" (The New Yorker) and "...among the great composers of the century" (The New York Times).. From his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) to his and video artist Beryl Korot's digital video opera *Three Tales* (2002), Mr. Reich's path has embraced not only aspects of Western Classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz. "There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them," states The Guardian (London).

In April 2009 Steve Reich was awarded the Pulitzer prize in Music for his composition 'Double Sextet'.

Performing organizations around the world marked Steve Reich's 70th- birthday year, 2006, with festivals and special concerts. In the composer's hometown of New York, the Brooklyn Academy of Music (BAM), Carnegie Hall, and Lincoln Center joined forces to present complementary programs of his music, and in London, the Barbican mounted a major retrospective. Concerts were also presented in Amsterdam, Athens, Brussels, Baden-Baden, Barcelona, Birmingham, Budapest, Chicago, Cologne, Copenhagen, Denver, Dublin, Freiburg, Graz, Helsinki, Los Angeles, Paris, Porto, Vancouver, Vienna and Vilnius among others. In addition, Nonesuch Records released its second box set of Steve Reich's works, *Phases: A Nonesuch Retrospective*, in September 2006. The five-CD collection comprises fourteen of the composer's best-known pieces, spanning the 20 years of his time on the label.

Lou Harrison was one of the great composers of the twentieth century--a pioneer in the use of alternate tunings, world music influences, and new instruments. Born in 1917 in Portland Oregon, he spent much of his youth moving around Northern California before settling in San Francisco. There he studied with the modernist pioneer of American Music, Henry Cowell, and, while still in his twenties, composed extensively for dance and percussion. He befriended another of Cowell's students, John Cage, and the two of them established the first concert series devoted to new music for percussion. They composed extensively for these concerts, including their still popular collaboration *Double Music*. In 1942, Harrison moved to Los Angeles to study with the famous Arnold Schoenberg at UCLA.

Steeped in the atonal avant-garde of Schoenberg's school, he moved to New York the following year, where he made a name for himself not only as a composer, but also as a critic under the tutelage of composer/writer Virgil Thomson. Harrison also worked at editing the scores of American composer Charles Ives and conducted the first performance of Ives's *Third Symphony* (which won Ives the Pulitzer Prize). Harrison also published a study of the music of atonal composer Carl Ruggles, and the influence of Ruggles and Schoenberg comes through in works such as Harrison's *Symphony on G* and his opera *Rapunzel*. However, the stress and noise of New York led to a nervous breakdown in 1947. To help his friend recover, Cage recommended him to Black Mountain College in rural North Carolina, where the quiet and idyllic setting proved conducive to studies in Harrison's new interests, Asian music and tuning.

In 1953, he moved back to California and (then) rural Aptos, where he resided for the rest of his life. Despite his relative isolation from the music world, in the 1950s Harrison completed a remarkable set of works exploring new tunings and approaches to tonality, including his *Strict Songs* for just intonation orchestra and chorus. In 1961, he was invited to the East-West Music Encounter, a conference in Tokyo, which proved a leaping-off point for extensive studies of Asian music, first in Seoul, then in Taiwan. In the 1960s he created some of his best-known works incorporating these influences, including *Pacifika Rondo* and *Young Caesar*. In the last, an elaborate puppet opera, he used for the first time instruments designed and built by his new life-partner, Bill Colvig.

In 1975, Harrison met Ki K.P.H. Wasitodiningrat, familiarly known as Pak Cokro, one of the great masters of the Javanese gamelan orchestra in that century. Pak Cokro not only instructed him in the performance and theory of gamelan music, but also encouraged him to compose for the ensemble. Over the next ten years, Harrison would produce a remarkable body of nearly 50 pieces for gamelan, often in combinations with Western instruments, such as Philemon and Baukis (violin and gamelan), *Main Bersama-sama* (horn and Sundanese gamelan), and *Bubaran Robert* (trumpet and gamelan). He and Colvig built various sets of gamelan instruments, including ensembles at colleges where Harrison taught at various times--Mills College, San Jose State University, and Cabrillo College. In the 1980s, with the rise of interest in the "new tonality" and world music, the world began to catch up with Lou Harrison, who by the time of his death was recorded on dozens of CDs and was the subject of many festivals and tributes. On his way to another festival in his honor in January 2003 in Ohio, Harrison suffered a heart attack and passed away at the age of 85. As a composer, artist, poet, calligraphist, peace activist, Lou Harrison dedicated his life to bringing beauty into the world, and those of us who remember his warm generosity, his integrity of spirit, and his irrepressible joyfulness, owe a great debt of gratitude that he did. (Bill Alves)

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China's mountainous Sichuan province. In 1978, Guo was one of a hundred students admitted out of 17,000 applicants to Beijing's re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant).

