Fall 2008 Event Highlights

ART:
Documental: Contemporary Video Art from Europe............Sept 2 – Oct 4
Tony DeLap: Paintings and Drawings..................................Oct 13 – Nov 14
BFA Junior Graphic Design & Studio Exhibition.............Nov 17 – Nov 20
Departmental Exhibition....................................................Dec 1 – 5

THEATRE:
The Taming of the Shrew.................................................Oct 17 – 19; 22 – 25
Student Directed One-Acts.............................................Dec 3 – 7

MUSIC:
Guest Artists in Concert: Biava Quartet..........................Sept 26
Opera Chapman presents A Weekend in the Country........Oct 24 – 26
Chapman Chamber Orchestra...........................................Oct 25
Chapman University Wind Symphony.............................Nov 21
University Choirs in Concert........................................Nov 21
Holiday Wassail...............................................................Dec 5 – 6

DANCE:
Fall Dance Concert........................................................Nov 19 – 22

For more information about our events,
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CHAPMAN UNIVERSITY
Conservatory of Music

Chapman University Wind Symphony

Paul Sherman, Director

November 21, 2008 • 8:00P.M.
Memorial Auditorium
Aaron Copland wrote the music for the film “The Red Pony” in 1948, on the studio lot of Republic Pictures in the San Fernando Valley. The orchestral concert suite was written in the same year in response to a commission from the Houston Symphony. This wind version was written by the composer in 1966 for the U.S. Navy Band.

Steinbeck’s tale is a series of vignettes concerning a ten-year-old boy called Jody, and his life in a California ranch setting. There is a minimum of action of a dramatic or startling kind. The story gets its warmth and sensitive quality from the character studies of the boy Jody, Jody’s grandfather, the cow-hand Billy buck, and Jody’s parents, the Tiflins.

Antonin Dvorak composed two serenades for chamber ensembles, the E major for strings and this Serenade in d minor Op 44 for winds, cello and bass. He planned a third but this became the larger “Czech Suite.” The instrumentation for the Wind Serenade more closely follows that of the traditional serenade than does the Op 22. This traditional setting is meant to be performed outside in a park like setting and is of a lighter more entertaining mood. In the Dvorak model this serenade contains several typically Czech folk dances including the Sousedská (Neighbors’ Dance in the second movement and elements of the Furiant in the middle part of the same. Though this seems on the outside a simple diversion, the piece is quite complex in performance. The demands on the performers are quite high in that Dvorak is quite specific in his dynamic and articulation markings and mixes both of these according to the timbre he wishes to dominate and the quality of articulation he wishes to achieve.

As was his habit, the Wind Serenade was written in less than a month, with the first movement taking only one day and the entire piece being finished in one month.

Bruno Louchouarn was born in France, raised in Mexico City and moved to America in 1990 to work in film music. He studied artificial intelligence in Paris and obtained a Ph.D. in music composition at UCLA. Premieres of his new music have been performed at venues including UCLA’s Royce Hall, RedCat in Disney Hall, and the Getty Center, and Juilliard. He has extensive film and commercial credits in both the United States and Mexico, including the futuristic cantina music in Total Recall. He composed the music for the critically acclaimed Getty Villa production of Agamemnon this September, for Of Mice and Men at the Pasadena Playhouse, using authentic Mexican instruments, last May. Surf Orpheus and alternative rock opera, with collaborator Corey Madden, was produced at UCSD last May and at the Getty Villa in October 2008. Images Surfacing, a new ballet
Reynolds has arranged the symphonic wind version of this popular work with the Master Chorale. About this setting, Morten Lauridsen writes,  

"And it so happened that countless graces were born out of a stone of grace."

The text itself is the rhythmic and melodic seed that generated the work.  

Composer Morten Lauridsen (b. 1943) is most noted for his six vocal cycles—Les Chanson des Roses, Madrigali, mid-Winter songs, Cuatro Conciiones, A Winter come, and Lux Aeterna. A compact disc of his compositions entitled “Lauridsen – Lux Aeterna” (which includes a recording of O Magnum; Mysterium by the Los Angeles Master Choral conducted by Paul Salamunovich) was nominated for a Grammy award in 1998. A long time member of the Thornton School of Music at the University of Southern California, Mr. Lauridsen chaired the Composition Department from 1990 to 2002 and was Composer in Residence of the Los Angeles Master Chorale from 1994 to 2001.

