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Chapman University Wind Symphony

Chapman University Women's Choir

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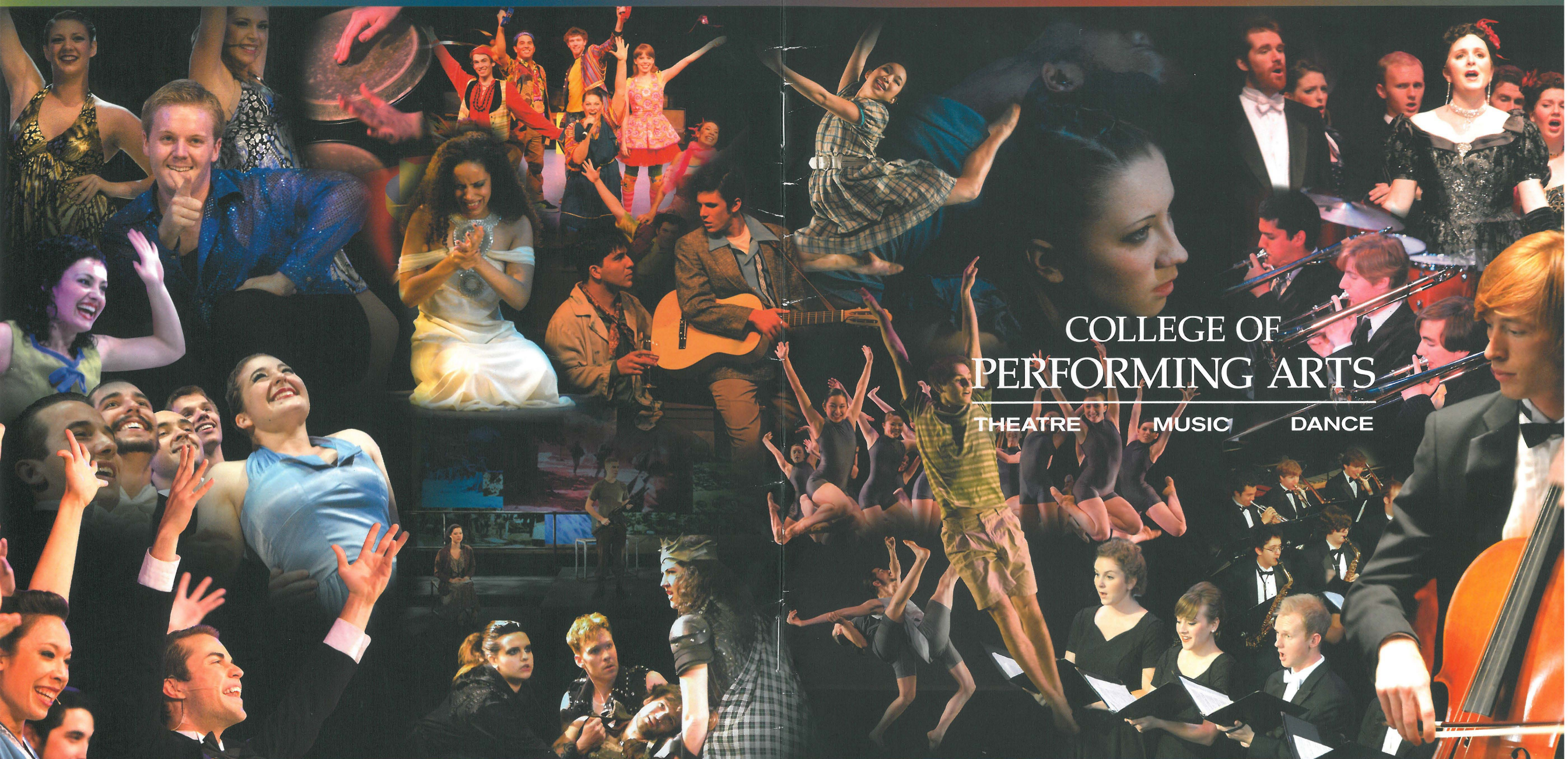
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Chapman Chamber Orchestra & University Choir.....Mar. 9
Chapman University Wind Symphony.....Mar. 10
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CHAPMAN UNIVERSITY

Conservatory of Music

presents the

Chapman University

Wind Symphony

18th Season

Dr. Paul J. Sherman

Music Director & Conductor

with the

Chapman University

Women's Choir

Dr. Angel Vázquez-Ramos

Music Director & Conductor

March 10, 2012 7:30 P.M.

