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11-19-2010

## Chapman University Wind Symphony 17th Season

Chapman University Wind Symphony

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CHAPMAN UNIVERSITY  
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

FALL 2010



CHAPMAN UNIVERSITY  
COLLEGE OF PERFORMING ARTS

### Fall 2010 Event Highlights

**THEATRE:**

*Godspell*

by Stephen Schwartz and John-Michael Tebelak... Sept. 30-Oct. 2, 6-9

*If All the Sky Were Paper* (World Premiere)

by Andrew Carroll.....Nov. 11-13, 18-20

**MUSIC:**

Chapman University Wind Symphony.....Oct. 16

Opera Chapman presents: "If Music Be the Food of Love" ..... Oct. 22-31

University Choirs in Concert .....Nov. 13

Chapman Chamber Orchestra .....Nov. 20

Holiday Wassail ..... Dec. 3-4

**DANCE:**

Fall Dance Concert .....Dec. 8-11

**AMERICAN CELEBRATION:**

American Celebration Preview Night .....Nov. 5

Gala Night .....Nov. 6

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CHAPMAN UNIVERSITY  
*Conservatory of Music*

*presents the*

## *Chapman University* *Wind Symphony* 17th Season

**Paul Sherman**  
Music Director & Conductor

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November 19, 2010 • 7:30 P.M.  
Chapman Auditorium, Memorial Hall

## Program

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### Vienna Philharmonic Fanfare

Richard Strauss  
(1864-1949)

### Petite Suite

- I. *Prelude*
- II. *Sarabande*
- III. *Gavotte*
- IV. *Petit Air*
- V. *Gigue*

Luciano Borio  
(1925-2003)

~ Intermission ~

### Lincolnshire Posy

- I. *Lisbon (Sailor Song)*
- II. *Horkstow Grange*
- IV. *The Brisk Young Sailor*
- V. *Lord Melborne*
- VI. *The Lost Lady Found*

Percy Grainger  
(1882-1961)

### Danza Final

Alberto Ginastera  
(1916-1983)

## About the Conductor

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### PAUL SHERMAN, *conductor*

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

Conductor, oboist and pedagogue, Dr. Paul Sherman, D.M.A, enjoys a musical career with a wide range of styles and forms. He is now entering his third year as Director of the Chapman Wind Symphony. The Wind Symphony performs both classic repertoire and the best of new wave of contemporary music. He also directs winds chamber music and is an instructor of oboe. For the last decade he has been music director for the Santa Clarita Valley Youth Philharmonic, Orchestra and Prelude Strings, an organization of three orchestras and 200 students based at College of the Canyons. This season his orchestra is a Los Angeles Philharmonic Partner Orchestra and will perform in Walt Disney Concert Hall in May as part of the International Youth Orchestra Festival. He is also deeply involved in contemporary music and is Executive Director of *ensembleGREEN* along with commissioning works for his large ensembles and solo oboe.

He performs regularly on modern and period oboes in orchestral, solo and studio settings. On period instruments he performs with: Musica Angelica, San Diego Bach Collegium, Harmonia Baroque Players, Del Mar Baroque and is a founding member of Arroyo Baroque. He teaches baroque oboe performance and is director of *Le Canards du Roy*, baroque oboe band at USC.

## Program Notes

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### RICHARD STRAUSS

#### Vienna Philharmonic Fanfare

Born into a musical family, Richard Strauss proved early that he was a composer to watch out for. Conductor Hans von Bülow called the composer's *Serenade for Thirteen Winds* (1881), written when Strauss was just 17, evidence that the young man was "by far the most striking personality since Brahms."

Strauss is perhaps best known for popularizing and refining the form of the tone poem, with works such as *Don Juan* (1888-89), *Till Eulenspiegel* (1894-95), and *Also Sprach Zarathustra* (1895-96), as well as operas such as *Salome* (1903-05) or *Der Rosenkavalier* (1909-10). However, Strauss also had a long and fruitful career as a conductor leading the Berlin Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic. Strauss even took the Vienna Philharmonic on a tour of South America in 1920 and collaborated on several works for the group, including the fanfare heard in tonight's concert.

The *Fanfare für die Wiener Philharmoniker* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. Held on March fourth of that year, the ball took place during the holiday called Fasching in German-speaking countries or also known as Carnival or Mardi Gras in others. The piece was played while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played at every Philharmonic's Annual Ball since its inception.

Being the son of the principal horn player for the Munich Court Orchestra may have had something to do with the composer's ability to write for brass, but whatever his influences, this brief fanfare certainly demonstrates his affinity for striking brass textures. It opens simply, with a single note on the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other sections enter one at a time: trombones, horns, timpani, each adding rhythmic and textural complexity. The main theme arrives, marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet motor propelling it. After just a few measures the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, one can easily understand why any Matron of the Ball would ensure that this piece has remained in the Philharmonic's active repertory for 80 years.

### PERCY GRAINGER

#### Lincolnshire Posy

Conceived and scored for wind band early in 1937, this bunch of "musical wildflowers," hence the title *Lincolnshire Posy*, is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a musical portrait of the singer who sang its underlying melody. The composition begins with *Lisbon Bay*, a sailor's song in a brisk meter with plenty of "lilt." *Horkstow*

## Program Notes

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*Grange*, the second movement, is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby.

