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Hammers & Sticks

Justin DeHart

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Genevieve Feiwen Lee

Nadia Shpachenko

Nick Terry

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Recommended Citation

DeHart, Justin; Lee, Genevieve Feiwen; Shpachenko, Nadia; and Terry, Nick, "Hammers & Sticks" (2011). *Printed Performance Programs (PDF Format)*. 1443.

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Fall 2011 Event Highlights

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The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

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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:

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CHAPMAN UNIVERSITY

Conservatory of Music

presents

Hammers & Sticks

Justin DeHart, percussion

Genevieve Feiwen Lee, piano

Nadia Shpachenko, piano

Nick Terry, percussion

October 29, 2011   7:30 P.M.

Salmon Recital Hall

Program

Otherworldly Resonances

George Crumb
(b. 1929)

Genevieve Feiwen Lee & Nadia Shpachenko, piano

Nigerian Spam

Shaun Naidoo
(b. 1962)

Nicholas Terry, percussion

Music for a Summer Evening (Makrokosmos III)

George Crumb
(b. 1929)

- I. Nocturnal Sounds (The Awakening)
- II. Wanderer—Fantasy
- III. The Advent
- IV. Myth
- V. Music of the Starry Night

Genevieve Feiwen Lee & Nadia Shpachenko, piano
Justin DeHart & Nicholas Terry, percussion

Artists

Described by critics as a "truly inspiring and brilliant pianist...spellbinding in sensitivity and mastery of technique," **Dr. Nadia Shpachenko** is an active soloist, chamber musician, and teacher. She has performed extensively in solo recitals and with orchestras in North America and Europe in venues such as Carnegie Hall in New York, Concertgebouw in Amsterdam, Château de Modave in Belgium, Phillips Collection in Washington, DC, and the Los Angeles County Museum of Art. Most recently she toured Mexico with Orquesta de Baja California, performed with the Kharkov Philharmonic, the Ukrainian National Symphony and the Ukrainian National Radio Symphony Orchestras in Ukraine and the San Bernardino Symphony Orchestra in California.

In addition to bringing out new facets of the traditional repertoire, Dr. Shpachenko enjoys applying her deep interpretation to new repertoire by performing and premiering music by contemporary composers. Her recent notable premieres include the World premiere of Ukrainian composer Yury Ishchenko's *Piano Concerto No. 2* at the 17th International Contemporary Music Festival "Kiev Music Fest 2006" at the National Philharmonic of Ukraine's Hall of Columns, Michael Garson's *Homage to Ligeti* at Carnegie Hall, Yury Ishchenko's *Piano Quartet No. 2* at the Ukrainian Institute of America, and the West Coast premiere of Elliott Carter's *Dialogues* for Piano and Chamber Orchestra with the Nimbus Ensemble in Los Angeles. Dr. Shpachenko is also touring a series of lecture-recitals exploring the relations between modern art and modern music, including one on *Unorthodox Use of Piano by 20th Century American Composers* and one commissioned by the Phillips Collection in Washington, DC to accompany its Modigliani exhibit.

Born in Ukraine, Dr. Shpachenko completed her Doctor of Musical Arts and Master of Music degrees at the University of Southern California, where she was awarded the title of Outstanding Graduate. Her principal teachers have included such distinguished musicians as John Perry, Victor Rosenbaum, and Victor Derevianko. She has won top prizes in numerous competitions, including the California International Young Artists Piano Competition, Wideman International Piano Competition, Grace Welsh International Prize for Piano, Corpus Christi International Piano Competition, National Federation of Music Clubs Young Artist Competition, MTNA Collegiate Piano Competition, and the USC Piano Concerto Competition. Dr. Shpachenko has performed at the International Holland Music Sessions, Aspen, Cliburn, Manchester, Orford, Sarasota, Music Academy of the West, Tel-Hai, and Saluzzo International Music Festivals. Her performances have been featured on many radio and television

stations in California, Massachusetts, New York, Ukraine, the UK, and Italy and released on CDs in Europe and the U.S.