Memorial Hall, Chapman Auditorium

Program

Motown Metal for Brass Ensemble and Percussion Michael Daugherty
(b.1954)

Wild Nights Frank Ticheli
(b. 1958)

Rhapsody in Blue George Gershwin
(1898-1937)

Evan Roth, piano

Winner of Chapman Conservatory of Music Concerto Competition 2011

~Intermission~

In Our Hands, A Canvas Derrick Spiva, Jr.
Part 1: The Painter is the Paint (b. 1982)

Part 2: Perception is the Danc

A world premiere performance, commissioned by the Chapman Conservatory
of Music and Dr. Paul Sherman

Program Notes

Motown Metal (1994) for brass ensemble and percussion was commissioned by the Detroit Chamber Winds and Summit Brass. Under the baton of H. Robert Reynolds, the premiere of *Motown Metal* was performed in Detroit, Michigan by the Detroit Chamber Winds in February 1994.

The composition is inspired by the sounds and rhythms of industrial Detroit: city of automobile clamor and the sixties Motown sound. The composition highlights instruments made only of metal: four horns, four trumpets, three trombones, tuba, vibraphone, glockenspiel, triangle, cymbal, gong, anvil, and brake drum. *Motown Metal* is an assembly line of ascending and descending glissandi and rapid chromatic scales, predominantly heard in the trombones. The tuba, glockenspiel, and anvil create a funky polyphony, while the trumpets and horns play big band staccato chords. I draw on my experience playing percussion in sixties soul music bands and drum and bugle corps to create brassy industrial-strength poly-rhythms.

Wild Nights! is based on the Emily Dickenson poem:

Wild Nights! Wild Nights!
Were I with thee,
Wild Nights should be
Our luxury!
Futile the winds
To a heart in port,
Done with the compass,
Done with the chart.
Rowing in Eden!
Ah! The sea!
Might I but moor
Tonight in Thee!

Ticheli says, “I focused most heavily on the lines, 'Done with the compass/Done with the chart' and 'Rowing in Eden!/Ah the sea!' These words suggested the sense of freedom and ecstatic joy that I tried to express in my work. "Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom.” *Wild Nights!* was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

Program Notes

Rhapsody in Blue

In November 1923, band leader Paul Whiteman asked George Gershwin to compose a concerto-like piece for an all-jazz concert titled *An Experiment in Modern Music* he would give in Aeolian Hall on February 12, 1924. Gershwin sketched a few possible themes, but was engrossed in his Broadway commitments. However, after his brother read an article entitled “What is American Music?” about the Whiteman concert in the January 4th edition of the New York Tribune claiming that he was at work on a jazz-concerto, Gershwin quickly put his focus into this new work. He was inspired by the rhythm and rattle of the Boston train, later telling his first biographer that while on the train, “I suddenly hear[d], and even saw on paper – the complete construction of the Rhapsody, from beginning to end...I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.” The piece was completed in less than a few weeks and was given to Ferde Grofé to orchestrate due to time constraints. From the opening clarinet glissando, to Gershwin soloing on the piano, to the blues and jazzy riffs, the premiere of the piece was a success. *Rhapsody in Blue* has become a musical portrait of New York City. It has been used in Woody Allen’s film *Manhattan*, the Disney film *Fantasia 2000*, and even as the background music of the commercials of United Airlines. Donald Hunsberger scored this wind accompaniment version from the 1924 and 1926 Ferde Grofé orchestrations.

In Our Hands, A Canvas

In Our Hands, A Canvas is a sonic representation of the philosophical concept that perception is a main facet of human creativity. The piece alternates between sections of formal structure and sections which give performers freedom within a framework. The meaning of the work is created by the audience’s perceptions. This work was funded in part by the Composer Assistance Program of New Music USA.

Text

IN OUR HANDS, A CANVAS

Text By Derrick Spiva, Jr.

The Painter is the Paint

I in waves
ever changing colors I have
many colors I have

our light sweeping through the canvas of who
sliding brushes paint with colors of I
emerging out of the vastness of truth
am I who without edges we move?

see how we can be limitless
feel sense and thought so limitless
in our hands
free, our hands
who is without death
who is without death
I see the who is with out death
who I am
who we are
persons without death

I lives – who’s I
thoughts of our lives
we are with who knows us
who cannot die

in our hands
free, our hands
who we are has always been free, always been free
it is altered by experiences of what we do
the body is what I am who
I feel so free
breaths of light
the painter is always the living paint
the canvas of I carries all experience
who recognizes
we have no losses
our feel of losses
our bodies, crosses

Perception is the Dance

what you see
change what you see
free is your perception
what you feel

see what you feel
feel is your perception

who you are
see who you are
who is your perception

who do you see

I am the truth
we are the truth

in our hands
a canvas

you control your perception

changing

do you feel free?

