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Tribute Concert Celebrating the Life and Music of Shaun Naidoo

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Tribute Concert Celebrating the Life and Music of Shaun Naidoo

Authors

Ted Akatz, Eric Byers, Jeff Cogan, Philip Greenlief, Anna Grinberg, Vicky Ray, Nick Terry, Shalini Vajayan, Liam Viney, and Los Angeles Percussion Quartet

Tribute Concert

Celebrating the Life and Music of

Shaun Naidoo

September 12, 2012



fall 2012

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FALL 2012 calendar highlights

september

September 27-29, October 4-6

Company, Book by George Furth, Music and Lyrics by Stephen Sondheim

Directed by Todd Nielsen, Music Direction by Bill Brown

october

October 19-21

Opera Chapman presents **"2012: An Opera Odyssey – The Journey Continues"**

Peter Atherton, Artistic Director, Carol Neblett, Associate Director

October 26

Chapman University Choir and Women's Choir in Concert

Stephen Coker and Angel Vázquez-Ramos, Conductors

november

November 2-3

American Celebration

Dale A. Merrill, Artistic Director and Producer

William Hall, Music Director and Conductor

November 7-11

If All the Sky Were Paper

By Andrew Carroll, Directed by John Benitz

November 10

Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor

december

December 7-8

49th Annual Holiday Wassail - Banquet and Concert

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

November 12

University Singers in Concert

Stephen Coker, Conductor

November 16

Chapman Chamber Orchestra

Daniel Alfred Wachs, Music Director and Conductor

November 28-December 1

Fall Dance Concert

Directed by Jennifer Backhaus

CHAPMAN UNIVERSITY

Conservatory of Music

presents the

The Music of Shaun Naidoo

Performances by

Ted Atkatz

Eric Byers

Jeff Cogan

Philip Greenlief

Anna Grinberg

Vicky Ray

Nick Terry

Shalini Vijayan

Liam Viney

and the Los Angeles Percussion Quartet



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or email CoPA@chapman.edu

September 12, 2012 ▪ 8:00 P.M.

Memorial Hall, Chapman Auditorium

Program : The Music of Shaun Naidoo

Nigerian Spam (2010)

Shaun Naidoo
(1962-2012)

Nick Terry, percussion

Diaraby (2011)

Jeff Cogan, guitar

Diamond Morning (2007)

Rite of Passage

Fear of the Moon

F-Sharp Wallah

Diamond Morning

(Wallah: usually in combination: person in charge of or employed at a particular thing; “a kitchen wallah”; “the chai wallah”)

Anna Grinberg and Liam Viney, pianos

INTERMISSION

Ghost Chart (2005)

Philip Greenlief, saxophone

Triage (2010)

Shalini Vijayan, violin

Eric Byers, cello

Ted Akatz, percussion

Vicki Ray, piano

Sentient Weather (2008)

Los Angeles Percussion Quartet

Craig Shields, guest percussion

Reception to follow the concert in Argyros Forum, Room 209

Program Notes

Nigerian Spam: “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 artist. 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.” (Note by Shaun Naidoo as “lifted” from http://en.wikipedia.org/wiki/Advance-fee_fraud)

Diaraby, for guitar and live electronics was composed for Jeff Cogan during the first half of 2011. The essence of the music is drawn from an old West African Mande folk song which is then greatly elongated. Direct quotations from the song are heard near the end. The guitar is processed live by software designed using Max MSP – the live sound is subjected to random delays and pitch changes.

Diaraby can be loosely translated as “the love that remains” and is dedicated to the memory of my very dear friend, Mark Meinhardt, who passed away earlier this year. (Note by Shaun Naidoo)

Diamond Morning was commissioned by Liam Viney and Anna Grinberg and completed in early 2007. The first movement in a tightly-constructed set of four, Rite of Passage incisively establishes a groove- influenced musical language that splashes with dense outbursts of color. Madcap melodic material from the beginning is transformed by the end of the movement, reappearing as soft accompaniment to a laid-back tune. The second movement, Fear of the Moon is transitional; the melodic figure at the end of Rite of Passage is put under the microscope and is set within the rhythmic figure that defines the structure of the next movement. The “madcap” flourishes from the opening of Rite of Passage also present differently now, as quietly glittering gestures that become important here in a way they were not earlier. F-Sharp Wallah forms the compositional and virtuosic hub of the whole piece, featuring an obsessive focus on a single pitch. Repeatedly cycling through a pattern of 43 very fast eighth notes upon which increasingly complicated layers are built, the delirious climax of the movement encapsulates the broader structural intentions of the whole piece; flourish becoming foundation. Working in a spiral against gravity, the movement distinctively adds to the “motoric thrill” genre of Ligeti and Nancarrow. The fourth movement, Diamond Morning, is the work’s touchstone, compressing and commenting on the whole. Transfigured motivic material from earlier in the piece creates a compelling statement that resonates with its own memories. Haunting, floating fragments of suspended slow-motion sound hover below a bed of crystal in the top registers of the two pianos; a spectral emanation of lost music.

