

Chapman University

Chapman University Digital Commons

Printed Performance Programs (PDF Format)

Music Performances

11-19-2010

Chapman University Wind Symphony 17th Season

Chapman University Wind Symphony

Follow this and additional works at: https://digitalcommons.chapman.edu/music_programs

Recommended Citation

Chapman University Wind Symphony, "Chapman University Wind Symphony 17th Season" (2010). *Printed Performance Programs (PDF Format)*. 1437.

https://digitalcommons.chapman.edu/music_programs/1437

This Other Concert or Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact laughtin@chapman.edu.



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN
UNIVERSITY | COLLEGE OF
PERFORMING ARTS

FALL 2010



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Fall 2010 Event Highlights

THEATRE:

Godspell

by Stephen Schwartz and John-Michael Tebelak... Sept. 30-Oct. 2, 6-9

If All the Sky Were Paper (World Premiere)

by Andrew Carroll.....Nov. 11-13, 18-20

MUSIC:

Chapman University Wind Symphony.....Oct. 16

Opera Chapman presents: "If Music Be the Food of Love" Oct. 22-31

University Choirs in ConcertNov. 13

Chapman Chamber OrchestraNov. 20

Holiday Wassail Dec. 3-4

DANCE:

Fall Dance ConcertDec. 8-11

AMERICAN CELEBRATION:

American Celebration Preview NightNov. 5

Gala NightNov. 6

For more information about our events,
please visit our website at
<http://www.chapman.edu/copa/calendar>
or call 714-997-6519 or email CoPA@chapman.edu

CHAPMAN UNIVERSITY
Conservatory of Music

presents the

Chapman University
Wind Symphony
17th Season

Paul Sherman
Music Director & Conductor

November 19, 2010 • 7:30 P.M.
Chapman Auditorium, Memorial Hall

Program

Vienna Philharmonic Fanfare

Richard Strauss
(1864-1949)

Petite Suite

Luciano Borio
(1925-2003)

- I. Prelude
- II. Sarabande
- III. Gavotte
- IV. Petit Air
- V. Gigue

~ Intermission ~

Lincolnshire Posy

Percy Grainger
(1882-1961)

- I. Lisbon (Sailor Song)
- II. Horkstow Grange
- IV. The Brisk Young Sailor
- V. Lord Melbourne
- VI. The Lost Lady Found

Danza Final

Alberto Ginastera
(1916-1983)

About the Conductor

PAUL SHERMAN, *conductor*

Conductor, Wind Symphony, Chapman University Conservatory of Music
Executive Director, Ensemble Green
Music Director & Conductor, Santa Clarita Youth Orchestras

Conductor, oboist and pedagogue, Dr. Paul 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 an 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.

Program Notes

RICHARD STRAUSS Vienna Philharmonic Fanfare

Born into a musical family, Richard Strauss proved early that he was a composer to watch out for. Conductor Hans von Bülow called the composer's *Serenade for Thirteen Winds* (1881), written when Strauss was just 17, evidence that the young man was "by far the most striking personality since Brahms."

Strauss is perhaps best known for popularizing and refining the form of the tone poem, with works such as *Don Juan* (1888-89), *Till Eulenspiegel* (1894-95), and *Also Sprach Zarathustra* (1895-96), as well as operas such as *Salome* (1903-05) or *Der Rosenkavalier* (1909-10). However, Strauss also had a long and fruitful career as a conductor leading the Berlin Royal Opera, the Berlin Philharmonic, the Vienna State Opera, and the Vienna Philharmonic. Strauss even took the Vienna Philharmonic on a tour of South America in 1920 and collaborated on several works for the group, including the fanfare heard in tonight's concert.

The *Fanfare für die Wiener Philharmoniker* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. Held on March fourth of that year, the ball took place during the holiday called Fasching in German-speaking countries or also known as Carnival or Mardi Gras in others. The piece was played while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played at every Philharmonic's Annual Ball since its inception.

Being the son of the principal horn player for the Munich Court Orchestra may have had something to do with the composer's ability to write for brass, but whatever his influences, this brief fanfare certainly demonstrates his affinity for striking brass textures. It opens simply, with a single note on the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other sections enter one at a time: trombones, horns, timpani, each adding rhythmic and textural complexity. The main theme arrives, marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet motor propelling it. After just a few measures the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, one can easily understand why any Matron of the Ball would ensure that this piece has remained in the Philharmonic's active repertory for 80 years.

PERCY GRAINGER *Lincolnshire Posy*

Conceived and scored for wind band early in 1937, this bunch of "musical wildflowers," hence the title *Lincolnshire Posy*, is based on folk songs collected in Lincolnshire, England. Each of the movements is intended to be a musical portrait of the singer who sang its underlying melody. The composition begins with *Lisbon Bay*, a sailor's song in a brisk meter with plenty of "lilt." *Horkstow*

Program Notes

Grange, the second movement, is named for a pleasantly situated eighteenth-century farm house that stands beside the B-204 road to South Ferriby.

Subtitled *The Miser and his Man - a local Tragedy*, the tune from the second movement is a requiem for an oppressive overseer and his "man," who couldn't take the abuse any longer and used a club on the miser. Next, *The Brisk Young Sailor* is a simple tune that tells of one "who returned to wed his True Love." *Lord Melbourne* is a war song with the lyrics "I am a noble Englishman, Lord Melbourne is my name. I never lost any battle, but won great victory." The set is completed with *The Lost Lady Found*, a "Dance Song" that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle's hanging for the alleged crime. The town rejoices.