I feel the sun with me
the churning energy
a thriving synergy

I, we, are all free

in the darkest portions of our experience
remember
what stands
perception in our hands
truth is who I am
is who we are
our thoughts
many thoughts

dance perception
I remember this
we remember this

living thoughts of how we can perceive I

all portions of our experience
is canvas in
our hands
perception
frees us
we, our light
free, we our light

Composers

Michael Daugherty is one of the most commissioned, performed, and recorded composers on the American concert music scene today. His music is rich with cultural allusions and bears the stamp of classic modernism, with colliding tonalities and blocks of sound; at the same time, his melodies can be eloquent and stirring. Daugherty has been hailed by *The Times* (London) as “a master icon maker” with a “maverick imagination, fearless structural sense and meticulous ear.” Daugherty first came to international attention when the Baltimore Symphony Orchestra, conducted by David Zinman, performed his *Metropolis Symphony* at Carnegie Hall in 1994. Since that time, Daugherty’s music has entered the orchestral, band and chamber music repertory and made him, according to the League of American Orchestras, one of the ten most performed living American composers. In 2011, the Nashville Symphony’s Naxos recording of Daugherty’s *Metropolis Symphony* and *Deus ex Machina* was honored with three GRAMMY® Awards, including Best Classical Contemporary Composition. Also in 2011, Naxos released a new CD of Daugherty’s orchestral music to great acclaim entitled *Route 66* with Marin Alsop conducting the Bournemouth Symphony.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. He studied music composition at the University of North Texas (1972-76), the Manhattan School of Music (1976-78), and computer music at Pierre Boulez’s IRCAM in Paris (1979-80). Daugherty received his doctorate from Yale University in 1986 where his teachers included Jacob Druckman, Earle Brown, Roger Reynolds, and Bernard Rands. During this time, he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition from 1986-90 at the Oberlin Conservatory of Music, Daugherty joined the School of Music at the University of Michigan, Ann Arbor in 1991, where he is Professor of Composition and a mentor to many of today’s most talented young composers. Daugherty has been Composer-in-Residence with the Louisville Symphony Orchestra (2000), Detroit Symphony Orchestra (1999- 2003), Colorado Symphony Orchestra (2001-02), Cabrillo Festival of Contemporary Music (2001-04, 2006-08, 2011), Westshore Symphony Orchestra (2005-06), Eugene Symphony (2006), the Henry Mancini Summer Institute (2006), the Music from Angel Fire Chamber Music Festival (2006), and the Pacific Symphony (2010).

Daugherty has received numerous awards, distinctions, and fellowships for his music, including: a Fulbright Fellowship (1977), the Kennedy Center Friedheim Award (1989), the Goddard Lieberston Fellowship from the American Academy of Arts and Letters (1991), fellowships from the National Endowment for the Arts (1992) and the Guggenheim

Composers

Foundation (1996), and the Stoeger Prize from the Chamber Music Society of Lincoln Center (2000). In 2005, Daugherty received the Lancaster Symphony Orchestra Composer’s Award, and in 2007, the Delaware Symphony Orchestra selected Daugherty as the winner of the A.I. DuPont Award. Also in 2007, he received the American Bandmasters Association Ostwald Award for his composition *Raise the Roof* for Timpani and Symphonic Band. Daugherty has been named “Outstanding Classical Composer” at the Detroit Music Awards in 2007, 2009 and 2010. His GRAMMY® award winning recordings can be heard on Albany, Argo, Delos, Equilibrium, Klavier, Naxos and Nonesuch labels.

Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

Born in Los Angeles, **Derrick Spiva, Jr's** music reflects the multicultural atmosphere in which he was raised. With exposure to a plethora of popular music including rock, hip-hop, world, and jazz, as well as classical music, Derrick wrote his first composition at age 13. While a student at UCLA and California Institute of the Arts, world music across many cultures has become an integral part of his musical vocabulary. Derrick’s compositions aim to break down the boundaries between musical genres, using integrative composition techniques that seek common ground between musical traditions. He has trained extensively in world music traditions including tabla and Hindustani (North Indian classical) music with Swapan Chaudhuri and Aashish Khan, Bulgarian choir composition with Tzvetanka Varimezova, West African music and dance with Kobla Ladzekpo, World Percussion with Randy Gloss, and Persian music theory with Houman Pourmehdi and Pirayah Pourafar. In classical music, Derrick has studied composition with Ian Krouse, Alex Shapiro, Paul Chihara, Lucky Mosko, and David Rosenboom. Derrick is deeply invested in continuing to develop a pan-cultural integrative compositional style in this unique global community of the 21st century. Derrick has received the New Music USA award in 2010 and 2011.

