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CHAPMAN UNIVERSITY

COLLEGE OF
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THEATRE MUSIC DANCE

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Fall 2011 Event Highlights

THEATRE:

Urinetown, the Musical
by Greg Kotis and Mark Hollman.....Sept. 29-Oct. 1, 6-8
The Servant of Two Masters by Carlo Goldoni.....Nov. 10-12, 17-19

MUSIC:

University Singers in Concert.....Oct. 28
University Choir & Women's Choir in Concert.....Oct. 30
Opera Scenes – 2011: An Opera Odyssey.....Nov. 11-13
Chapman Chamber Orchestra.....Nov. 18
Chapman University Wind Symphony.....Nov. 19
Holiday Wassail.....Dec. 2-3

DANCE:

Fall Dance Concert .....Dec. 7-10

AMERICAN CELEBRATION:

American Celebration Preview Night .....Nov. 4
Gala Night .....Nov. 5

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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman University

Wind Symphony

18th Season

Dr. Paul J. Sherman

Music Director & Conductor

November 19, 2011   ■   7:30 P.M.

Chapman Auditorium, Memorial Hall

Program

L'Orfeo compilation of sinfonia and ritornello

arr. Paul Sherman

(b. 1967)

Medieval Suite

Ron Nelson

Homage to Leonin

(b. 1929)

Homage to Perotin

Homage to Machaut

~Intermission~

Psalm for Band Op. 53

Vincent Persichetti

(1915-1987)

Angels in the Architecture

Frank Ticheli

(b. 1958)

Artists

Paul J. Sherman, D.M.A.

Conductor, Chapman University Wind Symphony

Instructor, Chamber Music & Instrumental Coaching

Conductor, oboist and pedagogue, **Dr. Paul J. 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 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.

Chelsea Chaves is a senior Vocal Performance major at Chapman University. She has played many roles in Opera Chapman such as Griselda from *La Griselda*, Adele in *Die Fledermaus*, Manon, and Amore from *Orfeo ed Euridice*. Chelsea has sung the National Anthem at various events such as the Chapman 5K, at Santa Barbara City College's 2010 Commencement, and most recently at a Los Angeles Laker Game. Chelsea is thrilled to be studying music at Chapman under the tutelage of Patricia Gee and is very excited to sing with the Wind Symphony in tonight's performance.

Program Notes

Medieval Suite was written in homage to three great masters of the Middle Ages: Leonin (middle 12th century), Perotin (c. 1155- 1200), and Machaut (c. 1300-1377). These are neither transcriptions of their works nor attempts at emulating their respective styles. Rather, the music served as a sort of launching pad for three pieces which draw on some of the stylistic characteristics of music from that period, e.g., repetition of rhythmic patterns or modes, modules of sound, proportions that produce octaves, fourths and fifths, use of Gregorian chant, syncopation, long pedal points where a sustained tone regulates melodic progression.

Homage to Leonin evokes his sinuous melodic style and use of Gregorian chant. It is a "mood piece" in which a chant on the Dorian mode is gradually transformed into a perfectly symmetrical eight-tone scale. The movement follows the form of an arch with a large climax, after which it closes as it began.

Vincent Persichetti, born in Philadelphia in 1915, began his musical journey at a very young age with keyboard studies. He supported himself through his musical performances and at the young age of sixteen he was appointed the choir director and organist of the Arch Street Presbyterian Church in Philadelphia. Not only was Persichetti a virtuoso pianist he was also an educator, holding many teaching positions in the Philadelphia Conservatory and Julliard School of music. The list of awards and honors that Persichetti received through his musical career are numerous and varied.

Persichetti composed hundreds of works but truly left his mark on Concert Band repertory. *Psalm for Band* is part of this large collection of band music. Commissioned in 1952 by Pi Kappa Omicron Nation Band Fraternity at the University of Louisiana, *Psalm for Band* is made up of three parts. The following program note was provided by Persichetti:

Psalm for Band is a piece constructed from a single germinating harmonic idea. There are three distinct sections — a sustained chordal mood, a forward moving chorale, followed by a Paean culmination of the materials. Extensive use is made of separate choirs of instruments supported by thematic rhythms in the tenor and bass drum.

Angels in the Architecture was commissioned by Kingsway International, and received its premiere performance at the Sydney Opera House on July 6, 2008 by a massed band of young musicians from Australia and the United States, conducted by Matthew George. The work unfolds as a dramatic conflict between the two extremes of human existence — one divine, the other evil. The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage. *Angels in the Architecture* begins with a single voice singing a 19th-century Shaker song:

*I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.*

This "angel" — represented by the singer — frames the work, surrounding it with a protective wall of light and establishing the divine. Other representations of light — played by instruments rather than sung — include a traditional Hebrew song of peace ("Hevenu Shalom Aleichem") and the well-known 16th-century Genevan Psalter, "Old Hundredth." These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light — darkness — light — darkness — light). Just as Charles Ives did more than a century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears — distantly, ominously.

~Frank Ticheli~

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