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Chapman University Wind Symphony 17th Season

Chapman University Wind Symphony

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CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

THEATRE

MUSIC

DANCE



CHAPMAN
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PERFORMING ARTS

SPRING 2011



CHAPMAN UNIVERSITY
COLLEGE OF PERFORMING ARTS

Spring 2011 Event Highlights

THEATRE:

Macbeth

by William ShakespeareFeb. 17-19, 24-26

Picasso at the Lapin Agile

by Steve MartinMar. 17-19, 24-26

Student Directed One-Acts.....Apr. 28-30

MUSIC:

University Choir Home Concert..... Feb. 4

Ensemble in Residence – Penderecki String Quartet Feb. 15

Chapman Chamber Orchestra and University Choir..... Mar. 4

Chapman University Wind Symphony Mar. 12

Opera Chapman..... Apr. 1-3

Guest Artists in Recital – EAR Unit.....May 5

Sholund Scholarship Concert: Beethoven's *Leonore Overture No. 3*,

Sanft wie du Lebtest and *Mass in C*.....May 7

DANCE:

Dance Works in Progress.....Mar. 5-6

Concert Intime.....Mar. 31, Apr. 1-2

Spring Dance Concert.....May 11-14

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 J. Sherman
Music Director & Conductor

March 12, 2011 • 7:30 P.M.
Chapman Auditorium, Memorial Hall

Program

Sleepers Awake

Johann Sebastian Bach
(1685-1750)

Rocky Point Holiday

Ron Nelson
(b. 1929)

~ Intermission ~

A Child's Garden of Dreams

David Maslanka
(b. 1943)

- I. *There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.*
- II. *A Drunken woman falls into the water and comes out renewed and sober.*
- III. *A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.*
- IV. *A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.*
- V. *An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.*

About the Conductor

PAUL J. SHERMAN, *conductor*

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

Conductor and oboist, Dr. Paul J. Sherman, DMA, enjoys a musical career with a wide range of styles and forms. His vision for the Chapman Wind Symphony follows this mold by performing both classic repertoire and the best of the new wave of contemporary wind ensemble music. His is also Chapman's director of winds chamber music and instructor of oboe.

He has more than a decade of podium experience directing the Santa Clarita Valley Youth Orchestras, ensemble GREEN and the Pasadena Summer Youth Chamber Orchestra. This season the SCVYO has been invited to perform in Walt Disney Concert Hall as part of the Los Angeles Philharmonic's Youth Orchestra Festival.

As an oboist he performs on both modern and historical instruments in solo, orchestral and studio settings. He performs with: Musica Angelica, San Francisco Bach Choir, San Diego Bach Collegium, Santa Barbara Chamber Orchestra and is a founding member of Arroyo Baroque. He is also on faculty at USC where he is instructor of Baroque oboe.

Program Notes

JOHANN SEBASTIAN BACH Sleepers Awake

In his last position, as director of the St. Thomas Church Choir in Leipzig, Bach's duty made it necessary for him to compose and have ready a new composition for each church day. Much of what survives as his *Five Complete Sets of Church Music for all the Sundays and Holy days of the Year* had been written by the year 1731 when an unusually early date for Easter meant that Bach had to provide music for the 27th day after Trinity. The Gospel for the day was the parable of the Wise and Foolish Virgins (Mathew 25:1-13). This chorale is the opening movement of his cantata (BWV 140) *Wachet auf, ruft uns di Stimme --Awake! calls the voice of the watchman*. It is a bustling portrait in sound of the city of Jerusalem, waiting at midnight, with watchers posted on the battlements for the arrival of the "bridegroom". The urgent dotted chords are tossed back and forth between the instrumental sections, relating the restless nature of the crowd. They relay the watchmen's cries in imitative counterpoint. The choral tune is heard in the long notes of the treble instruments, but never breaks the energy of the work.

- Paul J. Sherman

RON NELSON Rocky Point Holiday

Rocky Point Holiday was Ron Nelson’s first major work for wind band. "It was commissioned in 1969 by Frank Bencriscutto for the University of Minnesota Concert Band’s Russian tour. Frank wanted an "Americana" piece to open the program. This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way. Others have commented that they felt Rocky Point marked a change in the overall philosophy of scoring for wind band."

