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Chapman University Wind Symphony 16th Season

Chapman University Wind Symphony

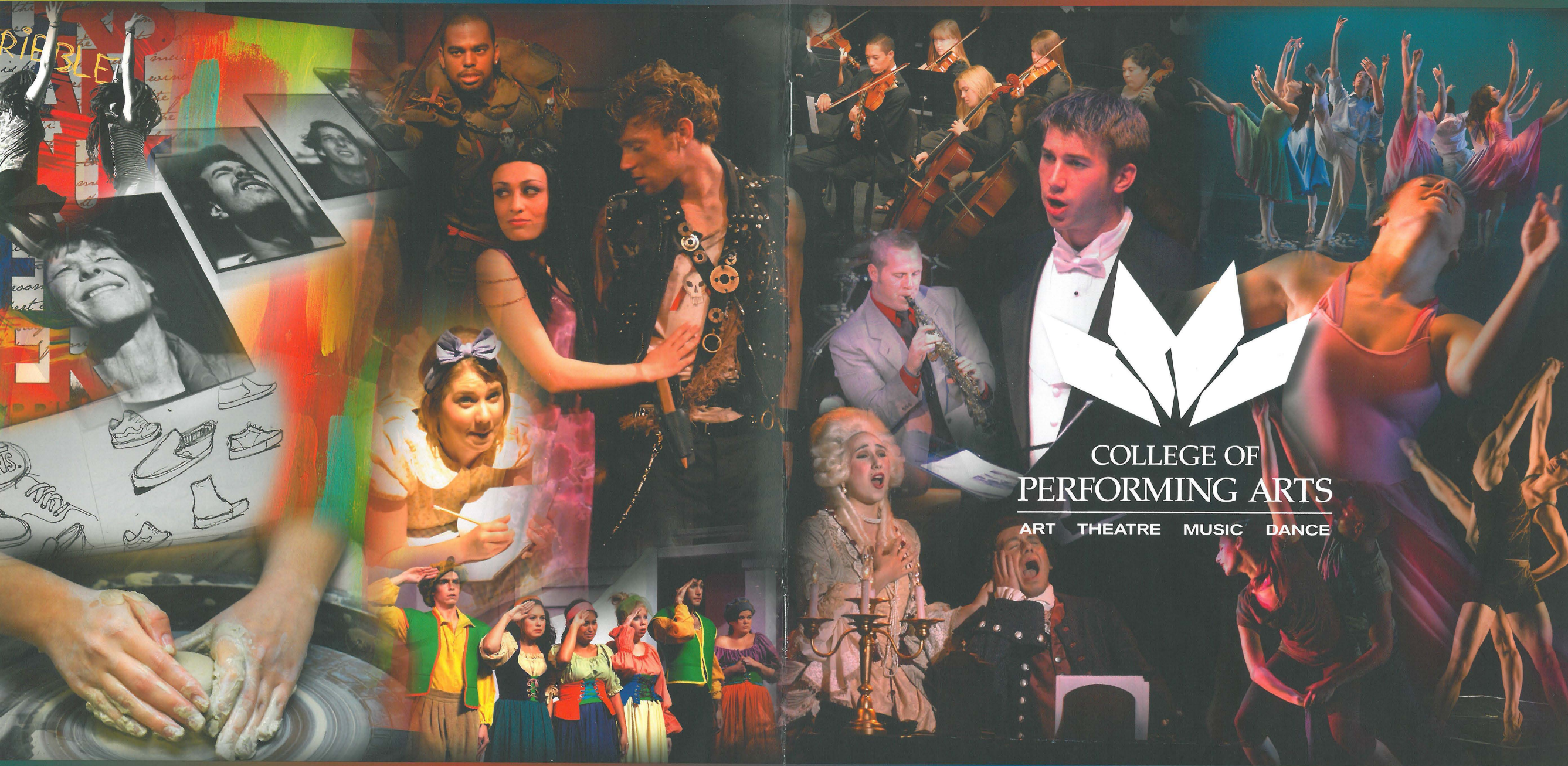
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Fall 2009 Event Highlights

ART:

In Love with Night Sept 8 – Oct 9
 Because the Night Oct 19 – Nov 13
 BA/BFA Exhibition Nov 16 – Nov 21
 Departmental Exhibition Dec 7 – 11

THEATRE:

Lend me a Tenor, by Ken Ludwig Oct 9 – 11; 14 – 17
Streamers, by David Rabe in repertory with
Ladyhouse Blues, by Kevin O'Morrison Nov 13 – 15; 17 – 21

MUSIC:

Chapman Chamber Orchestra with
 Guest Artist Vladimir Chernov, baritone Oct 17
 Visiting Artist in Piano, Sergei Babayan Oct 27
 Opera Chapman presents:
 "Offenbach...mais ne jamais ennuyer!" Oct 30, 31 & Nov 1
 University Choirs in Concert Nov 20
 Chapman University Wind Symphony Nov 21
 Holiday Wassail Dec 4 & 5

DANCE:

Fall Dance Concert Dec 9 – 12

For more information about our events,
 please visit our website at

www.chapman.edu/copa/calendar

or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman University

Wind Symphony

16th Season

Paul Sherman

Music Director & Conductor

November 21, 2009 • 8:00 P.M.
 Chapman Auditorium, Memorial Hall

Program

Academic Festival Overture

Johannes Brahms
(1833-1897)

Divertimento for Band Op. 42

Vincent Persichetti
(1915-1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Marche Slave

Pyotr Ilyich Tchaikovsky
(1840-1893)

~ Intermission ~

Folk Song Suite

Ralph Vaughan Williams
(1872-1958)

- I. Seventeen Come Sunday
- II. My Bonny Boy
- III. Folk Songs From Somerset

Vesuvius

Frank Ticheli
(b. 1958)

About the Conductor

PAUL SHERMAN, *conductor*

Conductor, Wind Symphony, Chapman University Conservatory of Music
Executive Director, Ensemble Green
Music Director & Conductor, Santa Clarita Youth Orchestras

Dr. Paul Sherman is deeply involved in many levels of the musical world as a performer, conductor, and educator.

In addition to his work with Chapman University and the Wind Symphony, he is Music Director and Conductor of the Santa Clarita Youth Orchestras and Foundation, and Executive Director of ensembleGREEN (an ensemble promoting west coast new music), currently in residence at Chapman. Sherman is a sought out performer for both modern and period oboe works. He performs and records with ensembleGREEN, Santa Fe Pro Musica, Grammy Award-winning Southwest Chamber Music, Jealous Nightingale Baroque, Los Angeles Chamber Orchestra, Santa Barbara Chamber Orchestra. He has recorded with Southwest Chamber music, Yusef Lateef and the Dutz Quartet, the last two in the new music/Free Jazz idiom.

As a young musician he worked for the world-renowned Ojai Music festivals where he met Boulez, Ligeti and Messian, among others; He additionally studied period oboe with Steven Hammer and the Bach ensemble. These experiences have led him to a career centered around the performance and teaching of old and very new music. These genres have many similarities; both are based on affect, rhetoric and gestural performance techniques.

As a professor at USC, he directs the baroque oboe band and teaches period performance. He teaches history and performance classes for College of the Canyons and Glendale Community College. His undergraduate education was spent studying with Allan Vogel at CalArts and he received both his M.M and D.M.A from the University of Southern California with emphases in instrumental conducting, music history and baroque performance practice.

Program Notes

PYOTR ILYICH TCHAIKOVSKY (1840-1893) completed his *Slavonic March* in the autumn of 1876 and was first performed in St. Petersburg on the 17th of November that year. The occasion was a concert in aid of Russian volunteers wounded in the Serbo-Turkish War, a war Russia was to join in the following year. Tchaikovsky lent his support to this political movement by way of this march, a clear statement of his support of the Tsar.

The opening section is marked “marcia funebre” and represents the death of Serbs at the hands of the Turkish Empire soldiers. The theme is a Serbian folk song, *Come My Dearest, Why So Sad?* The following rising theme in the winds punctuated by the brass represents the atrocities committed by the Turks. The second major theme is the Russian soldiers response to their Balkan brothers and iterations of *God Save the Tsar* in the low brass. Before the final section, we hear in the timpani a loud cry for help from the Balkans followed again by the Russian response and a more detailed development of the *God Save the Tsar* theme.

VINCENT PERISCHETTI (1915-1987) established himself as a leading figure in contemporary music. He was a virtuoso keyboard performer, scholar, author, and energetic teacher. To his credit are more than eighty compositions, including major works in almost every genre. Dr. Persichetti graduated from Combs College, Philadelphia Conservatory, and Curtis Institute. He was head of the composition department of the Philadelphia Conservatory (1942-62) and joined the faculty of the Juilliard School of Music in 1947. The influence of his musical mind is widely felt, thanks to his expert teaching and his book on the harmonic practices of this century.

Each of the six movements of the *Divertimento Op. 42* covers expansive moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work. It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and high-lighters.

The *Prologue* is driving and electric, while the *Song* demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does *Dance* in the third movement as it is tossed about by the woodwinds around a solo trumpet passage. The “pesante” opening of the *Burlesque* suddenly changes to “brightly” with a complete contrast in the texture. The beauty of the *Soliloquy* belongs to the solo cornet. The percussion entrance of the *March* returns the pace to that of the opening as the brass and woodwind choirs work above the punctuation and timbre of the percussion section.

Program Notes

JOHANNES BRAHMS (1833-1897) was not well-known for his sense of humor. However, his discovery that a mere thank-you note was considered insufficient gratitude for an honorary doctorate, conferred *in absentia* by Breslau University, provoked a little jest. The citation described him as a “composer of serious music”, so Brahms notified Barnard Scholz (the conductor at Breslau) of his proposed work's title, *Academic Festival Overture*. Scholz, taking it at face value, thought it “academic and boring”. It is not hard to imagine “stuffy old” Brahms laughing with glee as he penned his now-famous medley of student songs.

