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Chapman University Wind Symphony 16th Season

Chapman University Wind Symphony

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COLLEGE OF
PERFORMING ARTS

ART THEATRE MUSIC DANCE



Spring 2010 Event Highlights

ART:

The PageFeb 1 – Mar 12

THEATRE:

Bus Stop by William Inge, in repertory with

Hedda Gabler by Henrik Ibsen Mar 12 – 14, 16 – 20

Student Directed One-ActsApr 23 – 25, 29 – 30, May 1

MUSIC:

University Choirs Post-Tour Concert.....Feb 5

Chapman Chamber Orchestra and University Singers..... Mar 5

Stan Kenton Alumni Band with the Chapman Big Band Mar 12

Chapman University Wind Symphony..... Mar 13

Visiting Artist in Recital – Sergei Babayan, piano Mar 23

Opera Chapman presents: Mozart's *Così fan tutte* Apr 23 – 25

Sholund Scholarship Concert: Sacred Music of the

Great Italian Opera Composers May 8

DANCE:

Dance Works in ProgressFeb 27

Concert IntimeMar 25 – 27

Spring Dance ConcertMay 12 – 15

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CHAPMAN UNIVERSITY *Conservatory of Music*

presents the

Chapman University *Wind Symphony* 16th Season

Paul Sherman
Music Director & Conductor

March 13, 2010 • 8:00 P.M.
Chapman Auditorium, Memorial Hall

Program

Samuel Barber (1910-1981)

Commando March

Warren Benson (b. 1924)

Solitary Dancer

Percy Aldridge Grainger (1882-1961)

Molly on the Shore

~ Intermission ~

Gustav Holst (1874-1934)

Selections from "The Planets"

I. Jupiter

II. Mars

About the Conductor

PAUL SHERMAN

Dr. Paul Sherman is deeply involved in many levels of the musical world as a performer, conductor, and educator.

In addition to his work with Chapman University and the Wind Symphony, he is Music Director and Conductor of the Santa Clarita Youth Orchestras and Foundation, and Executive Director of ensembleGREEN (an ensemble promoting west coast new music). Sherman is a sought out performer for both modern and period oboe works. He performs and records with ensembleGREEN, Arroyo Baroque, Los Angeles Chamber Orchestra, Santa Barbara Chamber Orchestra, Los Angeles Master Chorale, and Musica Angelica. He has recorded with Southwest Chamber Music, Yusef Lateef and the Dutz Quartet, the last two in the new music/Free Jazz idiom.

As an instructor at USC, he directs the baroque oboe band and teaches period performance. He teaches history and performance classes for College of the Canyons and Glendale Community College. His undergraduate education was spent studying with Allan Vogel at CalArts and he received both his M.M. and D.M.A. from the University of Southern California with emphases in instrumental conducting, music history and baroque performance practice.

Program Notes

COMMANDO MARCH

When he was inducted into the Army in 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army’s apparent lack of interest in using his music for propaganda purposes, a letter to confidant Katherine Chapin stated “I have been asked by the Philharmonic and other orchestras for war music”

Commando March was not only Barber’s first for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In a letter to a friend William Strickland, Barber expressed mild frustration at the process:

I’ve finished a march for band and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It must be played in this Service Command first. It was a nuisance to score – millions of euphoniums, alto clarinets and Db piccolos to encumber my score page.

In spite of its large instrumentation, Barber often referred to the work in letters as his “little march.” The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor on May 23, 1943 in Atlantic City, New Jersey. As was the case with many of Barber’s earlier works, *Commando March* was immediately well received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who let this score’s first performance with the Boston Symphony Orchestra on October 29, 1943.

THE SOLITARY DANCER

The Solitary Dancer was commissioned by the Clarence High School Band (New York). It demonstrates quiet, poised energy that one may observe in a dancer in repose, alone with her inner music. The work is a study in economy of resources and sensitivity for wind and percussion colors, and subtle development and recession of instrumental and musical frenzy.

Program Notes

MOLLY ON THE SHORE

Molly on the Shore was originally published as a set with *Colonial Song* (1921). Like many of Grainger’s works, *Molly on the Shore* was set for a variety of instrumentations, and the wind version was certainly not the first.

In the composers assessment of the piece he states, “One reason why things of mine like *Molly on the Shore* and *Shepherd’s Hey* are good is because there is so little gaiety and fun in them. While other composers would have been jolly in setting such dance tunes, I have been sad or furious. My dance settings are energetic rather than gay.” There seems to be nothing of “sadness” or any fury in the piece. Instead, it speaks of light footedness and athletic grace found in the best of either ballet or modern dance.