Diamond Morning is dedicated to Alex Viney. (Note by Liam Viney)

Ghost Chart was written for and is dedicated to Philip Greenlief. In it, the player is asked to interpret sections of verbal instructions along with traditionally notated material. The piece can be performed either as a solo, or with a prerecorded version where the performer adopts a reactive and commentary role, or as a duo with two tenor saxophones reading the chart simultaneously. (Note by Vicki Ray)

Program Notes

tri-age

Function: noun

Etymology: French, sorting, sifting, from *trier* to sort, from Old French

Triage (2010) was composed for Portland, Oregon based FearNoMusc during the summer of 2010. The central musical figure is drawn from Fear of the Moon, the second movement of Diamond Morning, for two pianos. This figure is subjected to constant sorting and sifting. (Note by Shaun Naidoo)

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. (Note by Thomas May, New World Symphony)

Artists

Born in South Africa in 1962, **Shaun Naidoo** composed extensively for cabaret, musical theater, and modern dance in the late 1980's. 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 1990's 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.

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, Chinari 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 co-founded 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.

While still a student at California State University at Northridge, **Jeffrey Cogan**, M.A., was honored by being invited to perform for the great Spanish Maestro of the guitar, Andres Segovia. After finishing his studies, he built a career in performing and teaching the guitar at CSUN and at Chapman University. Mr. Cogan has performed around the USA and Europe. In 1998, Cogan was invited to Perigueux, France, to perform and teach at the Ecole Brittain with the acclaimed French guitarist Olivier Chassain. In 1999, Mr. Cogan performed works as diverse as the lute part of the St. John Passion with the William Hall Master Chorale and the contemporary jazz guitar in Fred Katz's Concerto for Buddy at the West Coast Jazz II festival in Newport Beach, California. During the spring and summer of 2004, Mr. Cogan was invited to adjudicate different competitions in Austria and France. He was also a featured performer in the Fabritio Caroso guitar festival in Lanuvio, Italy. In the summer of 2005, Mr. Cogan performed a concert for the VIII Festival De Musica De Guitarra, "Villa de Aranda" in Aranda de Duero, Spain.

Mr. Cogan adjudicated the JoAnn Falletta International Guitar Concerto Competition in Buffalo, New York in 2006. He also adjudicated the Beatty Classical Guitar Scholarship competition in our nation's capital, Washington D.C., during 2009 and 2010 as well as the Dallas, Texas competition at the University of Texas at Dallas. In March of 2009, Chapman University Guitar Ensemble members, (under the direction of Jeff Cogan), won top honors in the Brownsville guitar ensemble competition at the University of Texas at Brownsville. Both the university guitar quartet and the duo won first place in the college division during Chapman's first time participation. The Chapman University quartet also performed in a master class for the great Romero Family. In June of 2009, Professor Cogan was honored by the Guitar Foundation of America (GFA) with a Lifetime Achievement Award for service to the organization and his work as director of GFA international guitar competition. In January 2012, Mr. Cogan was the featured soloist with the La Mirada Symphony performing Joaquin Rodrigo's *Fantasia par un Gentilhombre*. The standing room only crowd numbered more than 1200.

Artists

Australian pianist **Liam Viney** and Russian-Israeli pianist **Anna Grinberg** began playing together while students at Yale, continuing while based in Los Angeles until 2009. After a decade in the United States, they are now based at the University of Queensland. The duo has performed in festivals and concert series in Australia, the United States, and Israel. Their recent recital at "Piano Spheres", Los Angeles, was described by critic Rick Schultz as "sure to be on the Best of 2011 list". Anna and Liam have appeared together as soloists with Queensland Symphony Orchestra, were featured pianists at the 2010 Bangalow Music Festival, the 2011 Tyalgum Festival, Yale University's Messiaen Centenary Celebration, and have made live broadcasts on the Australian Broadcasting Corporation's "Classic FM" Sunday Live program and the ABC's Keys to Music program with Graham Abbott. Critic Ivan Katz said of their duo playing at the Horowitz Series, Yale University: "I cannot imagine a finer performance, as this one had everything, illuminating every bar of the music...The audience went wild..."