Guo's catalogue includes three chamber operas published by Casa Ricordi: *Wolf Cub Village* (1994), *Night Banquet* (1997-98/2001) and *Fengyiting* (2004). The former, based on Lu Xun's *Diary of a Madman*, was premiered at the Holland Festival; after a subsequent performance in Paris, *Le Monde* compared his «masterpiece of madness» to Berg's *Wozzeck* and Shostakovich's *The Nose*. *Night Banquet*, on the other hand, was inspired by a painting about the Song dynasty court official Han Xizai and was first produced at the Almeida Theatre (London) and the Hong Kong Arts Festival. A second version of the work, premiered at the Paris Autumn Festival, was also given in Berlin, at the Lincoln Center and in Perth. In October 2003, both *Wolf Cub Village* and *Night Banquet* received their Chinese premieres at the 6th Beijing Music Festival, directed by Lin Zhaohua at the Beijing People's Art Theatre.

In 2004 Guo composed the chamber opera *Fengyiting* (2004), written for a tenor of Beijing opera and a soprano of Sichuan opera, and premiered at the Concertgebouw of Amsterdam. Critics from many countries have responded to Guo's «unparalleled musical beauty and dramatic power» (*Le Monde*), and found his work «pungent and vivid» (*The Guardian*), «uninhibited and pure» (*Het Parool*) and «subtle and unusual» (*Frankfurter Allgemeine Zeitung*). He has also been credited with «a highly original sense of operatic possibility» (*The Independent*).

His music first became known in the West in 1983, when *Suspended Ancient Coffins on the Cliffs on Sichuan* was premiered in Berkeley, California. The piece clearly pays tribute to Bartók, highlighting two solo pianos with a battery of percussion instruments, but the strong imprint of Guo's own Sichuanese roots is unmistakable in the orchestral writing. *Shu Dao Nan* [Hard are the ways of Sichuan] (1987), a symphonic poem with voices, is a setting of Li Bai's poetry, which the official People's Music Publishing House selected as part of its series "Twentieth-Century Distinguished Chinese Classics". *Chou Kong Shan* [Sorrowful, Desolate Mountain] (1992, rev. 1995), a concerto for Chinese bamboo flute, was premiered by the Göteborg Symphony Orchestra in Sweden under the baton of Neeme Järvi. Guo's other orchestral works include concertos for violin, cello, and harp. One of his most recent works, written for soprano and orchestra, is *Journeys*, first performed by the Hong Kong Philharmonic conducted by Edo de Waart in October 2004. The text for *Journeys* was taken from epic poetry by contemporary Chinese poet Xi Chuan.

Apart from his chamber music for traditional western string quartets and percussion ensembles, Guo also has composed *Late Spring* (1995) for Chinese ensemble and *Sound from Tibet* (2001) combining instruments from China and the West. Among his most performed chamber works are *Drama* (1995, a trio for three percussionists who also speak and sing), *Inscriptions on Bone* (1996, for alto singer and 15 instruments), *She Huo* (1991, for eleven players) and *Parade* (2004, a sequel to *Drama*, for three percussionists). Guo has also composed music scores for 20 feature films and 25 television films in China.

At home, Guo has been honored among the Top 100 Living Artists of China. Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam's Concertgebouw and New York's Lincoln Center. He has written works for internationally distinguished ensembles like the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti String Quartet, Ensemble Modern, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator. His forthcoming works include: a concerto for erhu (Chinese two-stringed fiddle) co-commissioned by the Singapore Symphony Orchestra (worldpremiered on 19 January 2007) and the Bavarian Radio's longstanding concert series "Musica Viva"; the opera *Poet Li Bai* (upon the most famous Tang dynasty poet) the world premiere of which was on July 2007 in Denver (Colorado) during the Summer Festival of the Central City Opera. European premiere took place in Rome, May 2008.