JUPITER, THE BRINGER OF JOLLITY AND MARS, THE BRINGER OF WAR FROM “THE PLANETS”

The Planets, composed for orchestra between 1914 and 1916, is a suite of seven tone poems, each describing a planet from Mars to Neptune; Earth was excluded and Pluto had yet to be discovered. At a time when Holst was finding large-scale composition difficult, due to demands on his time, his friend Clifford Bax talked to him about astrology. The clearly defined character of each planet suggested the contrasting moods of a work that was unlike anything he had yet written.

Mars, the Bringer of War is the first movement of the suite. It was written months before the outbreak of the First World War. Holst’s use of relentless 5/4 and 5/2 rhythms builds tension from the quiet beginnings to the full triple *forte* of the battles. The war machine is driven by this rhythm, destroying everything in its path.

Holst had meant *Jupiter, the Bringer of Jollity* to be “buoyant, hopeful and joyous” in the face of WWI. It was suggested that this movement might have served as an overture for an English country festival on a great green meadow, where all men are friends. The horns usher in each of five themes, like the competing guilds in a pageant. The introduction is a genial, syncopated dance expressing Holst’s love of English folk tradition. In striking contrast, the middle section belongs to Holst’s ‘other life’ of school singing and Morley College festivities. It is nearly always associated with the hymn *I Vow to Thee My Country*, owing to the fact that Holst used it as a setting for these works years later.

Chapman University Wind Symphony

Paul Sherman,
Music Director & Conductor

Flute
Lauren Aghajanian
Iris Jackson
Rebecca Villines
Mary Young •

Piccolo
Bella Staav •

Oboe
Kyle Chattleton
Tamer Edlebi •
Garrett Smith

English Horn
Garrett Smith •

Clarinet
Trevor Garcia
Brian Jenkins †
Hannah Torrance •

Bass Clarinet
Brittany Bethurum •

Bassoon
Charity Potter •
John Campbell §

Saxophone
Brandon Bielagus
Garrett Eastwood
Andrew King
Clayton Thomas •

Horn
Samantha Donelson
Rosa Martin
Stephen Sanders †
Rebecca Walsh • †

Trumpet
Sarah Barr
Joshua Huihui •
Ryan Jesch
Megan Malloy
Kyle Smith

Trombone
Javier Cerna
Marx Ha
Zachary Mariano
Michael Rushman •

Euphonium
Marx Ha
Scott Stone • ^

Tuba
Nathan Campbell •
Fred Greene §

Percussion
Kyle Alanis
Brian Andrews †
Patrick Gutman
Alphonso Sanchez
Tim Sauer
Craig Shields •

Bass
Kevin Baker •

Staff
Lauren Aghajanian
Wind Symphony Librarian

Kevin Baker
Operations Manager

- Principal
 - † Senior
 - * Alumni
 - § Faculty
 - ^ Staff

*Names are listed in
alphabetical order*

Upcoming Events

Modern Music Concert
Jeffrey Holmes, Director
April 6—8:00pm
Salmon Recital Hall, Conservatory of Music

Opera Chapman presents “Così fan tutte”
Peter Atherton, Artistic Director
Daniel Alfred Wachs, Music Director & Conductor
April 23 & 24—8:00pm
April 25—3:00pm
Chapman Auditorium, Memorial Hall

Chapman Percussion Ensemble
Nicholas Terry, Director
April 29—8:00pm
Chapman Auditorium, Memorial Hall

Instrumental Chamber Music (Winds & Brass)
Paul Sherman, Director
May 2—5:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Guitar Ensemble
Jeff Cogan, Director
May 2—8:00pm
Salmon Recital Hall, Conservatory of Music

Chapman Saxophone Ensemble
Gary Matsuura, Director
May 5—8:00pm
Salmon Recital Hall, Conservatory of Music

Sholund Scholarship Concert
Stephen Coker, Conductor
May 8—4:00pm
Chapman Auditorium, Memorial Hall

Big Band & Jazz Combos
Albert Alva, Director
May 11—8:00pm
Chapman Auditorium, Memorial Hall

New Music Ensemble
Sean Heim, Director
May 13—8:00pm
Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music (Strings & Piano)
Robert Becker & Grace Fong, Directors
May 15—2:00pm
Salmon Recital Hall, Conservatory of Music

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