However, a “medley” it wasn't. Having a low opinion of Bruckner's symphonies, he took the opportunity to lay out his undergraduate booze-up exactly like a Bruckner first movement. There are three subject groups, the first having four themes with a predominantly marching character, the second a contrasting lyrical flow, and the third, introduced by the bassoon, bouncing along on an off-beat rhythm. The development section is expanded into the recapitulation - we only become aware of the latter with the re-emergence of the second subject. The unexpected, appearance of *Gaudeamus Igitur* as a coda must have brought the house down at the premiere, a very compressed version of the Latin lyrics are as follows:

*Life is short
Soon death will take us
Long live the students
Long live the professors
Long live the ladies
Drink now for life is short!*

RALPH VAUGHAN WILLIAMS (1872-1958) is one of the most eminent of contemporary English composers, known throughout the world for his splendid choral and orchestral works. *Folk Song Suite* by Vaughan Williams is often recognized as one of the masterpieces of the concert band repertoire. Like many modern English composers, he found great inspiration in the study of folk music and in the work of early English masters, such as Purcell. Vaughan Williams adopted the modal harmonies and striking rhythms found in the traditional folks songs of Norfolk and Somerset, and then formed an entirely individual style out of these elements. Vaughan Williams' interest in the wind band has nowhere found more satisfactory expression than in this suite. The score is remarkable for its originality and masterful instrumentation.

FRANK TICHELI (b. 1958) “*Mt. Vesuvius*, the volcano that destroyed Pompeii in A.D. 79, is an icon of power and energy in this work. Originally, I had in mind a wild and passionate dance such as might have been performed at an ancient roman *Bacchanalia*. During the compositional process, I began to envision something more explosive and fiery. With its driving rhythms, exotic modes, and quotations from the *Dies Irae* from the medieval Requiem Mass, it became evident that the *Bacchanalia* I was writing could represent a dance from the final days of the doomed city of Pompeii.” (Frank Ticheli)

Chapman University Wind Symphony

Paul Sherman,
Music Director & Conductor

Flute

Lauren Aghajanian
Iris Jackson
Rebekah Newlin •
Rebecca Villines
Mary Young

Piccolo

Bella Staav •

Oboe

Kyle Chatleton
Tamer Edlebi •
Garrett Smith

English Horn

Garrett Smith •

Clarinet

Brittany Bethurum
Brian Jenkins †
Evan Roth
Trevor Sullivan
Hannah Torrance •

Bass Clarinet

Trevor Garcia •

Bassoon

Charity Potter •
John Campbell §

Saxophone

Brandon Bielagus
Garrett Eastwood
Andrew King •
Clayton Thomas

Horn

John Acosta *
Rosa Martin
Stephen Sanders †
Rebecca Walsh • †

Trumpet

Sarah Barr
Joshua Huihui
Ryan Jesch
Megan Malloy
Christopher Nario •
Kyle Smith

Trombone

Javier Cerna
Marx Ha
Zachary Mariano
Michael Rushman •

Euphonium

Marx Ha
Scott Stone • §

Tuba

Nathan Campbell •
Fred Greene §

Percussion

Kyle Alanis
Brian Andrews †
Daniel Gibson
James Higgs
Alphonso Sanchez
Tim Sauer
Craig Shields •

Bass

Kevin Baker •

Staff

Lauren Aghajanian
Wind Symphony Librarian

Kevin Baker
Operations Manager

- Principal
- † Senior
- * Alumni
- § Faculty

*Names are listed in
alphabetical order*

Upcoming Events

Faculty Recital

Cheryl Fielding, Piano

November 22—5:00pm

Salmon Recital Hall, Conservatory of Music

Chapman Guitar Ensemble

Jeff Cogan, Director

November 22—8:00pm

Salmon Recital Hall, Conservatory of Music

Jazz Combos & Big Band

Albert Alva, Director

December 1—8:00pm

Chapman Auditorium, Memorial Hall

46th Annual Holiday Wassail Banquet & Concert

Daniel Alfred Wachs, Stephen Coker
and Keith Hancock, Conductors

December 4 & 5—6:00pm

George Bush Conference Center, Beckman Hall
Merle and Marjorie Fish Interfaith Center

Piano Major Showcase Recital

Grace Fong, Director

December 8—7:00pm

Salmon Recital Hall, Conservatory of Music

Student Pianists in Recital

Janice Park, Director

December 9—7:00pm & 8:30pm

Salmon Recital Hall, Conservatory of Music

New Music Ensemble

Sean Heim, Director

December 10—8:00pm

Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music

Grace Fong and Robert Becker, Directors

December 12—2:00pm (Strings & Piano)

5:00 pm (Winds & Brass)

Salmon Recital Hall, Conservatory of Music

Orange County Youth Symphony Orchestra Concert

Daniel Alfred Wachs,
Music Director & Conductor

December 13—4:00pm

Chapman Auditorium, Memorial Hall

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