O Magnum Mysterium (O Great Mystery) has become one of the world’s most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale. About this setting, Morten Lauridsen writes, “For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.” H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer. Dr. Sherman performed and recorded the premier of this transcription, on principle oboe, with Mr. Reynolds at USC in 2003.

In the cosmology of the Mayas there are various cycles of creation starting from simple elements and building upon themselves. The sober poetry of this fragment was the starting point for the piece. Through the three sections there is a increase in the complexity in the material and in the interaction between the players. Concurrently the degree of independence and stratification decrease all the way to the final homophonic unison. The cosmology of the Mayas there are various cycles of creation starting from simple elements and building upon themselves. The sober poetry of this fragment was the starting point for the piece. Through the three sections there is a increase in the complexity in the material and in the interaction between the players. Concurrently the degree of independence and stratification decrease all the way to the final homophonic unison. The text itself is the rhythmic and melodic seed that generated the work.

Giovanni Gabrieli, having spent part of his youth studying with the Flemish composer Orlande de Lassus at the court of the Duke of Bavaria in Munich, returned quite accustomed to the lavish festivities for which he would later be commissioned to compose. Both he and his uncle Andrea Gabrieli (c1553-1585) were native Venetians, both became organists at St. Mark’s Cathedral and would perform their music in the artistic treasure-house of the Western World, La Serenissima, the “most serene city” of Venice.

Giovanni in particular would exploit the techniques of cori spezzati (“separated choirs”) either of voices, instruments, or a combination of both in a blend of early stereophonic innovation and emotional depth. For, although many of his most spectacular works were intended for the major Christian festivals, even such magnus opuses as “In Ecclesiis” and “Sonata pian e forte” posses a hidden darker quality of intimate syncopation and surprising chromaticism. Unlike his colleagues Adrian Willaert and later, claudio Monteverdi, who received elegies and spectacles of unashamed public mourning respectively, Giovanni Gabrieli departed this life unnoticed in 1612. However, in 1615, his friends published his Symphoniae Sacrae II posthumously and his favorite pupil, Heinrich Schütz penned the following dedication in his own volume of Symphoniae Sacrae: “At Gabrielius, Dij immortales, quantum vir”; (But Gabrieli, Gods, immortal, what a man!)

St. Mark’s Cathedral holds rather a special place in the history of music, as it has not one, but two organ lofts, set up high to the right and left of the alter. Each loft could also hold both singers and instrumentalists, so composers enjoyed writing pieces in which two different groups could be well contrasted. A phrase from the left group would be answered by the same or a different phrase from the right group; there were splendidly powerful effects when both groups played together.

This is the very first extant composition to have markings on the music to indicate contrasts between Piano (soft) and Forte (loud). It is also one of the first pieces in which the composer gives a detailed indication of which instruments are to be used.

The sonata comes from the Sacrae Symphonie (Venice, c.1597) and is scored for two groups of four instruments. Each group of instruments is titled Coro, meaning choir, a term used to mean both instrumental and vocal groups during the Renaissance.
Derrick Spiva, Jr. composes music that uses Persian, Bulgarian, North Indian and West African scales, modes, and rhythms on western classical instruments. His music builds harmonies, rhythms, and other aspects of western classical composition with these particular musical styles. In some cases, he also combines western classical instrumentation with traditional instruments. Born and raised in Los Angeles, Spiva's music reflects the multicultural atmosphere in which he was raised. His mission is to use these diverse forms of music in a responsible, meaningful way. He seeks to avoid the pitfall of fusion music that superficially borrows clichéd ethnic sounds and molds them into a traditionally formatted, western classical piece. In addition to his deep investment in these world music traditions, Spiva's music also draws upon the legacy of western classical composers in conjunction with American, jazz and pop aesthetics.

