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Chapman University Wind Symphony 17th Season

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Spring 2011 Event Highlights

THEATRE:
Macbeth
by William Shakespeare ........................................ Feb. 17-19, 24-26
Picasso at the Lapin Agile
by Steve Martin ....................................................... Mar. 17-19, 24-26
Student Directed One-Acts ....................................... Apr. 28-30

MUSIC:
University Choir Home Concert ................................ Feb. 4
Ensemble in Residence – Penderecki String Quartet .... Feb. 15
Chapman Chamber Orchestra and University Choir .... Mar. 4
Chapman University Wind Symphony ...................... Mar. 12
Opera Chapman ..................................................... Apr. 1-3
Guest Artists in Recital – EAR Unit ........................ May 5
Sholund Scholarship Concert: Beethoven's Leonore Overture No. 3,
Sanft wie du Lebtest and Mass in C ........................ May 7

DANCE:
Dance Works in Progress ......................................... Mar. 5-6
Concert Intime ....................................................... Mar. 31, Apr. 1-2
Spring Dance Concert ............................................ May 11-14

For more information about our events,
please visit our website at
http://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
17th Season

Paul J. Sherman
Music Director & Conductor

March 12, 2011 • 7:30 P.M.
Chapman Auditorium, Memorial Hall
Program

Sleepers Awake

Johann Sebastian Bach
(1685-1750)

Rocky Point Holiday

Ron Nelson
(b. 1929)

~ Intermission ~

A Child's Garden of Dreams

David Maslanka
(b. 1943)

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A Drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

About the Conductor

PAUL J. SHERMAN, conductor

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

Conductor and oboist, Dr. Paul J. Sherman, DMA, enjoys a musical career with a wide range of styles and forms. His vision for the Chapman Wind Symphony follows this mold by performing both classic repertoire and the best of the new wave of contemporary wind ensemble music. His is also Chapman's director of winds chamber music and instructor of oboe.

He has more than a decade of podium experience directing the Santa Clarita Valley Youth Orchestras, ensemble GREEN and the Pasadena Summer Youth Chamber Orchestra. This season the SCVYO has been invited to perform in Walt Disney Concert Hall as part of the Los Angeles Philharmonic's Youth Orchestra Festival.

As an oboist he performs on both modern and historical instruments in solo, orchestral and studio settings. He performs with: Musica Angelica, San Francisco Bach Choir, San Diego Bach Collegium, Santa Barbara Chamber Orchestra and is a founding member of Arroyo Baroque. He is also on faculty at USC where he is instructor of Baroque oboe.
JOHANN SEBASTIAN BACH
Sleepers Awake

In his last position, as director of the St. Thomas Church Choir in Leipzig, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Much of what survives as his Die Vier vollkommener Kirchenwerke für den 27. Pfingsttag was written in 1731 when an unusually early date for Trinity meant that Bach had to provide music for the 27th day after Trinity. The Gospel for the day was the parable of the Wise and Foolish Virgins (Matthew 25:1-13). This chorale is the opening movement of his cantata (BWV 140). 

Wachet auf! ruft uns die Stimme -- Awake! calls the voice of the watchman. It is a bustling portrait in sound of the city of Jerusalem, waiting at midnight, with watchers posted on the battlements for the arrival of the "bridegroom". The urgent dotted chords are tossed back and forth between the instrumental sections, relating the restless nature of the crowd. They relay the watchmen's cries in imitative counterpoint. The choral tune is heard in the long notes of the treble instruments, but never breaks the energy of the work.

- Paul J. Sherman

RON NELSON
Rocky Point Holiday

Rocky Point Holiday was Ron Nelson’s first major work for wind band. “It was commissioned in 1969 by Frank Bencriscuto for the University of Minnesota Concert Band’s Russian tour. Frank wanted an “Americana” piece to open the program. This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way. Others have commented that they felt Rocky Point marked a change in the overall philosophy of scoring for wind band.” He goes on to say, “This style had its genesis at Eastman. I came from huge, Revelli-style bands in Joliet and had that sound in my ear. Then I got to Eastman and heard this very tight, sinewy band.” Nelson wrote this while on vacation at Rocky Point - a favorite seaside resort in Rhode Island ("In such a small state, there aren’t that many places to go!") which has now closed.