The Duo is committed to developing a unique repertoire based on exploring classics of the two-piano literature, as well as creating new works through commissions. They've given world premieres of new two-piano compositions by Matthew Hindson, Shaun Naidoo, and Ezra Laderman. In 2010, they gave the world premiere of Stephen Leek's *Warrumbungles Burning* for two pianos and choir with the St. Peter's Chorale, and released a CD of two-piano and choir works by Leek, Jonathan Dove, and Mary Ellen Childs. Other recent highlights include performing *Grand Pianola Music* (Adams) with the Queensland Symphony, the complete *Makrokosmos* (Crumb) in Sydney and Brisbane, and commissioning three new works from Australian composers and one from Martin Bresnick.

Both Anna and Liam have Doctorates in piano performance, from Stony Brook University and Yale University respectively. Anna has served on the music faculties of Yale and Chapman University, and both of them taught at the California Institute of the Arts. Anna and Liam teach in the piano department at the University of Queensland, Australia, where they are also Ensemble-in-Residence.

Since his emergence on the west coast in the late 1970's, Evander Music founder **Phillip Greenlief** has achieved international critical acclaim for his recordings and performances with musicians and composers in the post-jazz continuum as well as new music innovators and virtuosic improvisers. His ever-evolving relationship with the saxophone unfolds with an expansive sound vocabulary, a deep regard for melody and form and a rollicking humor and wit that is not dissimilar to the Native American Coyote tales. He is composer in residence with Rough and Tumble and teaches music at San Francisco Waldorf High School and the East Bay Center for the Performing Arts.

"The Bay Area's do-it-yourself ethos has produced a bevy of dazzlingly creative musicians, but few have put the philosophy to work as effectively as Phillip Greenlief." – Andrew Gilbert, San Francisco Chronicle

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, she 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. 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. In Los Angeles, Shalini is featured regularly with Grammy Award winning Southwest Chamber Music.

She was previously Principal Second Violin of the Opera Pacific Orchestra and was a member of the Pacific Symphony for ten seasons.

Eric Byers received his Bachelor of Music degree from the University of Southern California where he studied with Ronald Leonard. He also received a Professional Studies Certificate from the Colburn School of Music and an Artist Diploma from The Juilliard School. He was principal cellist of the Aspen Concert Orchestra, USC Thornton Youth Orchestra, Cincinnati Symphony Youth Orchestra, Starling Chamber Orchestra, and National Guild Youth Symphony in Philadelphia.

Since 1998, Byers has performed hundreds of concerts as a member of the Calder Quartet. The quartet has performed in Europe, Central and South America, and in the US from Disney Hall in Los Angeles to Carnegie Hall in New York. The quartet performs a range of traditional and contemporary works and won the 2009 ASCAP Adventurous Programming Award.

In addition, Byers has had the opportunity to perform with such artists as Joshua Bell, Robert McDuffie, Edgar Meyer, Joseph Kalichstein, Claude Frank, Anne-Marie McDermott, Mark O'Connor, and Sharon Isben.

Byers also composes and performs solo music for his live sample-based project using a computer running Max/MSP. When he is not playing his cello, Byers enjoys reading, photography, and rock climbing. He performs on a cello by Jean-Baptiste Vuillaume, made in Paris c.1855. Byers studied music theory with Shaun Naidoo at USC.

Artists

A former principal percussionist of the Chicago Symphony Orchestra, **Edward Atkatz** has performed with the Atlanta Symphony, Boston Symphony, Boston Pops, Chicago Chamber Musicians, Grand Teton Music Festival Orchestra, Hong Kong Philharmonic, Los Angeles Philharmonic, Pacific Symphony, and the Santa Barbara Symphony. In recent years he has played on several movie scores, including those for *The Day the Earth Stood Still* and *Up*. He has also participated in the St. Barts Music Festival since 2000. Prior to winning his Chicago Symphony position in 1997, he was a member of the New World Symphony in Florida. He is currently a faculty member at Lynn Conservatory of Music in Boca Raton, Florida.

Mr. Atkatz began his studies at age 10 at the Bloomingdale House of Music and later attended the preparatory division at Manhattan School of Music. He holds a bachelor's degree in percussion performance and a music education degree, *magna cum laude*, from Boston University. Prior to graduate studies at the New England Conservatory of Music, he taught music in elementary schools in Worcester, Massachusetts. While in graduate school, he was invited to participate in the Tanglewood Music Center Orchestra for two summers, and in 1996 served as timpanist for Tanglewood's production of Benjamin Britten's *Peter Grimes*, conducted by Seiji Ozawa. Mr. Atkatz earned a professional studies degree at Temple University, where he worked with Alan Abel of the Philadelphia Orchestra.

