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Chapman University Wind Symphony

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Chapman University Wind Symphony

Paul Sherman, Music Director and Conductor
November 10, 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, David Alt, Assistant 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

Chapman University

Wind Symphony

19th Season

Dr. Paul J. Sherman

Music Director & Conductor

with guest artists

Aron Kallay, piano

Zak Griffler, projection artist



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November 10, 2012 ▪ 7:30 P.M.

Chapman Auditorium, Memorial Hall

Program

Fanfare 150

Shaun Naidoo
(1962-2012)

Hymn to a Blue Hour

John Mackey
(b. 1973)

Give Us This Day

David Maslanka
(b. 1943)

~Intermission~

Shadow Rituals

Michael Markowski
(b. 1986)

Fear of the Past

Shaun Naidoo
Aron Kallay, piano

Chapman University Wind Symphony

Paul Sherman, *Music Director & Conductor*

FLUTE

Bella Staav •
Emily Vickers ◊

PICCOLO

Mary Young • ◊

OBOE

Kyle Chattleton ◊
Heather Raymond •

CLARINET

David Corley •
Brian Hume
Cynthia Ley
Janet Orsi
Jackie Zhou •

BASS CLARINET

Heather Moore •
Brian Hume

BASSOON

Rebecca Rivera • §
Charity Potter a

SAXOPHONES

Alto
Matthew Ennis
Andrew King

Tenor

Ben Sorrell

Baritone

Tyler Hardy •

HORN

Matthew Bond •
Robert Loustaunau

TRUMPET

Jonathan Ballard •
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Saul Reynoso

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Zachary Mariano ◊
Michael Rushman • ◊
David Stetson §

TUBA

Jonathan Kimbro •

PERCUSSION

Christina Cheon
Jordan Curcuruto •
Brietta Greger •
Nolan Petrehn

PIANO

Arsen Jambotchian
Aron Kallay §

STRING BASS

Kevin Baker • ◊

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Wind Symphony Librarian
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Operations Manager

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◊	Senior
§	Faculty
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About the Conductor

Paul Sherman, D.M.A.

Conductor, Chapman University Wind Symphony

Instructor, Chamber Music & Instrumental Coaching

Conductor and oboist **Dr. Paul Sherman, D.M.A.**, enjoys a musical career with a wide range of styles and forms. As Director of the Chapman Wind Symphony he advocates an ensemble that performs both classic repertoire and the best of new wave of contemporary music. He also directs winds chamber music the Chapman Early Music Ensemble and is instructor of oboe. For the last decade he has been Music Director for the Santa Clarita Valley Youth Foundation, 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. He has recently performed with the LA Master Choral, Los Angeles Baroque Players, Santa Barbara Chamber Orchestra and performed Bach's concerto for Oboe and Violin in a sold out concert at the Mission San Louis Obispo.

Program Notes

Fanfare 150 (2011)

The Fanfare was commissioned by Chapman University on the occasion of its 150th Anniversary. It is composed of 10 smaller modules that can be played separately or together for the full effect. The 6 percussionists never cease to play during the piece, providing a constant canvas and punctuation for the full and open chords in the brass above. Fanfare 150 was recorded for Chapman's 150th Anniversary by many of the musicians you hear tonight along with Chapman's brass faculty, directed by Dr. Sherman.

-Paul Sherman

Hymn to a Blue Hour (2010)

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its

romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's *Hymn to a Blue Hour*.

Programmatic content aside, the title itself contains two strongly suggestive implications – first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing – an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece – perhaps as a result of Mackey using what was, for him, an unconventional compositional method:

“I almost never write music ‘at the piano’ because I don’t have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don’t have a piano at home in Austin – only a digital keyboard – and it was very different to sit and write at a real piano with real pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result – partially thanks to my lack of piano technique, and partially I suspect, from a simpler and lyrical music than I typically write.”

Though not composed as a companion work to his earlier *Aurora Awakes*, *Hymn to a Blue Hour* strikes at many of the same chords, only in assort of programmatic inversion. While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown – perhaps even representing the same moment a half a world away. The opening slow section of *Aurora Awakes* does share some similar harmonic content, and the yearning within the melodic brushstrokes seem to be cast in the same light.

The piece is composed largely from three recurring motives: first, a cascade of falling thirds; second a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium – creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise “blue”

Program Notes

emotive context – a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, as the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

-Jake Wallace

Give Us This Day (2005)

“The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakening and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmereich* (Our Father in Heaven), no. 110 from the 371 Four-Part chorales by Johann Sebastian Bach.

- David Maslanka

Shadow Rituals (2006)

Michael Markowski (b. 1986) graduated magna cum laude from Arizona State University in 2010 with a degree in film studies. Although Markowski never studied music at a university, he maintained private study with his mentors Jon Gomez and Dr. Karl Schindler. He has additionally participated in programs such as “the art of orchestration” with Steven Scott Smalley (a television and film orchestrator), and was invited to partici-

pate in the 2008 National Band Association’s Young Composer and Conductor Mentorship Program.

Shadow Rituals, a piece for concert band, was honored with first prize in the 2006 Frank Ticheli Composition Contest. Premiered by the Arizona State University Wind Symphony, it has since received a number of prestigious performances, including the Midwest Clinic in Chicago by the VanderCook College of Music, US Air Force of the Golden West, Rutgers University, and the Phoenix Symphony Orchestra.