- Ron Nelson & Paul J. Sherman

DAVID MASLANKA
A Child’s Garden of Dreams

The following is from Man and His Symbols by Carl Jung: “A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father. In the unabridged German original, each dream begins with the words of the old fairy tale: ‘Once upon a time.’ By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them. The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, ‘Life is a short dream,’ rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an ‘adumbratio’ (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection – the transformation of death into eternal life.”

I selected five of the twelve dreams as motifs for the movements of this composition:

I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

II. A Drunken woman falls into the water and comes out renewed and sober.

III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

- David Maslanka
Chapman University Wind Symphony

Paul Sherman, Music Director & Conductor

Flute
- Lauren Aghajanian
- Emily Vickers
- Rebecca Villines

Piccolo
- Iris Jackson
- Bella Staav

Alto Flute
- Emily Vickers

Oboe
- Kyle Chatleton
- Sarah Dressler

Clarinet
- Trevor Garcia
- Ben Lambillotte
- Trevor Sullivan

Bassoon
- Charity Potter

Saxophone
- Colin Horrocks
- Andrew King
- Dan Phung
- Clay Thomas

Euphonium
- Javier Cerna

Tuba
- Jonathan Kimbro

Horn
- Stephanie Beaver

Trumpet
- Jonathan Ballard
- Sarah Barr
- Jason Goussak
- Ryan Jesch
- Megan Malloy
- Eric Minar
- Christopher Nario
- Kyle Smith

Percussion
- Kyle Alanis
- Christopher Bright
- Christina Cheon
- Jordan Curcuruto
- Molly Gard
- Brietta Greger
- Patrick Gutman

Staff
- Lauren Aghajanian
- Wind Symphony Librarian

- Principal
- Senior
- Alumni

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

Opera Chapman presents “An Opera Gala”
- Peter Atherton, Artistic Director
- Daniel Alfred Wachs, Music Director & Conductor

April 1 & 2—8:00pm
- Chapman Auditorium, Memorial Hall

April 3—3:00pm
- Chapman Auditorium, Memorial Hall

Faculty Recital - Liszt Celebration
- Nick Terry & Liz Maxwell, Directors

April 8—8:00pm
- Salmon Recital Hall, Conservatory of Music

The Collaborative Spirit
- Chapman Auditorium, Memorial Hall

April 14—7:30pm

Big Band & Jazz Combos
- Albert Alva, Director

April 26—7:30pm
- Chapman Auditorium, Memorial Hall

Chapman Saxophone Ensemble
- Gary Matsura, Director

April 27—8:00pm
- Salmon Recital Hall, Conservatory of Music

Chapman Flute Ensemble
- Mary Palchak, Director

April 28—7:30pm
- Salmon Recital Hall, Conservatory of Music

University Singers in Concert
- Stephen Coker, Conductor

April 29—8:00pm
- First United Methodist Church of Orange

Chapman Guitar Ensemble
- Jeff Cogan, Director

Guest Artists in Recital—EAR Unit

May 1—8:00pm
- Salmon Recital Hall, Conservatory of Music

May 5—8:00pm
- Salmon Recital Hall, Conservatory of Music

May 7—4:00pm
- Chapman Auditorium, Memorial Hall

Sholund Scholarship Concert
- Daniel Alfred Wachs, Music Director & Conductor

May 10—7:30pm
- Salmon Recital Hall, Conservatory of Music

Piano Showcase
- Grace Fong, Director

May 11—7:30pm
- Salmon Recital Hall, Conservatory of Music

Student Pianists in Recital
- Janice Park, Director

May 12—8:00pm
- Salmon Recital Hall, Conservatory of Music

May 13—7:30pm
- Salmon Recital Hall, Conservatory of Music

Chapman University Women’s Choir in Concert
- Angel Vázquez-Ramos, Conductor

May 14—2:00pm (Winds & Brass)

- 5:00 pm (Strings & Piano)
- Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music
- Grace Fong, Paul Sherman, and Robert Becker, Directors
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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. Thank you for your interest and continued support!