Born in South Africa in 1962 **Shaun Naidoo** composed extensively for cabaret, musical theater, and modern dance in the late 1980s. During that period a series of collaborations with Warrick Sony and the Kalahari Surfers culminated in the Found Opera *Season of Violence*, which received an Honorable Mention at the Prix Ars Electronica in Linz, Austria in 1990. His cabaret troupe, "Shaun Naidoo and the Panic Attacks" received the Fringe Award at the South African National Festival of the Arts in 1988 for the revue *Everything but the Shower Scene*. Collaborations with the City Theater and Dance group as composer and musical director resulted in the acclaimed musicals *Hotel Polana* (1989) and *Sunrise City* (1988). The latter work incidentally became the last work to be banned by the apartheid regime in South Africa.

In 1990 he was awarded a Fulbright Fellowship and settled in Los Angeles, where he received Masters and Doctoral degrees in composition at USC. His output during the 1990s include numerous electro-acoustic works, which can be heard on C.R.I., New World Records, Evander Music, and Capstone Records.

Over the past twenty years or so he has written for ensembles and artists around the World. His music has been heard most recently at Carnegie Hall, Dartington Castle (England), Walt Disney Concert Hall, REDCAT Theater, the Lincoln Theater in Miami Beach, the Bang on a Can Festival at MassMoca in Massachusetts, and in Brisbane, Australia. Recent performances include premieres in Germany and Taiwan.

Naidoo is currently based in Los Angeles, where he is an Associate Professor of Composition at Chapman University.

Program Notes

Music for Mallet Instruments, Voices and Organ deals with two simultaneous, inter-related rhythmic processes. The first is that of constructing, beat by beat, a duplicate of a pre-existing repeating musical pattern, the duplicate being one or more beats out of phase with the original pattern (exactly as in *Six Pianos*, also composed 1973). This then triggers the second process, augmentation of another simultaneous but different repeating musical pattern. The first process is performed by marimbas against marimbas, and glockenspiel against glockenspiel. These rhythmic constructions, which have the effect of creating more fast moving activity in the mallet instruments, then trigger the two women's voices and organ into doubling, quadrupling and further elongating the duration of the notes they sing and play. When the marimbas and glockenspiels have built up to maximum activity, causing the voices and organ (and metallophone) to elongate to maximum length and slowness, a third women's voice doubles some of the melodic patterns resulting from the combination of the four marimbas players, using her voice to precisely imitate the sound of these instruments.

After these sections in which the voices and organ have reached their maximum length (based on the length of continuous tone a single breath can sustain), the marimbas and glockenspiels begin, one at a time, to move abruptly into unison with each other, thus allowing the voices, organ and metallophone to begin reducing the length of their sustained tones. The paired process of *rhythmic construction-augmentation* followed by *rhythmic unison-diminution* occurs four times in sections marked off by changes in key and meter. The first times in sections marked off by changes in key and meter. The first section is in F dorian 3/4, the second in Ab dorian 2/4, the third in Bb natural minor 3/4, and the fourth is an Ab dominant 11th chord 3/4. (liner notes by Steve Reich, 1974 Deutsche Grammophon LP)

Commissioned by violinist Anahid Ajemian, Lou Harrison's **Concerto for Violin and Percussion** (Koncherto por la violono kon perkuta orkestro) was begun in 1940/41 in New York and completed in 1959. It was premiered on November 19, 1961 at New York's Carnegie Recital Hall with Ajemian as the soloist, and was conducted by Paul Price.

Harrison has on several occasions referred to the Violin Concerto of Alban Berg as a reference for this work. That comparison does somewhat accurately reflect the general sound of the violin soloist's part which, as an example of the kind of internal control which Harrison often imposes on himself, is made up of only intervals of the minor second, major third, and major sixth. The accompaniment is a different matter altogether. With the common world music practice of combining a single melodic part with a purely rhythmic accompaniment in mind, Harrison calls for a combination of "junk" and traditional percussion instruments to accompany the violinist. Among the instruments used

are brake drums, galvanized washtubs, clock coils set in a base made from an old guitar body, coffee cans, wind chimes, flower pots, and plumber's pipes. Not surprisingly, it is sometimes difficult to assemble the various instruments called for in the score. For a 1965 performance, Harrison was forced to spend several hours, as he put it, "chasing down metal pikes, dowels, pipe lengths and flower pots in hardware stores."