An avid long-distance runner, Mr. Atkatz ran the Chicago Marathon in 2001 with a time of 2:59:32. He enjoys performing various styles of music, is a singer/songwriter, and plays guitar and keyboard for the band NYCO. The band was the subject of a 2008 *New York Times* article and its music has been featured on MTV and in advertising for Volkswagen and JC Penney.

Described as “phenomenal and fearless” **Vicki Ray** is one of the leading interpreters of contemporary piano music. A long-time champion of new music, she has worked with some of the most prominent composers of our time, including figures as diverse as Gyorgy Ligeti, Pierre Boulez, Steve Reich, Elliot Carter, Esa-Pekka Salonen, Oliver Knussen, Louis Andriessen, Steven Stucky, David Lang, Julia Wolfe, Michael Gordon and Chinari Ung. Ms. Ray has commissioned and premiered numerous works, running the gamut from established composers such as John Adams, Morton Subotnick, Stephen Hartke, David Rosenboom, Paul Dresner, Rand Steiger, Shaun Naidoo and Eric Chasalow among others - to emerging young artists such as Amy Kirsten, Daniel Wohl and Oscar Bettison.

Known for thoughtful and innovative programming which seeks to redefine the piano recital in the 21st century, Vicki's concerts often include electronics, video, recitation and improvisation. As noted by Alan Rich, “Vicki plans programs with a knack for marvelous freeform artistry...what she draws from her piano always relates in wondrous ways to the senses.” As a founding member of Piano Spheres, an acclaimed series dedicated to exploring the less familiar realms of the solo piano repertoire, her playing has been hailed by the Los Angeles Times for “displaying that kind of musical thoroughness and technical panache that puts a composer's thoughts directly before the listener.”

Ms. Ray's work as a collaborative artist has been extremely diverse and colorful. She has been the keyboardist for the pioneering California E.A.R. Unit since 1994 and is currently their Artistic Director. Vicki is also the pianist in the CalArts-based New Century Players and the Los Angeles based ensemble Xtet. Her chamber music contributions to the vibrant musical life in greater Los Angeles include frequent performances on the Dilijan, Jacaranda and the Green Umbrella Series. She performs regularly on the venerable Monday Evening Concert series and was featured in Grisey's *Vortex Temporum* on the 2006 celebration of the re-birth of the series. Vicki has been heard in major solo roles with the Los Angeles Philharmonic, the Los Angeles Master Chorale, the San Francisco Contemporary Music Players, the German ensemble Compania, and the Blue Rider Ensemble of Toronto, with whom she made the first Canadian recording of *Pierrot Lunaire*.

As a pianist who excels in a wide range of styles Vicki Ray's numerous recordings cover everything from the premiere release of the Reich *You Are Variations* to the semi-improvised structures of Wadada Leo Smith, from the elegant serialism of Mel Powell to the austere beauty of Morton Feldman's *Crippled Symmetries*. Recent releases include Feldman's *For Christian Wolff* on Bridge Records. Recent releases include David Rosenboom's *Twilight Language* on Tzadik Records and Feldman's *For Piano and String Quartet* with the Eclipse Quartet on Bridge Records.

She is currently head of the piano department at the California Institute of the Arts, where she has been on the faculty since 1991. In 2010 she was awarded the first Hal Blaine Chair in Music Performance. For the past five years she has served on the faculty at the Bang on a Can summer festival at the Massachusetts Museum of Contemporary Art.

For current information on upcoming concerts please go to www.vickiray.org

Artists

The **Los Angeles Percussion Quartet** is an innovative and dynamic chamber music ensemble whose unique 20th and 21st century repertoire has been called “sublime, visceral, exotic...and aurally stunning”. Entering their fourth concert season, they have pioneered a reputation for creating cutting-edge collaborative projects, commissioning award-winning compositions, recording groundbreaking albums, and delivering educational master classes at leading music conservatories. In 2012, *Rūpa-khandha* became the quartet’s first major label release by Sono Luminus records, and is regarded as the first 7.1 surround-sound recording of percussion chamber music. The LAPQ has appeared in many of California’s distinguished concert series, including Monday Evening Concerts, Music and Conversations, People Inside Electronics, Morrison Artists, April in Santa Cruz, and the L.A. Composers Project. The four members (**Matthew Cook, Justin DeHart, Eric Guinivan, and Nick Terry**), have trained at leading music conservatories, including Indiana University – Bloomington, UC – San Diego, Oberlin Conservatory, University of Southern California, and the California Institute of the Arts.

With Thanks

Special thanks to all the performers, faculty, administrators, staff and students who came together to honor Shaun’s memory tonight.

*Please join us for a reception following the concert
in the Argyros Forum, Room 209.*

Ushers can assist with directing you to the reception location.

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