Spiva's music has been performed by the UCLA Philharmonic, the UCLA Wind Ensemble, and various chamber ensembles of diverse instrumentation. He has also composed extensively for dance. He has a MFA in music composition from California Institute of the Arts, holds a BA in music composition from UCLA. He has studied composition with Dr. Ian Krouse, Dr. Paul Chehara, and Dr. Mark Carlson, and continues independent studies in composition with Alex Shapiro. Composers who have influenced his work include Igor Stravinsky, Arvo Pärt, Miles Davis, Charles Mingus, Quincy Jones, Maurice Ravel, John Adams, and many other world music artists. Spiva also engages in extensive training in world music traditions. He studies tabla and Hindustani (North Indian classical) music with Swapan Chaudhuri and Aashish Khan. He studies Bulgarian choir composition with Tzvetanka Varimezova, West African music and dance with Kobla Ladzekpo, and Persian music with Houman Pourmehdi.

In addition to composition, Spiva performs in the ensembles for which he composes, which contributes greatly to his detailed understanding of their mechanics. He has played trombone in the UCLA Philharmonic and the UCLA Symphony and has performed with advanced ensembles in Ghanaian music and dance, North Indian music, and the traditional music of the Balkans. He plays piano, trombone and percussion. Spiva constantly works on developing his skills and techniques not only as a western classical composer, but as a composer of western classical and world music together.

The Seraph is an Angel. This piece was written around the simple event of one seeing ones true self.

Chapman University Wind Symphony
Paul Sherman, Director

FLUTE
Kelsey Steinke •
Lauren Aghajanian
Diana Sceech •
Holly Reynolds •

CLARINET
Laura Lascoe •
Daphne Wagner
Trevor Garcia
Melinda Highbaugh

BASS CLARINET
Laura Lascoe
Trevor Garcia

HORN
Jacob Vogel •
Abraham Brovold
Becky Walsh
Stephen Sanders

TRUMPET
Joshua Huibni •
Sam Miller
Megan Malloy

TROMBONE
Brent St. Mary •
A.J. Lepore

OB •
Tamer Edlebi •
Morgan Hughes Beckett

TROMBONE
Charity Potter •
Michael Kirkbride

BASSOON
Charity Potter •
Garrett Eastwood

Piano
Colin McClanahan •
Jonathan Moniz
Garrett Eastwood
Sam Foshay
Andrew King

PIANO
James Higgs

Violin I
Tanya Dorsey

Violin II
Mara Myrick

Viola
Jarrett Threadgill

Cellos
Esther Yim
Elizabeth Vysin

Bass
Kevin Baker

Staff
Jennifer S. Glanzak •
Administrative Assistant
or Head Librarian
Jacob Vogel •
CCO, WS, or Chapman
Pride Manager
Morgan Hughes Beckett
Wind Symphony Librarian

• Principal
• Senior
a Alumni
$ Faculty
∞ Faculty Emeritus
Coming Events

**Guitar Ensemble**
Directed by Prof. Jeff Cogan

November 23 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

**Jazz Combos and Big Band**
Directed by Prof. Albert Alva

December 2 • 8:00P.M.
Memorial Hall Auditorium

**Student Pianists in Recital**
Directed by Dr. Grace Fong

December 3 • 7:00P.M.
Salmon Recital Hall, Conservatory of Music

**New Music Ensemble**
Directed by Dr. Sean Heim

December 4 • 8:00P.M.
Salmon Recital Hall, Conservatory of Music

**Wassail Dinner & Concert**
Featuring the University Choirs directed by Profs. Joseph Modica, Scott Melvin, Keith Hancock, William Hall, and the Chapman Chamber Orchestra directed by Daniel Alfred Wachs

December 5 & 6 • 6:00P.M.
Beckman Hall and Wallace All Faiths Chapel

$65.00 per person

**Orange County Youth Symphony Orchestra**
Directed by Daniel Alfred Wachs

December 7 • 4:00 P.M.
Memorial Hall Auditorium

**Instrumental Chamber Music**
Directed by Daniel Alfred Wachs

December 7 • 5:00P.M.
Salmon Recital Hall, Conservatory of Music

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