ALBERTO GINASTERA Danza Final (From Four Dances from the ballet Estancia, Op. 8a)

Ginastera finished his ballet *Estancia* on time in 1942, but the group ensemble for which it had been written had disbanded. The composer had to wait until 1952 to see the work staged as a ballet. Meanwhile, to save the music from extinction, Ginastera extracted this suite from the ballet, creating an invigorating piece that has won its own popularity.

A *Malambo* is a quick and vigorous Argentinean folk dance in which men compete to demonstrate their agility and machismo. The dance itself is a series of justas or competitive "anything you can do, I can do better" moments, and the "winner" is the last man to remain standing. In the final movement of his suite, Ginastera uses the *Malambo* format to show the city man competing with the gauchos for the heart of his ranch girl. The movement begins with high piccolo flutterings; then the guitar-like strum of the piccolo line struggles with the underlying accompaniment as one meter is set against another. The same theme repeats over and over, culminating with a breathless, frenzied, wickedly fast trumpet solo. Each time the trumpet theme is heard, the accompanying music is slightly varied, so that the web of sound becomes increasingly complex. Listen for the characteristic sounds of nature that occur throughout this dance, which is ideally performed at night by firelight in an open setting. A masterful thumb roll on the tambourine mimics an insistent *cicada*; the entire horn section interjects a flurry of elephant peals; the flutes interrupt the melody with the unmistakable twitter of birds.

Program Notes by Paul Sherman

Chapman University Wind Symphony

Paul Sherman,
Music Director & Conductor

Flute
Lauren Aghajanian
Emily Vickers
Rebecca Villines
Mary Young •

Piccolo
Bella Staav •

Oboe
Kyle Chattleton •
Sarah Dressler

Clarinet
Trevor Garcia • †
Brian Jenkins †
Trevor Sullivan

Bass Clarinet
Brittany Bethurum •

Bassoon
Charity Potter • †

Saxophone
Colin Horrocks
Andrew King • †
Ryan Millett
Dan Phung

Horn
Stephanie Beaver •
Samantha Donelson †
Rosa Martin †

Trumpet
Jonathan Ballard •
Jason Goussak
Ryan Jesch
Megan Malloy †
Eric Minar
Christopher Nario
Kyle Smith

Trombone
Javier Cerna †
Marx Ha
Zachary Mariano
Michael Rushman •

Euphonium
Marx Ha •

Tuba
Jonathan Kimbro •

Percussion
Kyle Alanis
Christopher Bright
Christina Cheon
Jordan Curcuruto
Brietta Greger •
Patrick Gutman
Timothy Harshfield

Bass
Kevin Baker •

Staff
Lauren Aghajanian
Wind Symphony Librarian

Kevin Baker
Operations Manager

- Principal
 - † Senior
 - * Alumni
 - § Faculty

*Names are listed in
alphabetical order*

Acknowledgements

William D. Hall	Dean, College of Performing Arts
Dale Merrill	Associate Dean, College of Performing Arts
Rick Christophersen	Director, Conservatory of Music
Amy Graziano	Chair, Conservatory of Music

Upcoming Events

Chapman Chamber Orchestra
Daniel Alfred Wachs, Director
November 20—7:30pm
Chapman Auditorium, Memorial Hall

Chapman Guitar Ensemble
Jeff Cogan, Director
November 22—8:00pm
Salmon Recital Hall, Conservatory of Music

Big Band & Jazz Combos
Albert Alva, Director
November 30—7:30pm
Chapman Auditorium, Memorial Hall

47th Annual Holiday Wassail Banquet & Concert
Daniel Alfred Wachs, Stephen Coker,
and Angel Vázquez-Ramos, Conductors
December 3 & 4—6:00pm
George Bush Conference Center, Beckman Hall
Merle and Marjorie Fish Interfaith Center

Orange County Youth Symphony Orchestra Concert
Daniel Alfred Wachs, Music Director & Conductor
December 5—4:00pm
Chapman Auditorium, Memorial Hall

Piano Showcase
Grace Fong, Director
December 7—7:30pm
Salmon Recital Hall, Conservatory of Music

Student Pianists in Recital
Janice Park, Director
December 8—7:30pm
Salmon Recital Hall, Conservatory of Music

New Music Ensemble
Sean Heim, Director
December 9—8:00pm
Salmon Recital Hall, Conservatory of Music

Instrumental Chamber Music
Grace Fong, Paul Sherman, and Robert Becker, Directors
**December 11—2:00pm (Winds & Brass)
5:00 pm (Strings & Piano)**
Salmon Recital Hall, Conservatory of Music



CELEBRATE the creative and intellectual promise of today's rising stars by supporting the Chapman University College of Performing Arts. Your tax-deductible donation to our Fund for Excellence underwrites award-winning programs and performances. Also, your employer may be interested in the visibility gained by underwriting programs and performances within the College of Performing Arts.

We invite you to learn more about how you can assist with the construction of our new Center for the Arts, a 1,050-seat theatre which will be located in the northwest corner of campus. When completed, the Center for the Arts will be one of the largest at any university in Orange County and will feature state-of-the-art technology.

For more information about supporting our future stars in theatre, music and dance and the exciting programs produced by the College of Performing Arts, contact Kevin Cartwright, Director of Development for the College of Performing Arts at 714-289-2085 or cartwrig@chapman.edu. Thank you for your interest and continued support!