Dr. Shpachenko is currently Assistant Professor of Music at the California State Polytechnic University, Pomona and Adjunct Professor of Music at the Claremont Graduate University. In addition, she has recently served as visiting faculty at Pomona College, guest lecturer at the California Institute of the Arts, and Artist in Residence at the University of Nevada, Las Vegas. In June 2007 Dr. Shpachenko joined the Associate Piano Faculty of the Sarasota International Music Festival.

A versatile performer of music spanning five centuries, **Genevieve Feiwen Lee**, has dazzled audiences on the piano, harpsichord, toy piano, keyboard, and electronics. She recently premiered a work by Kurt Rohde for speaking pianist, adding another dimension to her performing persona. She has given solo piano recitals at Merkin Concert Hall in New York and the Salle Gaveau in Paris. Her performances in Changsha, China, were broadcast by Hunan State Television. She has performed in Amsterdam on a live radio broadcast (AVRO) from the Spiegelzaal at the Concertgebouw. She has been a soloist with the São Paulo State Symphony Orchestra in Brazil, the Vrazta State Philharmonic in Bulgaria, and The Orchestra of Northern New York. Her first solo performance with orchestra was at the age of twelve. A champion of new music, Ms. Lee has premiered and commissioned numerous works. Her solo piano CD *Elements*, on Albany Records, features the premiere recording of works by Tom Flaherty and Philippe Bodin. She is heard with mezzo-soprano D'Anna Fortunato on another Albany Records CD, *An American Collage*. She has been a guest performer with XTET, one of Los Angeles's leading new music groups. She is a founding member of the Mojave Trio, who plays regularly on the "Sundays Live" concerts from the Los Angeles County Museum of Art. She has appeared regularly in chamber music festivals at the Garth Newel Music Center, Virginia, and Incontri di Canna, Italy, and was a resident artist at The Banff Centre for the Arts in Alberta, Canada. Ms. Lee received her degrees from the Peabody Conservatory of Music, Ecole Normale de Musique de Paris, and the Yale School of Music, where she studied with Boris Berman. Before joining the faculty of Pomona College in 1994, Ms. Lee taught at Yale, Bucknell University, and The Crane School of Music at the State University of New York-Potsdam.

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 re-

nowned 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 to date.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra of which Pierre Boulez says, "...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

From Sacramento, California, **Justin DeHart** is a dedicated performer of contemporary music. DeHart recently earned a doctorate degree in music from UCSD with Steven Schick and became a member of the Los Angeles Percussion Quartet (LAPQ). DeHart has performed concerts throughout the United States, Canada, and Asia and has participated as a musician and producer on Sono Luminus, Innova, Albany, Mode, New World, MCA, Skunk, Anicca, Cornerstone, R.A.S, and Sub Pop record labels. As a Fulbright Scholar in 2001, DeHart traveled to Chennai, India to study South Indian percussion for nine months with T.H. Subash Chandran. He has also studied North Indian tabla with Pandit Swapan Chaudhuri at the Ali Akbar College of Music in San Rafael and at the California Institute of the Arts. www.justindehart.com

Composers

George Crumb's reputation as a composer of hauntingly beautiful scores has made him one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of George Crumb have sprung up like wildflowers. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

George Henry Crumb was born in Charleston, West Virginia on 24 October 1929. He studied at the Mason College of Music in Charleston and received the Bachelor's degree in 1950. Thereafter he studied for the Master's degree at the University of Illinois, Champaign-Urbana under Eugene Weigel. He continued his studies under Boris Blacher at the Hochschule für Musik, Berlin from 1954-1955. He received the D.M.A. in 1959 from the University of Michigan, Ann Arbor after studying with Ross Lee Finney. George Crumb's early compositions include *Three Early Songs* (1947), for voice and piano; *Sonata* (1955) for solo violoncello; and *Variazioni* (1959) for orchestra—the composer's doctoral thesis. In the 1960s and 1970s, George Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico Garcia Lorca, including *Ancient Voices of Children* (1970); *Madrigals, Books 1-4* (1965,69); *Night of the Four Moons* (1969); and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include: *Black Angels* (1970), for electric string quartet; *Vox Balaenae* (1971), for electric flute, electric cello and amplified piano; *Makrokosmos, Volumes 1 and 2* (1972, 73) for amplified piano; *Music for a Summer Evening* (1974) for two amplified pianos and percussion; and Crumb's largest score—*Star-Child* (1977), for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers and large orchestra. George Crumb's most recent works include *Eine Kleine Mitternachtmusik* for solo piano (2001), *Otherworldly Resonances* for two pianos (2002) and a four-part song cycle, *American Songbook (The River of Life, A Journey Beyond Time, Unto the Hills, The Winds of Destiny)* (2001-2004). George Crumb's music often juxtaposes contrasting musical styles. The references range from music of the western art-music tradition, to hymns and folk music, to non-Western musics. Many of Crumb's works include pro-