He goes on to say, "This style had its genesis at Eastman. I came from huge, Revelli-style bands in Joliet and had that sound in my ear. Then I got to Eastman and heard this very tight, sinewy sound in the form for the Eastman Wind Ensemble under Frederick Fennell. This sound was seeping into my musical consciousness, and it was not until I got away from it that I realized how important this experience was." Nelson wrote this while on vacation at Rocky Point - a favorite seaside resort in Rhode Island ("In such a small state, there aren’t that many places to go!") which has now closed.

- Ron Nelson & Paul J. Sherman

DAVID MASLANKA A Child’s Garden of Dreams

The following is from *Man and His Symbols* by Carl Jung: “A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received

Program Notes

as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was 8. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father...In the unabridged German original, each dream begins with the words of the old fairy tale: ‘Once upon a time.’ By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them...The little girl died of an infectious disease about a year after that Christmas... The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations... The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back on life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, ‘Life is a short dream,’ rather than the joy and exuberance of its springtime. Experience shows that the unknown approach of death casts an ‘adumbratio’ (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection – the transformation of death into eternal life.”

I selected five of the twelve dreams as motifs for the movements of this composition:

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A Drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.

- David Maslanka

Chapman University Wind Symphony

Paul Sherman,
Music Director & Conductor

Flute

Lauren Aghajanian
Emily Vickers •
Rebecca Villines

Piccolo

Iris Jackson
Bella Staav •

Alto Flute

Emily Vickers

Oboe

Kyle Chattleton •
Sarah Dressler

Clarinet

Trevor Garcia • †
Ben Lambillotte
Trevor Sullivan

Bassoon

Charity Potter • †

Saxophone

Colin Horrocks
Andrew King • †
Dan Phung
Clay Thomas

Horn

Stephanie Beaver •

Trumpet

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

Trombone

Marx Ha
Zachary Mariano
Michael Rushman •

Euphonium

Javier Cerna †

Tuba

Jonathan Kimbro •

Percussion

Kyle Alanis
Christopher Bright
Christina Cheon
Jordan Curcuruto
Molly Gard
Brietta Greger •
Patrick Gutman

Staff

Lauren Aghajanian
Wind Symphony Librarian

Kevin Baker
Operations Manager

- Principal
 - † Senior
 - * Alumni

*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

Opera Chapman presents “An Opera Gala” Peter Atherton, Artistic Director Daniel Alfred Wachs, Music Director & Conductor	April 1 & 2—8:00pm April 3—3:00pm Chapman Auditorium, Memorial Hall
Faculty Recital - Liszt Celebration	April 8—8:00pm Salmon Recital Hall, Conservatory of Music
The Collaborative Spirit Nick Terry & Liz Maxwell, Directors	April 14—7:30pm Chapman Auditorium, Memorial Hall
Big Band & Jazz Combos Albert Alva, Director	April 26—7:30pm Chapman Auditorium, Memorial Hall
Chapman Saxophone Ensemble Gary Matsuura, Director	April 27—8:00pm Salmon Recital Hall, Conservatory of Music
Chapman Flute Ensemble Mary Palchak, Director	April 28—7:30pm Salmon Recital Hall, Conservatory of Music
University Singers in Concert Stephen Coker, Conductor	April 29—8:00pm First United Methodist Church of Orange
Chapman Guitar Ensemble Jeff Cogan, Director	May 1—8:00pm Salmon Recital Hall, Conservatory of Music
Guest Artists in Recital—EAR Unit	May 5—8:00pm Salmon Recital Hall, Conservatory of Music
Sholund Scholarship Concert Daniel Alfred Wachs, Music Director & Conductor	May 7—4:00pm Chapman Auditorium, Memorial Hall
Piano Showcase Grace Fong, Director	May 10—7:30pm Salmon Recital Hall, Conservatory of Music
Student Pianists in Recital Janice Park, Director	May 11—7:30pm Salmon Recital Hall, Conservatory of Music
New Music Ensemble Sean Heim, Director	May 12—8:00pm Salmon Recital Hall, Conservatory of Music
Chapman University Women’s Choir in Concert Angel Vázquez-Ramos, Conductor	May 13—7:30pm Salmon Recital Hall, Conservatory of Music
Instrumental Chamber Music Grace Fong, Paul Sherman, and Robert Becker, Directors	May 14—2:00pm (Winds & Brass) 5:00 pm (Strings & Piano) Salmon Recital Hall, Conservatory of Music



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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!