Nigerian Spam was composed for Nick Terry in late 2009/early 2010. The electronic material was generated from a recording session during which Nick performed a variety of patterns on the instruments he would then play live – chou gongs, brake drums, cowbells, djembe, dundun, etc. The text – read by a quintet of computer generated voices – is drawn from actual Nigerian Spam emails, and presents a “compound narrative” that touches on various elements common to this phenomenon.

“This scam usually begins with an e-mail purportedly sent to a selected recipient but actually sent to many, making an offer that would result in a large payoff for the victim. The e-mail's subject line often says something like "From the desk of barrister [Name]", "Your assistance is needed", and so on. The details vary, but the usual story is that a person, often a government or bank employee, knows of a large amount of unclaimed money or gold which he cannot access directly, usually because he has no right to it. Such people, who may be real but impersonated people or fictitious characters played by the con artist, could include, for example, the wife or son of a deposed African or Indonesian leader or dictator who has amassed a stolen fortune, or a bank employee who knows of a terminally ill wealthy person with no relatives or a wealthy foreigner who deposited money in the bank just before dying in a plane crash (leaving no will or known next of kin), a disgruntled worker or corrupt government official who has embezzled funds, a refugee, and similar characters. The sums involved are usually in the millions of dollars, and the investor is promised a large share, typically ten to forty percent, if they assist the scam character in retrieving the money. Whilst the vast majority of recipients do not respond to these e-mails, very small percentages do, enough to make the fraud worthwhile as many millions of messages can be sent. Invariably sums of money which are substantial, but very much smaller than the promised profits, are said to be required in advance for bribes, fees, etc.— this is the money being stolen from the victim, who thinks he or she is investing to make a huge profit.

If the victim agrees to the deal, the other side often sends one or more false documents bearing official government stamps, and seals. Nigerian scammers often mention false addresses and use photographs taken from the Internet or from magazines to falsely represent themselves. A scammer introduces a delay or monetary hurdle that prevents the deal from occurring as planned, such as "To transmit the money, we need to bribe a bank official. Could you help us with a loan?". Some victims believe that they can cheat the con art-

ist. This idea is often encouraged by the fraudsters who write in a clumsy and uneducated style that presents them as naive and easily cheated by a sophisticated Westerner.

The essential fact in all advance-fee fraud operations is that the promised money transfer never happens because the money or gold does not exist. The perpetrators rely on the fact that, by the time the victim realizes this (often only after being confronted by a third party who has noticed the transactions or conversation and recognized the scam), the victim may have sent thousands of dollars of their own money, and sometimes thousands or millions more that has been borrowed or stolen, to the scammer via untraceable and/or irreversible means such as wire transfer.” http://en.wikipedia.org/wiki/Advance-fee_fraud

Libretto:

Dear friend (x4)

Dear sir

Dear madam

Greetings (x2)

My dear

Dearest one

My beloved, Beloved one (x2)

Good day (x6)

Dear friend (x2)

Greetings (x2)

Holy greetings (x2)

Please (x3)

Please allow me to introduce myself

I am Mrs. Comfort Faith Adams (x2)

I am Mrs. Jewel Howard Taylor (x2)

I am James Henry Banana (x2) – (background vocal collage begins)

I am Mr. Dennis Luseni

I am the Reverend Mbeki Salingo

I am Dr. James Savimbi

I am Louise Estrada

I am Mrs. Comfort Faith Adams

I am Mrs. Jewel Howard Taylor

I am Mrs. Comfort Faith Adams (by this point the vocal collage is loud, foreground, and indistinct)

My dearest father, the late Reverend Canaan Sodindo Banana, was President of Zimbabwe
I am a widow to Saheed Baba Adams
I am the wife of President Charles McArthur Gankay Taylor
I am the son of President Canaan Sodindo Banana
I am the widow to General Sani Abacha (x2) (vocal collage rapidly takes over)

I have been thrown into a state of utter confusion, frustration, and hopelessness by the present
civilian administration

I have been subjected to physical and psychological torture by the security agents in the country

I have lost confidence with anybody within the country

I hope you will not betray my confidence in you

I am a Christian suffering from cancer of the breast
From all indications my condition is really deteriorating
The cancer stage has gotten to a very severe stage
And so I turn to you, my dear