About the Artists

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.

Angel M. Vázquez-Ramos, Assistant Professor of Choral Music Education at Chapman University, is a native of Carolina, Puerto Rico. He teaches undergraduate courses in music education and conducts the University Women’s Choir. In addition, he conducts two new non-auditioned choral ensembles, the Choral Union and the Vocal Jazz Ensemble. Before completing his doctoral studies at Florida State University, he taught secondary choral music for seven years in Pinellas County Schools in the Tampa Bay Area. In addition, he worked as director of music ministries in churches in both Largo and Tallahassee, Florida. Dr. Vázquez-Ramos is a member of the American Choral Directors Association and MENC: The National Association for Music Education. He received his baccalaureate degree from the University of Puerto Rico, Río Piedras (B.A.) and his graduate degrees from Florida State University (M.M.E. & Ph.D.), where he studied with André J. Thomas, Rodney Eichenberger, Judy K. Bowers, Clifford Madsen and Kevin A. Fenton. Dr. Vázquez-Ramos research interest includes teacher preparation, rehearsal techniques, adolescent

Winner of 2011 Concerto Competition

Evan Roth began his study of music when he was introduced to the piano at age 7. He really showed a strong passion for piano and loved performing in public. He has placed consistently in MTAC (Music Teacher’s Association of California) competitions throughout southern California for classical & jazz piano. Since then he has been fortunate enough to pursue piano as a B.M. Piano Performance Major at Chapman University.

During his studies at Chapman, Evan has really expanded his classical repertoire and has played in as many ensembles as possible, ranging from Big Band to Wind Symphony.

Chapman University Wind Symphony

Paul Sherman, *Music Director & Conductor*

Flute

Lauren Aghajanian §
Yuqin Feng
KiBbeum (Jenny) Kim
Bella Staav
Emily Vickers
Mary Young ♦

Piccolo

Bella Staav

Oboe

Kyle Chatteleton

Clarinet

David Corley
Bryan Hume
Cynthia Ley
Jackie Zhou ♦

Bassoon

Amber Crowe
Teren Shaffer ■

Alto Saxophone

Colin Horrocks
Andrew King §♦

Tenor Saxophone

Hayden Vaughn

BartitoneSaxophone

Tyler Hardy

French Horn

Matthew Bond ♦
David Housky
Nicole Rosales
Jacob Vogel ■

Trumpet

Sarah Barr §
Ryan Jesch
Tim Mathiesen ♦
Eric Minar
Saul Reynoso
Kyle Smith
Sam Weber

Trombone

Zachary Mariano
Michael Rushman ♦
David Stetson ■

Tuba

Jonathan Kimbro

Organ

William Wells ■

Guitar

Sean Heim ■

Banjo

Adam Borecki §

Piano

Cecilia Becker

Percussion

Christina Cheon
Estefan Colindres
Joy Liu
Nolan Petrehn ♦
Lauren Potts

Wind Symphony Staff

Lauren Aghajanian – Librarian
Kevin Baker – Operations
Manager
Jesse Simons – Operations
Manager

■ Faculty
♦ Principal
§ Senior

*Names appear in alphabetical order

Chapman University Women's Choir

Angel Vázquez-Ramos, *Music Director & Conductor*

Whitney Androlia	Allison Marquez
Jennifer Bales	Lisa Mathewson
Brittany Bethururm	Sahnnon McBane
Carolyn Buechner	Kristi McKinley
Jennifer Beunrostro	Nicole Michel
Michal Burnes	Laura Miller
Kayla Camacho	Angelic Papacalos
Gloria Cho	Kylena Parks
Cristiana Franzetti	Elisa Perez-Selsky
Yasmin Golbadi	Eileen Regullano
Stacey Gomez	Sharan Sacks
Shaina Hammer	Lizabeth Sanchez
Jennie Harris	Audrey Thayer
Caroline Hawkins	Chanel Traboldt
Megan Henretta	Jessa Marie Ursabia
Angelique Hernandez	Alayna Will
Samantha Johnson	Sydney Woods
Samira Kasraie	Linda Zhou
Mada Lahidji	

*Names appear in alphabetical order



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