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Chapman University Wind Symphony

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COLLEGE OF
PERFORMING ARTS

ART THEATRE MUSIC DANCE



Fall 2008 Event Highlights

ART:

Documental: Contemporary Video Art from Europe..... Sept 2 – Oct 4
Tony DeLap: Paintings and Drawings.....Oct 13 – Nov 14
BFA Junior Graphic Design & Studio Exhibition.....Nov 17 – Nov 20
Departmental Exhibition..... Dec 1 – 5

THEATRE:

The Taming of the Shrew Oct 17 – 19; 22 – 25
Student Directed One-ActsDec 3 – 7

MUSIC:

Guest Artists in Concert: Biava Quartet Sept 26
Opera Chapman presents *A Weekend in the Country*Oct 24 – 26
Chapman Chamber Orchestra Oct 25
Chapman University Wind Symphony.....Nov 21
University Choirs in Concert.....Nov 21
Holiday Wassail.....Dec 5 – 6

DANCE:

Fall Dance Concert.....Nov 19 – 22

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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman University Wind Symphony

Paul Sherman, Director

November 21, 2008 • 8:00P.M.
Memorial Auditorium

Program

Sonata Pian' e Forte

Giovanni Gabrieli
(c1557-1612)

O Magnum Mysterium (1994)

Morten Lauridsen
(b. 1943)

Transcribed (2003) by H. Robert Reynolds

The Red Pony (1948)

1. a. Dream March
b. Circus Music
2. Walk to the Bunkhouse
3. Grandfather's Story
4. Happy Ending

Aaron Copland
(1900-1990)

de una piedra de gracia

For solo marimba and chamber ensemble

Nicholas Terry: Solo Marimba

Bruno Louchouart
(b. 1959)

Intermission

Serenade for Winds in d minor, Op. 44

Antonin Dvorak
(1841-1904)

Seraph's Reflection (2004)

Derrick Spiva Jr.

Aaron Copland wrote the music for the film "**The Red Pony**" in 1948, on the studio lot of Republic Pictures in the San Fernando Valley. The orchestral concert suite was written in the same year in response to a commission from the Houston Symphony. This wind version was written by the composer in 1966 for the U.S. Navy Band.

Steinbeck's tale is a series of vignettes concerning a ten-year-old boy called Jody, and his life in a California ranch setting. There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody's grandfather, the cow-hand Billy buck, and Jody's parents, the Tiflins.

Antonin Dvorak composed two serenades for chamber ensembles, the E major for strings and this **Serenade in d minor Op 44** for winds, cello and bass. He planned a third but this became the larger "Czech Suite." The instrumentation for the Wind Serenade more closely follows that of the traditional serenade than does the Op 22. This traditional setting is meant to be performed outside in a park like setting and is of a lighter more entertaining mood. In the Dvorak model this serenade contains several typically Czech folk dances including the *Sousedska* (Neighbors' Dance in the second movement and elements of the *Furiant* in the middle part of the same. Though this seems on the outside a simple diversion, the piece is quite complex in performance. The demands on the performs are quite high in that Dvorak is quite specific in his dynamic and articulation markings and mixes both of these according to the timbre he wishes to dominate and the quality of articulation he wishes to achieve.

As was his habit, the Wind Serenade was written in less than a month, with the first movement taking only one day and the entire piece being finished in one month.

Bruno Louchouart was born in France, raised in Mexico City and moved to America in 1990 to work in film music. He studied artificial intelligence in Paris and obtained a Ph.D. in music composition at UCLA. Premieres of his new music have been performed at venues including UCLA's Royce Hall, RedCat in Disney Hall, and the Getty Center, and Juilliard. He has extensive film and commercial credits in both the United States and Mexico, including the futuristic cantina music in *Total Recall*. He composed the music for the critically acclaimed Getty Villa production of *Agamemnon* this September; for *Of Mice and Men* at the Pasadena Playhouse, using authentic Mexican instruments, last May. *Surf Orpheus* and alternative rock opera, with collaborator Corey Madden, was produced at UCSD last May and at the Getty Villa in October 2008. *Images Surfacing*, a new ballet

with video, in collaboration with choreographer Sydney Spohn, will be produced at the University of Akron in April 2009.

De Una Piedra de Gracia, for marimba and chamber orchestra.