grammatic, symbolic, mystical and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. George Crumb's music is published by C.F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

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

The original one-movement version of OTHERWORDLY RESONANCES was completed in 2002 and premiered by Quattro Mani the following year. I was never completely satisfied with this composition and in 2005 decided to revise the earlier material and also to expand the conception with the addition of two new movements. I have subtitled the new work “Tableaux, Book II” (my ZEITFEIST for two amplified pianos, composed in 1988, was designated as “Tableaux, Book I”). The first movement, “Double Helix,” which contains the reworked original material, is headed with the direction “Very slowly, with a Zen-like intensity of concentration.” The germinal pitch cell is a four-note theme: Eb, F, C#, Eb (occasionally expanded to five notes, with the addition of a G# grace note before the C#). This figure, which I call “Ostinato mistico” in the score, is played alternately by the two pianists throughout the movement. Everything else in the composition – contrasting motifs, decorative figurations, chord clusters, etc. – is superimposed on this ostinato theme. “Celebration and Ritual” begins and ends with a joyous and jubilant kind of music. A contrasting slow middle section represents the “ritualistic” component and includes a reference to a mysterious and brooding chordal sequence which first appears in my vocal work entitled THE WINDS OF DESTINY (“American Songbook IV”). The concluding movement, “Palimpsest,” endeavors to project a musical equivalent to the visual effect of an old parchment manuscript like palimpsest (wherein one can detect ghostlike traces of earlier calligraphy, even though the parchment has been scraped to provide a fresh writing surface!). In the score I use the term “Alpha Music” to represent the uppermost layer of the palimpsest – and therefore this music must project most clearly and vividly. “Beta Music” (which contains quoted phrases from the hymn tune “Bringing in the Sheaves”) would represent the next lower layer and should sound pale and distant. “Gamma Music,” the bottom layer of the musical fabric, consists of mysterious, slow moving columns of open fifths. This music should sound incredible remote and produce an almost subliminal effect.

Nigerian Spam: An Opera for solo percussion, prerecorded percussion, computer voices

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, a very small percentage 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 artist. This idea is often encouraged by the fraudsters who write in a clumsy and uneducated style which 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

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

Music for a Summer Evening (Makrokosmos III), for two amplified pianos and percussion, was completed in February 1974. The work was commissioned by the Fromm Foundation and was written specifically for (and is dedicated to) Gilbert Kalish, James Freeman, Raymond DesRoches, and Richard Fitz. These four gifted performers premiered the work at Swarthmore College on March 30, 1974.

The combination of two pianos and percussion instruments was, of course, first formulated by Béla Bartók in his Sonata of 1937, and it is curious that other composers did not subsequently contribute to the genre. Bartók was one of the very first composers to write truly expressive passages for the percussion instruments; since those days there has been a veritable revolution in percussion technique and idiom and new music has inevitably assimilated these developments. The battery of percussion instruments required for **Summer Evening** is extensive and includes vibraphone, xylophone, glockenspiel, tubular bells, crotales (antique cymbals), bell tree, claves, maracas, sleighbells, wood blocks and temple blocks, triangles, and several varieties of drums, tam-tams, and cymbals. Certain rather exotic (and in some cases, quite ancient) instruments are occasionally employed for their special timbral characteristics, for example: two slide-whistles (in "Wanderer-Fantasy"); a metal thunder-sheet (in "The Advent"); African log drum, quijada del asino (jawbone of an ass), sistrum, Tibetan prayer stones, musical jug, alto recorder, and, in "Myth", African thumb piano and guiro (played by the pianists). Some of the more ethereal sounds of **Summer Evening** are produced by drawing a contrabass bow over tam-tams, crotales, and vibraphone plates. This kaleidoscopic range of percussion timbre is integrated with a great variety of special sounds produced by the pianists. In "Music of the Starry Night", for example, the piano strings are covered with sheets of paper, thereby producing a rather surrealistic distortion of the piano tone when the keys are struck.