Subtitled *The Miser and his Man - a local Tragedy*, the tune from the second movement is a requiem for an oppressive overseer and his "man," who couldn't take the abuse any longer and used a club on the miser. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." *Lord Melbourne* is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with *The Lost Lady Found*, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

### ALBERTO GINASTERA

#### Danza Final (From Four Dances from the ballet Estancia, Op. 8a)

Ginastera finished his ballet *Estancia* on time in 1942, but the group ensemble for which it had been written had disbanded. The composer had to wait until 1952 to see the work staged as a ballet. Meanwhile, to save the music from extinction, Ginastera extracted this suite from the ballet, creating an invigorating piece that has won its own popularity.

A *Malambo* is a quick and vigorous Argentinean folk dance in which men compete to demonstrate their agility and machismo. The dance itself is a series of justas or competitive "anything you can do, I can do better" moments, and the "winner" is the last man to remain standing. In the final movement of his suite, Ginastera uses the *Malambo* format to show the city man competing with the gauchos for the heart of his ranch girl. The movement begins with high piccolo flutterings; then the guitar-like strum of the piccolo line struggles with the underlying accompaniment as one meter is set against another. The same theme repeats over and over, culminating with a breathless, frenzied, wickedly fast trumpet solo. Each time the trumpet theme is heard, the accompanying music is slightly varied, so that the web of sound becomes increasingly complex. Listen for the characteristic sounds of nature that occur throughout this dance, which is ideally performed at night by firelight in an open setting. A masterful thumb roll on the tambourine mimics an insistent *cicada*; the entire horn section interjects a flurry of elephant peals; the flutes interrupt the melody with the unmistakable twitter of birds.

Program Notes by Paul Sherman

# Chapman University Wind Symphony

Paul Sherman,  
*Music Director & Conductor*

## Flute

Lauren Aghajanian  
Emily Vickers  
Rebecca Villines  
Mary Young •

## Piccolo

Bella Staav •

## Oboe

Kyle Chattleton •  
Sarah Dressler

## Clarinet

Trevor Garcia • †  
Brian Jenkins †  
Trevor Sullivan

## Bass Clarinet

Brittany Bethurum •

## Bassoon

Charity Potter • †

## Saxophone

Colin Horrocks  
Andrew King • †  
Ryan Millett  
Dan Phung

## Horn

Stephanie Beaver •  
Samantha Donelson †  
Rosa Martin †

## Trumpet

Jonathan Ballard •  
Jason Goussak  
Ryan Jesch  
Megan Malloy †  
Eric Minar  
Christopher Nario  
Kyle Smith

## Trombone

Javier Cerna †  
Marx Ha  
Zachary Mariano  
Michael Rushman •

## Euphonium

Marx Ha •

## Tuba

Jonathan Kimbro •

## Percussion

Kyle Alanis  
Christopher Bright  
Christina Cheon  
Jordan Curcuruto  
Brietta Greger •  
Patrick Gutman  
Timothy Harshfield

## Bass

Kevin Baker •

## Staff

Lauren Aghajanian  
*Wind Symphony Librarian*

Kevin Baker

*Operations Manager*

- |   |           |
|---|-----------|
| • | Principal |
| † | Senior    |
| * | Alumni    |
| § | Faculty   |

*Names are listed in  
alphabetical order*

## Acknowledgements

William D. Hall	Dean, College of Performing Arts
Dale Merrill	Associate Dean, College of Performing Arts
Rick Christophersen	Director, Conservatory of Music
Amy Graziano	Chair, Conservatory of Music

## Upcoming Events

**Chapman Chamber Orchestra**  
Daniel Alfred Wachs, Director

**November 20—7:30pm**  
Chapman Auditorium, Memorial Hall

**Chapman Guitar Ensemble**  
Jeff Cogan, Director

**November 22—8:00pm**  
Salmon Recital Hall, Conservatory of Music

**Big Band & Jazz Combos**  
Albert Alva, Director

**November 30—7:30pm**  
Chapman Auditorium, Memorial Hall

**47th Annual Holiday Wassail Banquet & Concert**  
Daniel Alfred Wachs, Stephen Coker,  
and Angel Vázquez-Ramos, Conductors

**December 3 & 4—6:00pm**  
George Bush Conference Center, Beckman Hall  
Merle and Marjorie Fish Interfaith Center

**Orange County Youth Symphony Orchestra Concert**  
Daniel Alfred Wachs, Music Director & Conductor

**December 5—4:00pm**  
Chapman Auditorium, Memorial Hall

**Piano Showcase**  
Grace Fong, Director

**December 7—7:30pm**  
Salmon Recital Hall, Conservatory of Music

**Student Pianists in Recital**  
Janice Park, Director

**December 8—7:30pm**  
Salmon Recital Hall, Conservatory of Music

**New Music Ensemble**  
Sean Heim, Director

**December 9—8:00pm**  
Salmon Recital Hall, Conservatory of Music

**Instrumental Chamber Music**  
Grace Fong, Paul Sherman, and Robert Becker, Directors

**December 11—2:00pm (Winds & Brass)  
5:00 pm (Strings & Piano)**  
Salmon Recital Hall, Conservatory of Music



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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](mailto:cartwrig@chapman.edu). Thank you for your interest and continued support!