Text:

“Y sucedió que incontables gracias nacieran de una piedra de gracia.”

Libro de los espíritus Mayas

“And it so happened that countless graces were born out of a stone of grace.”

Book of Mayan Spirits

In the cosmology of the Mayas there are various cycles of creation starting from simple elements and building upon themselves. The sober poetry of this fragment was the starting point for the piece. Through the three sections there is an increase in the complexity in the material and in the interaction between the players. Concurrently the degree of independence and stratification decrease all the way to the final homophonic unison. The text itself is the rhythmic and melodic seed that generated the work.

Composer **Morten Lauridsen** (b. 1943) is most noted for his six vocal cycles—*Les Chanson des Roses*, *Madrigali*, *mid-Winter songs*, *Cuatro Conciones*, *A Winter come*, and *Lux Aeterna*. A compact disc of his compositions entitled “Lauridsen – Lux Aeterna” (which includes a recording of *O Magnum; Mysterium* by the Los Angeles Master Choral conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. A long time member of the Thornton School of Music at the University of Southern California, Mr. Lauridsen chaired the Composition Department from 1990 to 2002 and was Composer in Residence of the Los Angeles Master Chorale from 1994 to 2001.

O Magnum Mysterium (O Great Mystery) has become one of the world’s most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. About this setting, Morten Lauridsen writes, “For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer. Dr. Sherman performed and recorded the premier of this transcription, on principle oboe, with Mr. Reynolds at USC in 2003.

Giovanni Gabrieli, having spent part of his youth studying with the Flemish composer Orlande de Lassus at the court of the Duke of Bavaria in Munich, returned quite accustomed to the lavish festivities for which he would later be commissioned to compose. Both he and his uncle Andrea Gabrieli (c1553-1585) were native Venetians, both became organists at St. Mark's Cathedral and would perform their music in the artistic treasure-house of the Western World, La Serenissima, the "most serene city" of Venice.

Giovanni in particular would exploit the techniques of *cori spezzati* ("separated choirs") either of voices, instruments, or a combination of both in a blend of early stereophonic innovation and emotional depth. For, although many of his most spectacular works were intended for the major Christian festivals, even such magnum opuses as "In Ecclesiis" and "Sonata pian e forte" possess a hidden darker quality of intimate syncopation and surprising chromaticism. Unlike his colleagues Adrian Willaert and later, Claudio Monteverdi, who received elegies and spectacles of unashamed public mourning respectively, Giovanni Gabrieli departed this life unnoticed in 1612. However, in 1615, his friends published his *Symphoniae Sacrae II* posthumously and his favorite pupil, Heinrich Schutz penned the following dedication in his own volume of *Symphoniae Sacrae*: "At Gabrielius, Dij immortales, quantus vir"; (But Gabrieli, Gods, immortal, what a man!).

St. Mark's Cathedral holds rather a special place in the history of music, as it has not one, but two organ lofts, set up high to the right and left of the altar. Each loft could also hold both singers and instrumentalists, so composers enjoyed writing pieces in which two different groups could be well contrasted. A phrase from the left group would be answered by the same or a different phrase from the right group; there were splendidly powerful effects when both groups played together.

This is the very first extant composition to have markings on the music to indicate contrasts between Piano (soft) and Forte (loud). It is also one of the first pieces in which the composer gives a detailed indication of which instruments are to be used.

The sonata comes from the *Sacrae Symphonie* (Venice, c.1597) and is scored for two groups of four instruments. Each group of instruments is titled *Coro*, meaning choir, a term used to mean both instrumental and vocal groups during the Renaissance.

Derrick Spiva, Jr. composes music that uses Persian, Bulgarian, North Indian and West African scales, modes, and rhythms on western classical instruments. His music builds harmonies, rhythms, and other aspects of western classical composition with these particular musical styles. In some cases, he also combines western classical instrumentation with traditional instruments. Born and raised in Los Angeles, Spiva's music reflects the multicultural atmosphere in which he was raised. His mission is to use these diverse forms of music in a responsible, meaningful way. He seeks to avoid the pitfall of fusion music that superficially borrows clichéd ethnic sounds and molds them into a traditionally formatted, western classical piece. In addition to his deep investment in these world music traditions, Spiva's music also draws upon the legacy of western classical composers in conjunction with American, jazz and pop aesthetics.