“I can remember sitting in my junior high school band reading through my first Frank Ticheli piece; I remember it because I found his style so unlike the other arrangements and “standards” that we performed. Now, several years later, I realize the remarkable Inspiration Ticheli’s music has made on my own writing and growth as a musician.

Because of this, *Shadow Rituals* was written particularly for the Manhattan Beach Music Frank Ticheli Composition Contest and I dedicate it humbly to Frank Ticheli.

Shadow Rituals is rhythmic, energetic, and challenges the performer to constantly stay engaged in the music. The piece is a dark and mystical dance – a reflection of something primitive or ancient.“

- Michael Markowski

Fear of the Past (1993)

Fear of the Past is essentially theatrical music intended for concert performance, the immediately recognizable rhythms and simple melodies are treated like icons, representative of things larger than themselves, heard against a backdrop which is sometimes humorous, often savage, occasionally totally unrelated, and now and then, completely indifferent.

- Shaun Naidoo

I was programming concerts this summer when we lost Shaun. He and I had already discussed performing his Wind Symphony piece, *Fear of the Past*, as he felt that the Chapman Wind Symphony had reached a level that would provide for a good performance of this technically demanding piece. Now I really had to go ahead with this performance and honor the memory of the man we all loved and respected. I had some concern that we would not be quite up to the task. These fine young musicians have really proven their ability and dedication to both the music and the memory of Professor Naidoo by playing to an amazingly high standard.

Program Notes

I had known Shaun for quite a number of years before coming to Chapman, having met him when he wrote a piece for my newly formed contemporary music group, ensemble-GREEN, called *Trench Coat Dances*. What you will hear tonight is a real reflection of the composer, a man I learned a great deal from. He was a great example of how to survive in academia, how to insist on doing what is best for students and dealing with friends, students and colleagues with a wonderfully acerbic wit. He did all of while always adhering to a very high standard for his work.

Instead of giving you a program note that covers all of the blow by blow harmonic analysis I would like you to just listen to the power of the rhythms, the intricacy of the writing and most of all to the witty and often tongue in cheek turn of phrase and melody. This will be the best way to understand both the piece and the composer.

We are honored that Dr. Aron Kallay is joining us for this performance. When he and I were talking last week, Dr. Kallay wrote to me that this piece “reminds me of Shaun’s sarcasm...in a good way!” I could not have said it better. Thanks for another wonderful piece, Shaun, you and your wit are missed.

-Paul Sherman

Special Thanks

Zak Griffler (2013, B.F.A. Film Production) is providing the visual component for the concert. He would like to extend his thanks to Paul Sherman for allowing him to combine his shared passions of both music and visual imagery and share them with you.

“For *Hymn to a Blue Hour*, *Shadow Rituals*, and *Give Us This Day*, there are provided visual complements to the compositions. These visuals have been arranged with direct consultation and insight from the original composers of these pieces, as well as personal interpretation of the compositions. It is my hope that these visuals, through their many sources and juxtapositions, will bring a complementary emotional mood to these pieces. I leave you with the visuals, and this quote from director Stanley Kubrick:

‘A film is - or should be - more like music than like fiction. It should be a progression of moods and feelings. The theme, what’s behind the emotion, the meaning, all that comes later.’”

-Zak Griffler

Guest Artist

Pianist **Dr. Aron Kallay's** playing has been called "exquisite...every sound sounded considered, alive, worthy of our wonder" (LA Times) and "imaginative" (Huffington Post). "Perhaps Los Angeles' most versatile keyboardist" (LaOpus), Aron has been praised as possessing “that special blend of intellect, emotion, and overt physicality that makes even the thorniest scores simply leap from the page into the listeners laps” (KPFFK). After Aron premiered three of his works, composer and music critic Kyle Gann was “struck speechless,” adding, “he did a beautiful job and made me all impressed with my music all over again... he makes me want to write more” (PostClassic).

Aron is an award-winning solo and chamber musician who has performed throughout the United States and abroad. His performances have been heard internationally on the radio shows Music From Carnegie Mellon, The Global Village, and Classical Fiasco. He has also been broadcast live over the internet from the Kennedy Center and the California Institute of the Arts. Aron is a champion of contemporary composers, microtonal music, and music that combines electronics with acoustic instruments. He is dedicated to expanding the repertoire by commissioning new works that challenge the idea of what it means to be a pianist in the 21st century. He has appeared on numerous new music festivals and concert series, including Other Minds, Hear Now, MicroFest, Jacaranda, What’s Next, and In Frequency.

As a composer, Aron focuses on works for the beginning and intermediate pianist, as well as concert works involving electronics alone and electronics with acoustic instruments. Aron also believes in interdisciplinary creative work. He is a core member of Catalysis Projects, a collective of musicians, writers, artists, dancers, and choreographers. Aron is also the co-director and co-founder of People Inside Electronics (PiE), a concert series that features new and classic electro-acoustic music, and the managing-director of MicroFest.

Aron received his D. M. A. from the University of Southern California, where he studied piano with Daniel Pollack. Currently, Aron divides his time between practicing, performing, composing, writing about music theory and piano pedagogy, teaching, curating concerts in Los Angeles, and hanging out with his wife and baby daughter. He is on the faculties of the University of Southern California and Chapman University where he teaches piano, electro-acoustic media, and music technology. Learn more about him at his website: www.aronkallay.com.

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Dale A. Merrill, Dean



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