As in several of my other works, the musical fabric of **Summer Evening** results largely from the elaboration of tiny cells into a sort of mosaic design. This time-hallowed technique seems to function in much new music, irrespective of style, as a primary structural *modus*. In its overall style, **Summer Evening** might be described as either more or less atonal, or more or less tonal. The more overtly tonal passages can be defined in terms of the basic polarity F#-D# minor (or, enharmonically, Gb-Eb minor). This (most traditional) polarity is twice stated in "The Advent" -- in the opening crescendo passages ("majestic, like a larger rhythm of nature"), and in the concluding "Hymn for the Nativity of the Star-Child". It is stated once again in "Music of the Starry Night", with the quotation of passages from Bach's D# minor fugue (*Well-tempered Clavier*, Book II) and a concluding "Song of Reconciliation" in Gb (overlaid by an intermittently resounding "Fivefold Galactic Bells" in F#). One other structural device which the astute listener may perceive is the isorhythmic construction of "Myth", which consists of simultaneously performed taleas of 13, 7, and 11 bars.

I feel that **Summer Evening** projects a clearly articulated large expressive curve over its approximately 40-minute duration. The first, third, and fifth movements, which are scored for the full ensemble of instruments and laid out on a large scale, would seem to define the primary import of the work (which might be interpreted as a kind of "cosmic drama"). On the other hand, "Wanderer Fantasy" (mostly for the two pianos alone) and the somewhat atavistic "Myth" (for percussion instruments) were conceived of as dream-like pieces functioning as intermezzos within the overall sequence of movements.

The three larger movements carry poetic quotations which were very much in my thoughts during the sketching-out process, and which, I believe, find their symbolic resonance in the sounds of **Summer Evening**. "Nocturnal Sounds" is inscribed with an excerpt from Quasimodo: "*Odo risonanze effimere, oblio di piena notte nell'acqua stellata*" ("I hear ephemeral echoes, oblivion of full night in the starred water"); "The Advent" is associated with a passage from Pascal: "*Le silence éternel des espaces infinis m'effraie*" ("The eternal silence of infinite space terrifies me"); and the last movement, "Music of the Starry Night", cites these transcendently beautiful images of Rilke: "*Und in den Nächten fällt die schwere Erde aus allen Sternen in die Einsamkeit. Wir alle fallen. Und doch ist Einer, welcher dieses Fallen unendlich sanft in seinen Händen hält*" ("And in the nights the heavy earth is falling from all the stars down into loneliness. We are all falling. And yet there is One who holds this falling endlessly gently in His hands.")

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To inquire about giving opportunities, contact the College of Performing Arts office at
714-997-6519 or copa@chapman.edu

Partners in Excellence

What Your Gift Supports

- Talent scholarships – over 90% of performing arts students need scholarship support
- Performance tours and travel for our world-renowned ensembles:
  - Pacific Northwest in January 2012 – 32 Voice University Singers
  - Kennedy Center / American College Theatre Festival & Dance Festival
- Master classes with world-renowned guest artists, professors, and professionals
- Enhanced performances, recitals, and productions
- Specialized equipment and new resources for cutting-edge performing arts technology

Legacy for the Future Priorities

- Endowments (gifts of \$50,000 or more)
  - Academic Programs
  - Guest Artist and Lecture Series
  - Research Institutes and Centers
  - Ensemble-in-Residence programs
- Scholarships and Fellowships
  - Endowed Scholarship Funds (\$50,000 or more)
  - Non-endowed funds (expendable gifts up to \$50,000)
- Capital Projects
  - Funds designated for projects, institutes, and centers to support:
    - Renovation funds for classrooms, studios, and theatres
    - New Classrooms, faculty offices and performance facility upgrades

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visit our giving page www.chapman.edu/copa/fundexcellence.asp

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!