We had received information that President Robert Mugabe was after our lives
After an eleven days trial we fled to Botswana
The government of Angola is desperately looking for me, to assassinate
Currently I am in hiding
I am now in hiding
And so I turn to you (x3)
Beloved one

I hope you will not betray my confidence in you
I have been brutalized (x2)
I am traumatized
I am afraid (x2)

And so I turn
I turn to you, dearest one, my beloved
Everything seems hopeless now, my dear
My enemies are closing in on me, dearest one
I do not have much time to do the Lord's work, beloved one

The cancer has ravaged my body, my beloved
I can feel my life slowly ebbing away, beloved one
And so I turn to you

With a proposal
A business transaction
For mutual benefit
100 percent risk-free
A chance to do good deeds
For the assistance of the widows
To care for the sick, the poor, the downtrodden
To eradicate the poverty condition
To feed the hungry
To help the motherless
For the fight against disease
To eradicate the disease condition
In Africa, Asia, North America, South America, Europe, and Australia (x2)
(Voices become rapid and unintelligible)

Money (x4)
Will be deposited
A sum of money
Will be sent
Funds will be transferred
I find, to my surprise
I have
I possess (x2)
To my surprise,
Money (x2)
To my surprise
Money (x3)
Substantial funds
I am pleased to announce
A sum of money is now
At your disposal

one, two, three, eight, thirteen, U, thirty two, S, forty seven, Dollars
fifty five, U, eighty nine, S, two hundred and fifty five, Dollars
seven thousand etc..., U, eighteen thousand etc..., S, two hundred and seventy thousand
etc...,

Dollars
five million etc...., nine million etc...., fourteen billion etc...., 7500 trillion etc... (x2), U.S.
Dollars,
Million billion trillion etc. (Loop)
Dollars ((x3)
United States Dollars
Dollars (x5)

Farewell my beloved
I await your urgent reply
I need a few small details
My beloved
Beloved one

The initial inspiration for **Sentient Weather** was sparked by the composer's experience while driving from Montana to Los Angeles several summers ago. "We were working our way through the Central Valley of Utah near Salt Lake City, when a group of tremendous thunderstorms surrounded us—there were five or six completely different thunderstorms raging in the distance." Naidoo began to wonder how that image of "independent but interacting weather systems "could be captured in auditory terms. Even though they were independent, they seemed to share a singular sense of purpose, as if there was an intelligence behind them—hence the sentient of the title."

Appropriately choosing a spatial configuration of five multiple-percussion setups to capture this initial inspiration, Naidoo crafted an image of each player as an independent "weather system," each with both a homogeneous assembly of skin, metal, and wooden instruments, but with the addition of unique instrumental colors to each setup (including *earth plates*, timpani, djembe, woodblocks).

The avoidance of pitch reference underscores the role of timbre in the interplay of the ensemble (pitches do occur, but as artifacts rather than deliberate choices). Of this defining characteristic of the work, Naidoo draws a connection to similarities in the early scores of György Ligeti's, where the ear can no longer pick out individual lines, instead becoming attuned to the larger textures they produce

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 - Pacific Northwest in January 2012 – 32 Voice University Singers
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December 2 & 3

48th Annual Holiday Wassail

Concert and Banquet

Enjoy traditional Wassail drink; follow a garden path lighted with luminarias as strolling minstrels amuse you; dine on delectable holiday fare; and be charmed by a concert of seasonal music presented by the University Choir and University Singers, Stephen Coker, Conductor University Women's Choir, Angel Vázquez-Ramos, Conductor, and the Chapman University Chamber Orchestra, Daniel Alfred Wachs, Conductor.

FISH INTERFAITH CENTER

Reception and Dinner — 6pm

MEMORIAL HALL

Chapman Auditorium

Concert— 8pm

Concert Only tickets:

\$20 general admission; \$15 senior citizens and students

Traditional Wassail Feast

\$65 per person, including reception, dinner and concert.

For more information, call 714-997-6871

CELEBRATE the creative and intellectual promise of today's rising stars by supporting the Chapman University College of Performing Arts. Your tax-deductible donation to our Fund for Excellence underwrites award-winning programs and performances. Also, your employer may be interested in the visibility gained by underwriting programs and performances within the College of Performing Arts.

We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!