Spiva's music has been performed by the UCLA Philharmonic, the UCLA Wind Ensemble, and various chamber ensembles of diverse instrumentation. He has also composed extensively for dance. He has a MFA in music composition from California Institute of the Arts, he holds a BA in music composition from UCLA. He has studied composition with Dr. Ian Krouse, Dr. Paul Chehara, and Dr. Mark Carlson, and continues independent studies in composition with Alex Shapiro. Composers who have influenced his work include Igor Stravinsky, Arvo Pärt, Miles Davis, Charles Mingus, Quincy Jones, Maurice Ravel, John Adams, and many other world music artists. Spiva also engages in extensive training in world music traditions. He studies tabla and Hindustani (North Indian classical) music with Swapan Chaudhuri and Aashish Khan. He studies Bulgarian choir composition with Tzvetanka Varimezova, West African music and dance with Kobla Ladzekpo, and Persian music with Houman Pourmehdi.

In addition to composition, Spiva performs in the ensembles for which he composes, which contributes greatly to his detailed understanding of their mechanics. He has played trombone in the UCLA Philharmonic and the UCLA Symphony and has performed with advanced ensembles in Ghanaian music and dance, North Indian music, and the traditional music of the Balkans. He plays piano, trombone and percussion. Spiva constantly works on developing his skills and techniques not only as a western classical composer, but as a composer of western classical and world music together. The Seraph is an Angel. This piece was written around the simple event of one seeing ones true self.

Chapman University Wind Symphony

Paul Sherman, Director

FLUTE

Kelsey Steinke •
Lauren Aghajanian
Diana Szecech †
Holly Reynolds †

OBOE

Tamer Edlebi •
Morgan Hughes Beckett

CLARINET

Laura Lascoe •
Daphne Wagner
Trevor Garcia
Melinda Highbaugh

BASS CLARINET

Laura Lascoe
Trevor Garcia

BASSOON

Charity Potter •
Michael Kirkbride

SAXOPHONE

Collin McClanahan •
Jonathan Monitz
Garrett Eastwood
Sam Foshay
Andrew King

HORN

Jacob Vogel • †
Abraham Brovold
Becky Walsh
Stephen Sanders

TRUMPET

Joshua Huihui •
Sam Miller
Megan Malloy

TROMBONE

Brent St. Mary •
A.J. Lepore

TUBA

Nathan Campbell

TIMPANI

Craig Shields

PERCUSSION

Jared Eben • †
David Zedaker †
David Beukers
Sam Price-Waldman
Tim Sauer

PIANO

James Higgs

VIOLIN I

Tanya Dorsey

VIOLIN II

Maria Myrick

VIOLA

Jarrett Threadgill

CELLO

Esther Yim
Elizabeth Vysin

BASS

Kevin Baker

STAFF

Jennifer S. Glinzak †,
Administrative Assistant
& *Head Librarian*
Jacob Vogel †,
CCO, WS, & Chapman
Pride Manager
Morgan Hughes Beckett
Wind Symphony Librarian

• Principal
† Senior
α Alumni
§ Faculty
∞ Faculty Emeritus

Coming Events

Guitar Ensemble

Directed by Prof. Jeff Cogan

November 23 • 8:00P.M.

Salmon Recital Hall, Conservatory of Music

Jazz Combos and Big Band

Directed by Prof. Albert Alva

December 2 • 8:00P.M.

Memorial Hall Auditorium

Student Pianists in Recital

Directed by Dr. Grace Fong

December 3 • 7:00P.M.

Salmon Recital Hall, Conservatory of Music

New Music Ensemble

Directed by Dr. Sean Heim

December 4 • 8:00P.M.

Salmon Recital Hall, Conservatory of Music

Wassail Dinner & Concert

Featuring the University Choirs directed by Profs. Joseph Modica, Scott Melvin, Keith Hancock, William Hall, and the Chapman Chamber Orchestra directed by Daniel Alfred Wachs

\$65.00 per person

December 5 & 6 • 6:00P.M.

Beckman Hall and Wallace All Faiths Chapel

Orange County Youth Symphony Orchestra

Directed by Daniel Alfred Wachs

December 7 • 4:00 P.M.

Memorial Hall Auditorium

Instrumental Chamber Music

Directed by Daniel Alfred Wachs

December 7 • 5:00P.M.

Salmon Recital Hall, Conservatory of Music

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